

“Music
for the
Picture”

Excerpted from
“The Moving Picture World”

© 2021 Coale Education Group, Inc.
DUPLICATION PROHIBITED

1910

© 2021 Coale) Education Group, Inc.
DUPLICATION & PROHIBITED

of making a "Becket" picture. Again, it was an American film maker who adapted Wilkie Collins' novel, "The Moonstone." American film makers have illustrated Dickens and Scott, as well as Shakespeare. They are illustrating the Bible. They are ransacking the world of literature, poetry and art for suitable subjects. What are the British makers doing—those British makers who have such a beautiful world of subjects at their very doors? What are they doing to uphold the best aspects of the picture? Absolutely nothing. As we write this, the hum of progress is heard in this land. The licensed manufacturers are doubling the sizes of their plants; the Independent manufacturers are plunging into the great competition of quality. The American business is on the boom. In England people are writing to the repre-

sentative organ of the trade and asking, "Where is the English film?" And echo answers: "Where?"

We know that the MOVING PICTURE WORLD is read, and very frequently read, throughout the whole of the English film trade. We ask all the manufacturers who read this article to believe us when we say that we are acting in their best interests, when we beseech them to, in the American locution, "get busy," and make good, well-acted pictures, which can compete with the American pictures shown on the British market. When they do this their films will stand a chance of success here in the United States. Except in very special instances they are not doing so at present, and that is why so little is seen or heard of the British moving picture in North America and other parts of the world.

DRUMS AND TRAPS.

By H. F. HOFFMAN.

I'm going to take a fall out of the man behind the drums to-day. Some weeks ago I took a fall out of the operators and they have never forgiven me. I do not despise the operator, because I have been one myself and know the ups and downs of it. Neither do I despise the trap drummer, because I am one myself. It was the drums that gave me my start in the amusement world, and it is to them, directly or indirectly, that I owe many fond memories and some knowledge of the world, both at home and beyond the seas. There is nothing I love better than to sit in a big band and go through a heavy overture, but I always seemed to be able to make more money doing something else.

The advent of the moving picture theater brought the services of tympanists into very sudden demand. The demand was greater than the supply, and consequently, to fill up the gaps, many raw recruits were pressed into service. Most of them served their purpose by making a noise of some kind, and it is barely possible that among the lot there may be a certain percentage who will in time become first class performers. Therefore, in case this article is scanned by the old-time drummer, whatever I may have to say of an instructive nature is put down for the benefit of this new crop of tympanists and not to demonstrate any superior wisdom to the oldsters, although some of these, too, have their faults which may be mentioned therein.

There are two general classes of drumming; the regimental, or military, and the professional, or band and orchestra. For the purposes of this article we may as well dismiss the regimental in a few words. While it is the lower of the two classes of drumming, it is the best training school for future professionals that I know of, so far as technical skill is concerned. It does not make a musician of a man, but it teaches him how to handle his sticks. It teaches him the various beats and rolls, from the five to the eleven stroke, and other tricks that a man who considers himself a full-fledge should know, but at the same time a regimental course is not absolutely necessary. The close roll is the easiest to master and if you get that down fine you have your start for indoor work.

In drumming, as in every craft, there is a right and wrong way. It varies from the laborious thump to the skillful and sympathetic touch of the artist; the difference between the employment of mere muscle and brains. The drummer who executes well but does not know his notes is almost sure to be a thumper, or "athletic drummer," as the wise ones say. The kind who

imagines that the audience came there to hear him and him only. His object is to drown the piano player and prove his worth by the amount of noise he can make, and he always succeeds. Later, when he learns his notes, his noisy fault is apt to abide with him, and that is why we have so many irritating men behind the drums at moving picture houses. This is particularly true when he comes to playing the bells. On more than one occasion, in some of the biggest and best houses, I have listened to the most ear-splitting hammering on bells, ranking second in noise only to the circus calliope.

All this noise is unnecessary. The drummer must learn that he is only a subordinate item and should keep his proper place. The singer who yells his lungs out and the cornet player who blows his head off are much scarcer than the drummer who drowns out the pianist. The skillful man with the delicate touch can put life into a show that the other man would kill. The real drummer knows that a drum tap carries very far and he does not overdo it. If you watch him you will notice that his elbows never move: he can play for hours with nothing but the motion of his wrists, and his clean, even roll is like the patter of raindrops on a tin roof. He also knows the value of accent and is always playing with light and shade; short crescendos are his stock in trade and occasionally he gives his bass drum a moment's rest instead of pounding straight through like a machine from start to finish.

When the finished player handles his bells he gets the sweetness out of them by his lightness of touch, and if he can keep the sound down to the tinkle of a music box the effect with piano is very pretty. In like manner he handles his triangle, clogs, castanets, tambourine and all minor accessories, which are very musical if they are kept down below the battering point.

Sound effects come in for some of the most stupid handling of all, both by professionals and novices. The most abused of any is the horse-hoof imitation. It is almost funny to observe the diligence with which some prop-workers watch a horse when he comes into the picture. Every step is caught with a keenness that soon attracts the attention of the audience to the horse's feet and away from the actors. The lover may be pleading with the Squire's daughter to elope with him, during which the horse is grazing in the background, but nevertheless every step that horse takes must be faithfully recorded by the loud pop of a cocoanut shell, without regard whether the horse be walking on ground, gravel or granite.

Without judgment in the use of sound effects they are worse than none at all. Where a sound will have a direct bearing and effect upon something that is happening in a picture, such as the ringing of a door bell, the shot of a gun, wind in a storm, etc., then by all means come in with it strong, but on the other hand, when you see a calf in the background of a pretty farm scene don't detract from the acting by jangling a cow bell when it has no bearing on the picture. If your bass wants it, muffle it inside a box and you will get the right effect. The horse-hoof is all right for a run-away or exciting gallop, such as a fire apparatus in motion, but don't overdo it. If you stop to think, a man walking on a pavement makes nearly as much noise as a horse and you do not think it necessary to imitate him at all.

I was lecturing once at a large theater that held a thousand people on the ground floor and it required some vocal effort on my part. Behind the screen they had a prop-worker who felt the importance of his position, very much to my discomfort. He never missed a horse's step; every time a door closed he would rap on a box; the waiter's tip always jingled on the table; the chickens out-cackled me; the cows "mooed" me into silence, and I was lost in the ocean's roar. I said nothing to him because he was peevish and very jealous of his playthings. One evening we had the interior scene of a peasant's cottage, and a painful parting between two lovers was taking place. All at once a bird began to sing with great violence. I looked at the piano player in wonderment and found him looking the same at me. "What's that for," he asked. "You've got me." I replied, "I'll go and see." I found my friend with his cheeks and his eyes bulging out, blowing for his very life. "What's the trouble?" says I. "The bird! The bird!" says he, without removing the whistle. "Where?" says I. "There!" says he, pointing triumphantly with a stick to a diminutive canary in a tiny wooden cage on a top shelf at the far corner of the room. "Good boy!" I cried, giving him a wallop on the back that made him almost swallow his blooming whistle.

If you err in sound effects it is better to err on the side of silence. Do not pay so much attention to trivial things just because they happen to be in the picture. Get in with the sound that ought to be there and play good drums for the rest. Furthermore, I notice that while many drummers imitate objects and animals very commendably, they seldom think of imitating a man. Whether they are afraid of the sound of their own voices or not, I cannot say, but there are many cases where a shout, a laugh, a command or a sneeze could be put in with the voice that are not taken advantage of at all.

In every craft the workman should have the best of tools and take the best care of them, but it seems to be the fate of drums, especially bass drums, to be sat upon, pained upon, worked upon, generally abused and left to shift for themselves. Some of the drums I have been listening to at picture houses could be replaced by butter tubs and the audience would never know the difference. You may have noticed that musicians on all other instruments take special care of them and are oftentimes inclined to brag a little about the rarity of their particular one, which means that they have tried a good many before they were entirely satisfied that they had selected the best that could be had. This is particularly true of violinists who guard their violins with jealous care and seldom trust them to other hands than their own for any reason whatever. Drummers are not usually so particular in this respect but the fact remains, nevertheless, that the best results cannot be obtained with poor drums. It is not so much a matter of cost

as in the constant trying out of different ones until the rare one is found. There is not one drum in twenty that is worth owning.

Bass drums in particular almost always escape proper selection, being often ordered by mail to be of a certain height and depth in inches, instead of being personally tested for the deep toned vibration which carries that resonant musical boom to the farthest corners of the auditorium, no matter how lightly tapped. Needless to say, that the bigger the bass drum the better.

There is wide difference of opinion as to the relative merits of single and double headed drums, among professionals, but in the last analysis I believe that it all depends upon the man who uses them. The two headed drum has a softer and more musical quality and is much the easier to play upon. The single headed drum is harsh and you have to change your style to get anything out of them. There is very little bounce to them and therefore to get a rebound it is necessary to strike hard, and in striking hard too much noise is made, so it really requires muscular control and more skill to get music out of them than from the two headed kind, but they are fairly satisfactory when one gets used to them. The single headed bass drum is an atrocious failure. In the single headed tenor drum the vibration is small, but in the bass drum it is practically nil. One may as well have a barrel hoop with a skin stretched across, for all the sound you will get from either will be a dull, sickening thud.

By his cymbal you will know the drummer. After going the rounds and hearing the miserable chinkety-chink of the \$1.50 brass cymbal it is a pleasure to come across a man who uses the real Turkish. The Turkish cymbal quivers and shivers for a full minute after being struck. It sings like a human voice and its song carries with a musical sweetness to the farthest corner. One of these coupled to a deep, full toned bass drum means a quality of tone that cannot be surpassed. One 12-inch Turkish cymbal will cost you in the neighborhood of \$10, but you have my word for it that once you buy one you will cast away your brass or German silver, and love the song of the Turkish.

Pedals. There are many varieties, the principal fault of the majority being lost action. Nearly all of the knuckle joint pedals have this fault. One of the most reliable pedals is the old-time top rigging. There is no lost action to it and it answers the lightest touch of the toe with the most delicate response. On account of its bulk it is not used as much as formerly, but many old-timers still cling to it. A drummer must know his pedal as a mother does her child. There are no two in the world alike and it is difficult to get used to another man's apparatus. The principal sin in the use of the pedal is that of smothering the drum and cymbal. As with the piano key, the reaction should be instantaneous so as to give them a chance to vibrate. The moment your beater strikes the drum and cymbal *get it out of the way* and let them sing, otherwise you get that same old chink-chink-chink that is the sure sign of a careless drummer.

Charles L. Fuller, well known in the moving picture field, has formed a partnership with Frank L. Heller of theatrical experience—the Colonial Amusement Company—with headquarters at Tappan, N. Y. They intend to play one-night stands in small towns along the Hudson and one circuit has already started. With only pictures and songs they are sure to make a success of their venture. They would like to hear from a good pianist, also an operator who can quickly set up and connect machine.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. \$2.00.

waiters to see that they did not forget to charge a cup of coffee. Most likely the owner will tell us that as his billiard room and his lunch rooms are paying him big money, while his Casino is a loser, he pays little attention to the show business to watch more closely his other interests. This is no excuse. The Casino should be a big money-maker, even in July and August, as it is well located in the district of the Loop, with a daily transient trade. Why not? Look at the Orpheum, crowded to the doors; look at the Garfield, the Elite, the Gilmore, the Orchard, the Janet and many other houses claiming that their Summer season has been as good as the Winter months; and then they are well-managed houses, showing pictures to the best advantage and with appropriate music. J. M. B.

A NEW MUSICAL INSTRUMENT.

As we have constantly advocated good music with motion pictures, we are always pleased to call the attention of our readers to anything new, pertaining to music and sound effects. J. C. Deagan, of Chicago, is the patentee of several church and organ chimes and of several new traps used for sound effects. Lately Mr. Deagan placed on the market an entirely new invention, which appeals strongly to motion picture theaters. It is a combination of electric bells, tuned to the piano and placed in different parts of the house. The pianist plays on the keyboard of the instrument any piece of music at his disposal and the musical sounds come from every corner of the theater, giving a pleasing and novel effect. It is a real novelty which attracts a good deal of attention and is the direct cause of many favorable comments on the part of the visitors. This is what the exhibitors need—some free talk on the outside—as every favorable comment is the best advertiser. The cost of this new instrument is only \$75, a trifle, when the good advertising results are considered. Try one of them and you will have it paid in full within two weeks on the increased receipts.

THE THANHOUSER TWO-A-WEEK.

Let the light of fame fall on Nicholas Jordan, the only colored member of the Thanhouser acting company. It was Jordan who aroused so much comment amongst picture patrons by his clever comedy work in "The Actor's Children," where he portrayed the blackface vaudevillian in the closing theater scene, and in "Booming Business," where he appeared as the unfortunate who wished his optics treated by the expert who advertised: "Black Eyes Cured."

It must be mentioned that "Nick," as the colored comedian is familiarly known, is only an occasional member of the Thanhouser players—in fact, plays with them merely when he isn't busy at his larger, higher task. This is the gentle art of keeping the Thanhouser floors bright and shining and the Thanhouser ceilings free of all cobwebs.

"The Thanhouser Kid" appears next in a playlet written especially for her by Lloyd F. Lonergan, to wit: "The Doctor's Carriage," released Friday, September 9. The "Kid" does credit. That the "Kid" appreciates the honor accorded her is apparent from the picture. See it at your exchange, when the put it on the screen, and then get your advertising matter ready.

HALLBERG ECONOMIZER IN SANFORD, FLA.

A. De Cottes has taken out his old current saver and put in a Hallberg Standard 110-Volt 60-Cycle Economizer. His operator saw a "Hallberg" in the "Bonita" at Tampa, Fla. and was so impressed with the good light that he prevailed on Mr. De Cottes, his proprietor, to get one.

Correspondence.

WHO CALLED UPON VAUDEVILLE?

Or, The Man Who Struck Billy Patterson.

To the Editor:

In your issue of August 27 I notice an article by Mr. C. W. Lawford entitled "Why Vaudeville Was Called Upon," and after careful reading I am of the opinion that Mr. Lawford has missed the mark entirely. I may be wrong, but I have put Mr. Lawford down for a theater manager.

I no doubt am presuming by expressing my opinion in the face of Mr. Lawford's "eighteen years of experience before, and dealing with, that most fickle animal, 'the public,' but by exercising what intelligence God has seen fit to give me, together with my own knowledge acquired." I will now break into print.

"Vaudeville was called upon" because it afforded a means of price-cutting, and nothing else. It is through this same hole that ninety per cent. of the new comers have crawled

and broken into the various branches of the motion picture business during the past four or five years.

I might cite any number of cases, but what's the use? I'm not getting a dollar a word.

To be sure, "the picture is nothing more than a reflection on the curtain," but music and the human voice are nothing more than vibrations, but if a man can stand for some of the moving picture vaudeville vibration he is certainly going some.

As regards the "novelty and variety" of vaudeville: If the same old acts, the same old gags, the same old songs perpetrated by the same old teams year after year constitute "novelty and variety," then vaudeville must be all that Mr. Lawford claims for it.

One of the finest examples of "novelty and variety" that I can recall is the Russell Brothers in the "Two Irish Servant Girls." I saw this team in this sketch over thirty years ago at Miner's Bowery Theater, and they played it without change year after year, until an outraged public rotten-egged them off the stage in Brooklyn a year or so ago.

As far as "novelty and variety" are concerned, there is no comparison between vaudeville and moving pictures.

I wonder if Mr. Lawford can recall the time—and it's only four or five years ago—that a reel of pictures was good for one week, the same as any vaudeville act.

How is it to-day. Why, nothing less than three and as many as six or seven reels, seven times a week. And still there is no variety or novelty to moving pictures, and they are nothing but "a mere reflection on a curtain."

What has brought this about? Nothing but price-cutting or giving more for the same money. Who is to blame? First of all, the managers and owners of the theaters. They are at the bottom of the whole trouble; and next, the exchanges who are willing to supply the service. I hardly know which is the more guilty.

It is an awful burden the theater managers have placed upon the manufacturers, and if there is a lack of variety and novelty to the picture to-day the theater managers can put it right themselves.

How many song writers and sketch writers would it require to produce some forty new songs or sketches every week with "novelty and variety" in each?

The theater managers have never given the pictures a square deal. The pictures have always had the worst of it.

I know a certain theater on a very prominent circuit where the pictures are always rehearsed for the manager. "I've seen that picture. Cut it out!" is the most frequent criticism of Mr. Manager. That's all there is to it. And yet on the other hand on the very same program there are vaudeville acts which he has seen, and played in the same theater scores of times. Exchanges advertise "no repeaters." This is an unpardonable sin—to ring in one.

I know what it costs to produce high-class moving pictures like "The Midnight Ride of Paul Revere," "The Blue and the Gray," "The Dream of a Rarebit Fiend," and "The Great Train Robbery," and I know that each one of them cost more brains, ability, real effort and money than seventy-five per cent. of the best vaudeville acts now before the public.

I wish Mr. Lawford would exercise the intelligence which God has evidently not seen fit to give me, and tell me why such pictures as I have mentioned can only be shown *once* while a team of sidewalk conversation "hams" dressed up like advertising clothes dummies and murdering the Queen's own, can hand out their line of disgusting stuff and get return dates?

Bum vaudeville can't hurt bum pictures, but bum vaudeville will put good pictures on the bum.

All of which leads me to the conclusion that the moving picture business is no longer a proper business for a white man.

ALEX. T. MOORE.

New York, August 29, 1910.

THE MUSIC AND THE SHOW.

New York, August 28, 1910.

Editor Moving Picture World:

Dear Sir—In your issue of September 3 I read an article pertaining to "pipe organs" in moving picture shows. The writer condemns their use, stating that they are only practical during the running of religious film.

It is my desire to correct this impression, as there are to-day many progressive exhibitors who are using instruments successfully which are termed by many, "pipe organs." Of course, I will agree with you that a church organ is not appropriate for a picture show, and as far as a parlor organ is concerned, the need for it arises so seldom, that the advisability of an exhibitor investing his hard-earned money in one is questionable.

The instruments I refer to as being successful in picture shows are the new style piano orchestras, instruments that

have only recently been perfected and put on the market. There is no question but these new instruments, now manufactured only in Germany, at Volrenbach, by Imhof & Mukle, are so fine musically that they cannot be compared with any but the highest priced human orchestras in the world. These wonderful instruments are truly a great twentieth century discovery. Of course, I know that you will not advise an exhibitor to dismiss his pianist and trap drummer to substitute for them one of these new instruments, nor would you advise the same exhibitor to invest his money in an aeroplane, as neither the piano-orchestra nor the aeroplane have been given the final tests to prove that they will take the place of the older methods of playing or will fly. It makes me smile, though, when I hear an intelligent exhibitor ask the question whether or not the piano-orchestra will "follow the pictures." Of course it will not. But, all said and done, how near does it come to being essential that the pictures be "followed" by the music. I will grant that a slapstick comedy necessitates the use of a lot of "traps," but, as you are well aware, very little slapstick comedy is now being turned out by the manufacturers in this country, and as far as the foreign manufacturers are concerned, their product is becoming less in demand every day.

Can you compare the music furnished by a trap drummer and pianist to popular overtures of famous masters played only as the finest large orchestras can play them? You will admit that you cannot. We are undoubtedly coming to better things in the film business. The manufacturers and exhibitors are doing everything in their power to raise the plane of their undertakings and are doing what they can to educate their patrons. Why is it not feasible, then, that the people would appreciate high-class overtures instead of the popular "junk" that is the height of the ability of most of our nickelodeon musicians. Of course, the popular music can be had, too, but it is the overtures and the operas that show the ability of the performers. One exhibitor whom I have in mind, who secured one of these new instruments, bought it only to be used during the afternoon and during intermission. His patrons, however, were so insistent that the instrument be operated in the evening, that he was influenced to dismiss his pianist and drummer. He now says that he could not be tempted to go back to the old way. He further says that he has almost as many patrons coming in to hear his orchestra perform as he has to see his pictures. This exhibitor is Chas. Hunt, proprietor of the Van Ness Hippodrome, 630 Morris Park avenue, Bronx. Many others are just as extravagant in their praise. The piano-orchestra will not only increase an exhibitor's receipts but it can be made at the same time to decrease his running expenses considerably, as the instruments can be bought on small monthly payments. I write you this letter in defense of the pipe organ and its distant relative, the piano-orchestra, because I believe you have the interest of the exhibitor at heart, and if you will investigate the merit of this instrument manufactured by Imhof & Mukle, I am assured that you will recommend its use to exhibitors who wish to cut on expenses without losing business. The instrument as an "added attraction" would pay for itself within a few short months. It is perhaps a strong statement for me to make in declaring that the Imhof & Mukle piano-orchestra can play as only the finest orchestras in the world, but when you realize that this is the twentieth century and "an automatic age" you may perhaps come to the conclusion that my statements are not exaggerated.

Trusting that you may make an appointment with me to see these instruments demonstrated, I am,

ARTHUR W. SMALLWOOD,
formerly an exhibitor.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 5.

- BIOGRAPH—A Summer Idyl (Dramatic).
- LUBIN—The Healing Faith (Dramatic).
- PATHE—Who Is Boss (Comedy).
- PATHE—Zoological Gardens in Antwerp (Scenic).
- SELIG—Led by Little Hands (Dramatic).

Tuesday, September 6.

- EDISON—The Big Scoop (Dramatic).
- GAUMONT—The Way of the Transgressor Is Hard (Dr.).
- VITAGRAPH—Chew Chew Land (Comedy).
- VITAGRAPH—A Rough Weather Courtship (Comedy).

Wednesday, September 7.

- ESSANAY—A Dog On Business (Comedy).
- KALEM—Mama's Birthday Present (Comedy).
- PATHE—The Gambler's Wife (Dramatic).
- URBAN—Ingratitude (Dramatic).
- URBAN—Military Kite Flying at Rheims (Scenic).

Thursday, September 8.

- BIOGRAPH—Little Angels of Luck (Dramatic).
- LUBIN—Matilda's Winning Ways (Comedy).
- MELIES—Baseball, That's All (Comedy).
- SELIG—Jim, the Rauceman (Dramatic).

Friday, September 9.

- EDISON—Alice's Adventures in Wonderland (Comedy).
- PATHE—Lucy at Boarding School (Comedy).
- PATHE—The Belgian Army (Educational).
- KALEM—The Cowpuncher's Sweetheart (Dramatic).
- VITAGRAPH—How She Won Him (Dramatic).

Saturday, September 10.

- ESSANAY—An Indian Girl's Awakening (Dramatic).
- GAUMONT—Robert, the Devil (Comedy).
- PATHE—The Appeal of the Prairie (Dramatic).
- VITAGRAPH—The Three of Them (Dramatic).

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 5.

- ECLAIR—The Little Blind Girl (Dramatic).
- ECLAIR—The Lost Chance (Comedy).
- IMP—You Saved My Life (Comedy).
- YANKEE—Judge Ye Not in Haste (Dramatic).

Tuesday, September 6.

- BISON—Western Justice (Dramatic).
- POWERS—The Girl Next Door (Dramatic).
- POWERS—The Inconstant (Comedy).
- THANHOUSER—Mother (Drama).

Wednesday, September 7.

- AMBROSIO—The Caprice of a Dame (Comedy).
- AMBROSIO—Fricot Has Lost His Collar Stud (Comedy).
- ATLAS—The Snorer (Comedy).
- CHAMPION—His Indian Bride (Dramatic).
- NESTOR—The Moonshiner's Daughter (Dramatic).

Thursday, September 8.

- DEFENDER—Cowboy's Courtship (Dramatic).
- DEFENDER—An Athletic Instructor (Comedy).
- FILM D'ART—The Minister's Speech (Dramatic).
- FILM D'ART—The Conscience of a Child (Dramatic).
- IMP—A Sister's Sacrifice (Dramatic).
- LUX—Ma-in-Law as a Statue (Comedy).
- LUX—The Bobby's Dream (Comedy).

Friday, September 9.

- BISON—A True Indian Brave (Dramatic).
- THANHOUSER—The Doctor's Carriage.

Saturday, September 10.

- GREAT NORTHERN—Robinson Crusoe (Dramatic).
- ITALA—A Thief Well Received (Comedy).
- ITALA—Mr. Coward (Comedy).
- POWERS—For the Girl's Sake (Dramatic).

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : 25 Bd de la Chapelle, Paris

Cameras

Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

STEEL TEETH put on brass or steel worn-out Sprockets.

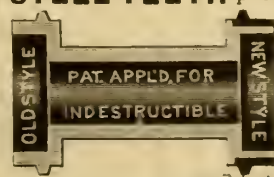
Makes them worth their weight in gold.

Upper and lower, each	\$1.00
Intermittent,	1.50

NEW SPROCKETS

Upper and lower, each	2.50
Intermittent,	3.00

If your Supply House don't handle,
write direct 1 W. LAVEZZI, 3042 N. Ashland Ave., CHICAGO.



Chicago Notes.

On September 5, 1910, the offices of The Moving Picture World will move to enlarged quarters at 160 Washington street (Post Building), Suite 307. Telephone Main 3145.

The Moving Picture World having recognized that Chicago is the Western center for motion picture interests, decided to enlarge its offices and open them as headquarters to all manufacturers, renters, exhibitors visiting Chicago, where they will find a general bureau of information, desks and stationery to write their letters, catalogues, trade papers, photos, views, samples, etc. Everything free to the friends of The Moving Picture World and a courteous welcome at hand.

We are pleased to observe that the Lubin films are rapidly gaining in popularity throughout the West, and many exhibitors who heretofore would not show a Lubin are now asking for them. At the Orpheum Theater Lubin's "Shorty at the Shore" was well received and proved to be a regular scream.

Mr. Clark, of Rockford, Ill., paid a visit to the Windy City this week, and expressed himself as being well satisfied with the business done during the Summer months. Although his theater has a very simple "store front," Mr. Clark claims to have the best patronage of any exhibitor in his city, and he attributes his success to the quality of his pictures and the manner in which he exhibits them. According to his statement, the Mirror Screen with which he has equipped his theater, is worth more to him than the most elaborate lobby.

Among other Chicago visitors were Mr. Bommerschein, proprietor of the Lyric, at Streator; W. E. Soles, Vaudette Theater, Woodstock, and Mr. Sullivan, of Elgin, Ill.

Mr. Pyle, the very popular manager of the Standard Film Exchange, has resigned his position with that company and is now enjoying a well-earned vacation. Upon his return he intends to re-enter the film business, but is as yet undecided as to which particular branch he will take up.

The Essanay Manufacturing Company's genial manager, Mr. Kennedy, has resigned his position with that firm.

The decision of the judge on the fight pictures is still pending. Aaron Jones and Geo. K. Spoor, owners of the Illinois rights, exhibited the pictures at the Hughes Theater, on Madison street, just outside the city limits, and notwithstanding the distance, the films were shown to capacity houses, as the incessant talk of the newspapers has freely advertised the fight pictures, and perhaps more effectively.

The Filmlogue Company of America, 315 Dearborn street, Chicago, Ill., is putting on the market a new patented frame which should be considered by any exhibitor having at heart the good of his business. The frame is a folding device, with hinges and locks, made of solid brass and protected by a heavy French plate glass. The interior of the frame is made into a sort of cushion on which composition letters, of different sizes, colors and styles are placed in rotation to form the words needed for the program or announcement. By closing the frame, the heavy glass presses the letters on the cushion and holds them firmly in place, from which they cannot be jarred. It is the most practical and the neatest sign offered, and anyone knowing his A B C can make the daily program in a few minutes. The same frame can be used for posters, photos or any other such advertising matters. The frame can be made to hang on the walls of the lobby or placed on easels and as it is ornamental it is sure to enhance the beauty of any modern lobby. The programing of the show is good policy, as it stimulates the interest of its patrons.

Miss M. A. Perrin, the talented instructress of the Filmlogue Company of America, left Sunday evening for California, her home State, on business for the above named company. We wish her a very pleasant trip and a safe return.

J. C. K.

AMONG THE SHOWS.

Along Lincoln avenue up as far north as Addison street there are six theaters, two of which are independent houses, the others featuring license releases. The first in line is that owned by Mr. Geo. I. Wiley and known as Wiley's Theater. The seating capacity here is some 280 and all seats are so arranged as to give an excellent view of the screen from any position in the house. Mr. Wiley's program on the Sabbath is composed of historical and other educational pictures. On week days Mr. Wiley runs the regular releases of the licensed manufacturers.

About a block or two farther north lies Hynds' Theater. Mr. Hynds is the manager of this little house, which has a seating capacity of about 200, running licensed pictures. The Hynds' Theater, as the others, are not imposing structures, but they serve the purpose, giving a good exhibition of pictures and are all well equipped with fans and other means of artificial hot weather comforts.

The American Theater pays more attention to vaudeville than to pictures, but the two independent reels are well projected and much care is exercised in the presentation. Mr. Yost is the manager of this house and has a fine family patronage to draw from. His house is always packed to the last of the 600 seats and everything is provided for the comfort of his patrons. This is the only house along Lincoln avenue that has a pretentious front and lobby.

The Royal Theater, located at Belmont and Lincoln avenues, is a large picture house for this neighborhood. The seating capacity here is 940. A unique advertising novelty used by this house is a border of the trade-marks of the licensed manufacturers running around the outside of the building in addition to the many posters displayed in the lobby and on racks outside. J. L. Lederer, the manager of the Royal, has certainly built up a wonderful patronage and deserves much credit for his many novel schemes for publicity.

CORRECTION.

It is a rather hard task to keep in touch with the doings of all the moving picture theaters of a big city like Chicago, as changes are taking place daily.

When I prepared the notes on the Swanson Theater, the house was then in the hands of a receiver and everything was conducted on the cheapest scale, a rather poor policy, as, if the house had been properly managed the results would have been more satisfactory to the owners and creditors.

I am pleased to state that the receivership has been dissolved and that Mr. Mitchell, the manager, is now putting the house on its feet and intends to regain for it the old well-known reputation.

No more old licensed junk is shown, but only the cream from the independent manufacturers. Frames and easels for the posters have been purchased and Mr. Mitchell hopes to have installed by the end of the week his new \$400 electric signs, and early in September the painters and decorators will get busy renovating the whole front and lobby.

Our best wishes are with Mr. Mitchell and we will be pleased to visit the place when the alterations are completed.

J. M. B.

SOUVENIRS.

On a five-cent admission you cannot give much of a souvenir, and people are becoming more or less tired of cheap little novelties. When the admission is five cents a good plan would be to give a coupon, and upon presentation of a certain number the person receives a premium. For instance, say that with each five-cent admission you give a coupon valued at two cents, when the person has accumulated 50 of them he or she would be entitled to a premium valued at \$1, but which would only cost you about 50 cents. This plan would cost you one cent on each admission, while the customer would be receiving a two-cent value. Takita, Ogawa & Co., 166 Lake street, Chicago, have a fine collection of Japanese tea sets, rich vases, etc., real ornaments for the home, that can be bought very reasonably and exchanged for coupons in the above manner. An exhibitor can buy from this firm a set of 12 Japanese cups and saucers for \$1, which could be given as a prize to the holder of 100 coupons. When a lady has saved about 50 coupons, she will be very anxious to get the remaining 50, and by asking her neighbors and friends to save them for her she will unconsciously be advertising your theater very effectively.

THE PIPE ORGAN.

We have always advocated and encouraged good music for motion pictures, as we believed and since have been gratified with the proofs from all over the country, that appropriate music enhances the value of the pictures. A poor actor, who cannot recite his part with the proper expressions, kills a play. It is the same with motion pictures, as they are silent, bad music kills the sentiments, while good sound effects bring out the impressions.

While encouraging appropriate music, we have already condemned the use of the pipe organ.

A pipe organ is a very good instrument and can be used

with a certain advantage in a few pictures, but as we have not enough of these religious films, it seems to us that the excessive cost of a pipe organ could be used to a better advantage. The Orpheum Theater of Chicago, considered the first house in the country for good music, has an organ, but it is a simple parlor organ placed next to the piano and used only for scenes calling for religious music. The Orpheum is devoting the monetary difference between a pipe organ and a parlor organ to the purchase of a larger assortment of traps for sound effects, and have now the most complete orchestra for a moving picture theater.

The pipe organ is sold to certain exhibitors as an advertisement or a drawing card, but we are not sure if the investment is a very profitable one, as, while many persons enjoy the soft notes pealed by a pipe organ, they also object to hear religious music played to accompany wild Western scenes, fights, murders, etc.

I do not wish to discredit the value of the pipe organ, but on Monday night when I left the Orpheum to visit the Alcazar, I failed to see where the pipe organ was drawing any extra patronage. The Alcazar with its pipe organ, its five-cent admission, had less patrons than the Orpheum with its ten-cent admission.

On Monday evening, August 22, I visited the Alcazar on Madison street, Chicago, and they played the pipe organ during the exhibition of the Selig film "Dora Thorne." It was very painful to hear the sweet notes of the pipe organ during the scene of jealousy, or when a lover fired a bullet at his rival, or while the two rivals were fighting, or again when the girl tried to commit suicide.

The pipe organ manufacturers have done their best for years to give to their instrument the tones of the celestial voices; it then seems out of place to use the church musical instrument, the instrument calling for peace on earth and good will, to accompany scenes depicting some of our social evils.

The pipe organ is a very fine instrument and can be made an attraction, but in this case it should be used for only certain scenes or to give music during the intermission.

The cocoanut shells when well worked give a very good effect of the trotting of horses, but a picture would be ruined if the drummer was to work his cocoanut shells from beginning to end. It is the same with the pipe organ; while it is delicious to hear in a religious scene, it is tiresome and out of place when played the whole length of the film.

A plain parlor organ will do your work just the same and use the extra money to complete your stock of traps so as to have sound effects for every scene of the picture. Lyman Howe made a fortune and is still the most popular exhibitor of motion pictures because he made it a study to give the best appropriate music and sound effects with the pictures. If Lyman Howe had abused the use of a pipe organ, he would be out of business by this time. J. M. B.

The Roby Theatre, an unpretentious little house on the west side of Chicago, has one notable feature that is well worth due mention. Over the front lobby is a beautiful art glass dome, which when illuminated at night presents a most unique and attractive sight.

A LIBEL ON THE BUSINESS.

The young man, who in the "Georgian," published at Atlanta, Ga., takes the moving pictures under his juvenile wing, should be removed from his desk forthwith, if our contemporary wishes to retain whatever reputation it may possess for common sense and editorial poise. In the issue of the "Georgian" for Thursday, July 7, the writer in question, who rejoices in the name of Percy H. Whiting, chuckles over the prohibition of the Jeffries-Johnson pictures in Atlanta, and then goes on to say: "The pictures that are sometimes shown in Atlanta are calculated to bring a blush to the most hardened cheek, to offer suggestions that demoralize young men, to tend to lead young women astray, and to make the work of the white slaver easy." There is more to the same effect which we will not insult our readers by quoting. It hardly needs the assurance of an exhibiting friend of The Moving Picture World at Atlanta to convince us that the quotation we give is an abominable libel on the business. Such pictures as the man Whiting refers to are not made by any reputable manufacturer, and are not shown by any exhibitor who has the best interests of the business at heart. Our exhibiting correspondent says: "The shows here in Atlanta are very high class, and we receive all the first run films and the very best of everything." We hope the "Georgian" will take notice of our rebuke and not allow its columns to be again used by these vicious libels on the moving pictures.

Eclair Films

NONE BETTER MADE

For September 5th

A TWO-SUBJECT REEL

The Little Blind Girl

625 FEET

A soul-stirring drama of woman's love and sacrifice—
thrilling—impelling—abounding in pathos!

The Lost Chance

400 FEET

As funny as a circus—a real mirth provoker!

CINES FILMS

NONE BETTER MADE

For September 16th

The Sacking of Rome

800 FEET

A stupendous production, enacted upon the original ground.
—vigorous—realistic beyond imagination!

Absolutely the Finest Films Manufactured. Don't Miss a Release. Order NOW!

POSTERS FREE

ECLAIR FILM COMPANY

NEW YORK:



31 E. 27th ST.

CHICAGO:

35 E. RANDOLPH ST.

Sold only through the Motion Picture Distributing and Sales Company.

READY SEPTEMBER 10th

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE \$1.50 POSTPAID

Published by
MOVING PICTURE WORLD
125 East 23rd St., New York

MANAGERS AND OPERATORS Don't Fail to Get —a Copy of—

NOTES FOR OPERATORS

Containing a volume of valuable information for Operators and Managers, condensed so you can see at a glance just what you want to know and which will eliminate 90 per cent. of your trouble. Without question the biggest lot of information you ever got for your money. Just the thing to fill that vacant spot in the projecting cab. Practical information that will give you the desired results on the screen. The value of this information to managers will be fully appreciated when they are called upon to do a turn in the cab. Highly recommended by experienced operators, a gold mine for the beginner, and first aid to the manager in emergency. All for the small sum of 20 cents, in stamps or silver, while they last.

J. W. BUICKEROOD,

131 West Twenty-fourth Street, New York City.

VAUDEVILLE—MUSIC—UNIFORMS.

Just returning from a trip to Indianapolis, Cincinnati, St. Louis, etc., I will have for next week more interesting news, showing how the country towns are doing a good business and how, by paying a strict attention to the management of their places, they have enlisted the support of the best classes. A photograph of the Gem Theater, of St. Louis, showing a string of automobiles waiting on the outside, is a proof that the rich folks are no more opposed to motion pictures.

While certain persons seem to ignore the Moving Picture World, we are proud to know that our magazine is sought by everyone interested in motion pictures. Why? Because the Moving Picture World is the only paper that tells the truth in regard to both sides, therefore it is of vital interest to the exhibitor.

We have fought against cheap vaudeville and it was a hard fight, as many other trade papers have claimed that vaudeville acts were a good thing to digest motion pictures. We know that our work has not been in vain as hundreds of theaters have followed our advice and have discarded cheap vaudeville to the benefit of their box receipts.

T. A. Bryan, of Cedar Rapids, Ia., was in Chicago recently and told us that he had decided to give up vaudeville and devote his house to good pictures only. This morning we were surprised and pleased to receive the following post card: "Broke the house record yesterday, \$82.20; what will we do when we get our mirror screen—"

Mr. Bryan does not seem to regret having discarded cheap vaudeville. On the road, as soon as I present my card, I am greeted in the following manner: "We like the Moving Picture World; it is our guide; we find that we are doing better since we gave up vaudeville—"

Music.—The same thing can be said of our fight for appropriate music with the pictures. As we have already stated, we have received checks to pay our expenses to visit moving picture theaters of other towns, and at this writing I have two invitations in my desk accompanied with railroad tickets. If hundreds of managers have discarded cheap vaudeville, more have come to the conclusion that appropriate music and sound effects enhance the beauty of the picture. The old style of a self-playing piano or of a cheap pianist playing a rag-time tune, are things of the past, as every progressive exhibitor seeks now the services of the best pianists and of the best drummers and lavish money on instruments, sound effects and in many cases in orchestras of several pieces. It is a pleasure to receive daily letters from exhibitors telling us of what they are doing and visits from other exhibitors who want us to visit them and see for ourselves what they are doing to show the photoplay to the best advantage.

Last week, while passing through Cincinnati, Ohio, I paid a visit to the Bijou Theater and I must compliment the management for its excellent music and sound effects. The drummer of the Bijou is the nearest, to my memory, to approach the remarkable sound effects that made Lyman H. Howe so famous. Everything was as natural as could be, even the rattling of the chains of harness was rendered. When Miss Bennett, of the Edison film "The Song that Reached His Heart," is shown on the screen singing to the phonograph the song of "Annie Laurie" the audience was greatly and agreeably surprised to hear a good phonograph re-echo the supposed words of Miss Bennett.

Another of these progressive exhibitors is B. B. Risinger, the genial manager of the Majestics, of Memphis, Tenn. He calls his houses Majestic No. 1, Majestic No. 2, etc. Mr. Risinger visited Chicago to engage the best singers he could find and invest in some musical instruments, including the Deagan "bells." Mr. Risinger claims to have the most perfect music arrangement and cordially invited us to visit Memphis, as he feels confident that we can find in the management of the Majestics many points of interest to the readers of the Moving Picture World.

Mr. Risinger, like many outside exhibitors, was surprised to see how the Chicago managers are taking but little pride in their work and he claims that if he was as careless in his management, the investment of his stockholders would be a very poor one. We fully agree with Mr. Risinger, as we have often said that the worst place to see motion pictures were New York and Chicago and always claimed that the country exhibitors were doing more for the uplifting of motion pictures than the big cities. We can assure Mr. Risinger that we accept his invitation and that we will visit Memphis in the near future.

It is only a question of time when the moving picture theaters will be regular concert halls, where lovers of good music will elbow their way with the lovers of good pictures. The lovers of music will enjoy good pictures accompanying

fine musical selections, and the lovers of good pictures will enjoy them still more when accompanied by good music.



Uniforms.—Another reform due to the Moving Picture World is the uniforming of the attendants and although some exhibitors are still hesitating at the expense of uniforming their ushers, we are gratified to see that many have followed our suggestions. We believe in the uniform, and to show that we do as we preach, we have our uniformed messenger boy, and we can say that since the young fellow presented himself in his new uniform to our Chicago patrons, they have shown him more courtesy. A uniform commands a certain amount of respect from everyone, even on the part of the uniformed one, as he would not do certain things that he would frequently do in his store clothes. A uniform must be neat and not a sort of carnival affair of loud colors and trimmings, as the wearer must feel at his ease and not imagine that he is a ridiculous target. If you want your attendants to look clean do not invest in cheap uniforms that will last no time, but give them good uniforms that hold their shape and the wearers will take care of them. Mr. Risinger, of Memphis, told us that all his attendants are uniformed and, to force them to keep clean and neat, he

had the uniforms made to order from the best material and from the well known shops of James H. Hirsch & Co., of Chicago, where we also contracted for the uniform of our messenger boy.

We are so much in favor of the uniform that we have decided to open a contest, in which we will offer \$100 in prizes to the six best uniformed groups of moving picture theater employees. The contest will open on December 1, 1910, and close on February 15, 1911. The prizes will be awarded on the neatest appearance, the number of attendants in the group not to be considered, as we wish to give an equal chance to the small and large houses. Full particulars and conditions will be published later.

As stated before, motion pictures are becoming very popular with the better classes and this change is assuming such proportion that all the small "dumps" or store front theaters of from 100 to 200 chairs are fast disappearing to make room for fine houses of larger seating capacity. With this reform well started, it is necessary for the exhibitor to give more style to his house by uniforming his attendants, by pleasing the cultured classes with the best music and the best pictures and by eliminating the cheap, objectionable vaudeville acts.

J. M. B.

BALL OF THE M. P. & P. M. OPERATORS' LOCAL, NO. 165, CINCINNATI, OHIO.

The second annual ball of the M. P. & P. M. Operators' Local, No. 165, was given on October 31 at Central Turner Hall, Cincinnati, with an attendance of fully 1,000 persons, mostly Cincinnati exhibitors and operators. This ball proved to be a very successful affair, bringing closer together the exhibitors and the operators and clearing \$500 for Local No. 165. A bevy of young ladies added to the charm of the evening and caused to be forgotten, for the time being, bad carbons, defective sprocket holes and many other troubles that are so often the cause of bad humor in the operating booth.

The Exhibitors and Renters' Association of Cincinnati was well represented, as was Cincinnati Lodge, No. 33, T. M. A.

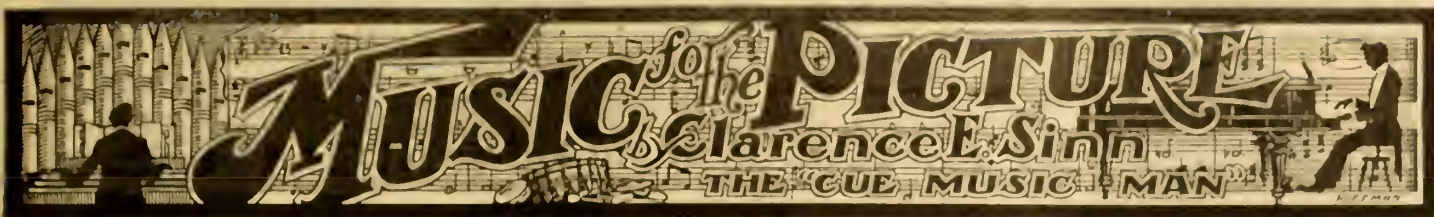
While the operators were delighted to have with them Mr. A. Dresner, the genial manager of the Magnetic Film Service; Mr. Thomas Rilev, of the Southern Film Exchange, etc., the General Film Company was conspicuous by its absence.

Harry Schwartz, secretary and treasurer, announced that in the face of such a success, another ball will be arranged for next year.

The M. P. & P. M. Operators' Local, No. 165, although only two years old, is one of the best conducted locals, with a membership close to 100. The members stick together and are always ready to help each other.

The officers of Local No. 165 are: Edw. Kirsch, president; Jas. Curtis, vice-president; Harry Schwartz, secretary and treasurer; Edw. Walker, business agent; Fred. Biere, sergeant-at-arms.

J. M. B.



Introductory.

It is gratifying to see how the broadminded exhibitors, those who aim to show the pictures to the best advantage, are fast taking to the idea that good and appropriate music does not only enhance the beauty of the picture but gives it life. From every town we hear that such and such a theater has discharged the music killer, the man or woman at a low salary who believed that any old ragtime music was good enough for motion pictures, to engage more experienced musicians. It is surprising to note how many theaters are improving the sound effects while many of them are adding a violinist; in fact, many other instrument players. The demand for good music is such that it is now as much of a rivalry between exhibitors to brag of their good orchestra as it is of bragging of the quality of their pictures. In other words, the managers are now taking as much interest in the music as in the projection of the pictures, and the great demand for extra musical accessories, like the Deagan electric bells, xylophones, chimes, automatic orchestras, pipe-organs, etc., shows that, in the very near future, moving picture theaters will be real concert halls and that the public will go to the shows not only for the sake of seeing pictures but to hear good music.

A full orchestra costs less than two cheap vaudeville acts and is more profitable to the exhibitor. Good music captivates and pleases, while cheap vaudeville acts give a very unfavorable reputation to a moving picture theater.

Realizing, therefore, the importance of the music, we make no apology for introducing this new department to World readers. We believe that Mr. Sinn will find a hearty response to his suggestions and invite every exhibitor and orchestra leader to write him for particular information or offer suggestions, addressing same to Music Department, Moving Picture World, Drawer 727, Chicago, Ill.

J. M. B.

MUSIC FOR THE PICTURE.

By Clarence E. Sinn, The "Cue Music Man."

First Article.

Much has been said in criticism of the music accompanying moving pictures, but so far as I have noticed few practical suggestions have been offered which would put the novice on the right road to "working up" his pictures musically. I am daily in receipt of inquiries whose general purport is: "What shall I play—where shall I play it—and why?" It is the purpose of these articles to try and give a few hints along these lines which the writer hopes may stimulate interest among his fellow-workers in this great field, and invite questions which will be answered so far as lies in his power.

The moving picture is almost infinite in its variety of subjects, but for the present we may divide them roughly into three classes: scenic, industrial, and dramatic—the last including all pictures in which the characters enact a story. The moving picture drama (or photoplay) is simply a play in pantomime, and the accompanying music is essentially the same as that of a play given on the stage. There is this distinction, however. In the drama proper, music is only introduced at intervals to heighten the effect of certain scenes, while in pantomime it is continuous, or nearly so. The reason is apparent. The drama depends upon both speech and action to convey its story: the eye and ear of the auditor are in sympathy; we see the action and hear the words. This sympathy of eye and ear must exist else there is no sustained interest—no intelligent appreciation of the story. To hold this double interest the stage manager employs as accessories, lights, scenery, music—always keeping in view this sympathy between the eye and ear.

Pantomime depends solely upon the action to convey its story, and appeals to the eye alone. Now the ear demands gratification as well as the eye, and, to this end, music is employed, but whenever possible it should be consistent with the story and not merely a concert program on the side.

Certain forms of music are accepted as suitable accom-

paniments for certain situations; as soft and plaintive for pathetic scenes, stormy and turbulent for the violent ones, etc. All the emotions have some sort of musical analogy and if these are correctly applied the dramatic effect is heightened and the interest of the auditor is intensified. If, on the other hand, the music be incongruous, the attention is diverted and the interest is lessened. Bear in mind that the picture is the show—that it what the audience is paying for—and any accessory (musical or otherwise) should carry out and amplify the impression intended by the producer.

A picture was shown some time ago containing a scene wherein Pharaoh's daughter discovers the infant Moses in the bulrushes. The pianist played "Oh, You Kid." He got a laugh which is probably what he wanted, but at what a sacrifice. The whole picture was dignified and serious, and the music should have sustained that character throughout.

It is the general character of the picture which you must observe. Taken altogether, what is the predominant feature? Is it pathetic, mysterious, tragic or comical? Work up to this general effect whatever it is. The producer takes great pains to convey certain impressions and preserve a certain atmosphere, and it is his due that these unities be preserved so the audience may receive his story in the same spirit in which it is told. To begin with, you should have a good library, which in these days of cheap music is not difficult. A few marches and waltzes, though these are indispensable, are not sufficient. Long *andantes* such as "Traumerel," "Flower Song," "Angel's Serenade" and the like are useful. The *intermezzo*, *valse lento*, and *gavottes* make convenient "fill-ins" where the scene is neutral yet the general character of the picture is subdued or pathetic. Religious music, national airs (of different countries), Oriental music and dances are frequently called for. Popular songs are useful, especially in sentimental pictures and comedies. The titles of these, if well known, frequently carry out the suggestion of the picture, but care should be taken that the music is also in keeping with the scene. Don't try to get a laugh when none was intended, as it only cheapens your work and hurts the picture. Your library should also include some melodramatic music, such as mysterious, *agitato*, "Hurrys" for combats, storms, fire scenes, etc. These are in constant demand.

Overtures, medleys, popular selections, etc., have their place also, but as a general rule it is not wise to use them in dramatic pictures, as the chances are a lively movement will come at a time when you should be playing a slow one, and vice versa. I suspect this is at the bottom of a great many criticisms that have appeared lately. Some of the scenic and most of the industrial pictures as a rule do not require special music—there's a good place for your concert music. Once in a long time you will get a picture that runs in a dead level—no high lights or deep shadows—very difficult to shade musically, as nothing in particular happens. An overture or selection is probably as good as anything else, but be careful.

Some intensely dramatic pictures are tuned to one pitch, yet are full of suggestions as to the musical setting. "Auld Robin Gray" is a recent and easy example. We open the picture with the song "Auld Robin Gray" once through, the same as if we were taking up the curtain on the stage. As it would be monotonous to repeat the song over and over throughout the picture, we relieve it occasionally; "My Highland Laddie" in the first scene, Tosti's "Good-bye" at the parting scene—always filling in with the titular song. I heard the "Wedding March" played for the wedding scene; while this might be criticized, it accented the scene and did not detract from the general effect. After that "Auld Robin Gray" until the end with all the expression possible.

In the next article we will take up this matter of incidental music more in detail.

C. E. SINN.

(To be continued.)

Lawrence, Mass.—The Marquise is one of the best and neatest picture houses here and one of the most popular. It has a seating capacity of three hundred and fifty and with its fine program of Independent pictures has had almost daily occasion to use the S. R. O. sign.



When Artemus Ward, the American humorist, toured the country with his panorama, more than fifty years ago, he hired local musicians occasionally to furnish music for his pictures. He told of one genius who played "Take Your Foot Out o' the Sand" for the illustration of the children of Israel crossing the Red Sea, and "A Life on the Ocean Wave" for Pharaoh's pursuing army engulfed by the waters. So the problem of appropriate picture music is not altogether a new one; the difference between then and now is in degree rather more than in substance. It is not many years since stereopticon views occupied the position in vaudeville houses now held by moving pictures, and even then some of us tried to fit these pictures with music, though our efforts were limited. Waltzes and marches, interspersed with "Flower Song," "Rock of Ages," "Skeleton Dance," with patriotic songs, was about as far as anybody got.

It is a long step from the old stereopticon views to the splendid moving pictures by our best producers of to-day. Has the music kept pace with it? In some instances—almost. But generally speaking—no. The fact is, the change has been so rapid that we haven't fully realized our opportunities, but the moving picture musician will soon advance to a plane as distinctive in type as any phase of musical endeavor.

Our problems are more complex than they seem to be. We have no rehearsals; we know nothing of the pictures until we see them at the first show, during which we must "play something" and at the same time determine on the most fitting music. This entails good guessing and a good memory, and our compensation lies in the fascination of the game and a consciousness of work well done. To those who are good improvisers the task is less difficult, but, if one depends entirely upon impromptu stuff, he is apt to fall into a rut, and that spells "monotony."

We have roughly classified our pictures as scenic, industrial and dramatic. The last has many sub-divisions: tragedy, farce, melodrama, drama, light comedy, burlesque, fairy tales, mythological, biblical and historical plays are the ones most commonly met with and each has its own type of music.

Tragedy (Shakespearean order).—Music is stately, massive and always serious. Marches in "four-four" time; heavy "hurrys" for combats and battles; gavottes and polonaise for "fill-in." Dances in court dress are usually the gavotte or minuet. No waltzes, two-steps or anything suggestive of modern music. For pathetic scenes use standard numbers or ballads of the period.

Farce.—Lively, snappy stuff; rag and other marches; popular song choruses whenever they can be applied. All comedies should be worked bright and lively from start to finish except where special points are to be made. For example, the funeral march in "A Live Corpse" heightened the absurdity of the situation, and a dirge or other lugubrious tune makes a comedy duel all the funnier. But, generally speaking, comedies (especially farces) move swiftly, and the music likewise.

Melodrama.—More or less of a sensational order. Get in all the local suggestion possible; "Cheyenne," "Idaho," etc., for the cowboy pictures; "Old Kentucky Home" and Southern songs for the South, and so on. Most localities have a song written around them—if your audience knows it—play it. This class of pictures is the most common of all and calls for plenty of dramatic music. "Hurrys," "plaintives," "agitates," and "sneaky" music abound. The contrasts are usually well defined and the changes of music are often abrupt. If you have the gift of progressing from one number to another with a few connecting chords, it helps. The "fill-ins" depend on the character of the picture. Two-steps, rags, waltzes, intermezzos and popular music generally. These pictures are the easiest to work up and the most showy for the musician.

Drama.—Quieter and more refined, but on lines similar to melodrama. Often calls for long and dainty numbers like "Laces and Graces," "Cozy Corner," etc. Sentimental and pathetic like "Apple Blossoms," "Simple Aven" (though these numbers are good in all pictures). For "fill-ins" use waltzes, marches, gavottes, intermezzos, etc.

Light Comedy.—What is said of farce will apply here also. "Mosquitos Parade," "Lobsters' Promenade" and numbers of humorous quality are useful.

Burlesque.—These are mostly European productions, and the range of the subject is very wide. They are very often of the "Humpty-Dumpty" pantomime order with gymnasts, clowns and quick transformations; the music is generally lively. For demons, magic, etc., J. Bodewalt Lampe's "Vision of Salome" is fine. Th. Bendix also has some fine numbers in this line. "Hurrys," "mysteriosos," are frequently called for.

Fairy Tales.—Waltzes, intermezzos and pretty, graceful numbers generally. Like the burlesque, these pictures vary so much that nothing definite can be suggested. Both kinds of pictures embody all of the elements in any of the others.

Mythological.—I have seen but few of these pictures, and they were of the Greek mythology. The music required was stately, interspersed with mysterious, wierd and agitated music. They are serious pictures.

Biblical.—Of a dignified character throughout. Standard church music and sacred songs. Grandioso movements and ponderous marches in four-four time when marches are required. Nothing suggestive of modern times. An organ, even a small reed organ, can be used with telling effect.

Historical.—are martial, romantic and religious. They vary so much that little can be suggested further than to fit the time and nation when possible. Avoid modern music, especially waltzes and two-steps. Often they "work up" like melodrama.

The hints given here are of a general character only, as there can be no fixed rules applying to all alike. However, they cover the ground as far as they go. I have said nothing of the scientific and educational pictures, as they require no special treatment. Any concert music, as selections, waltzes, overtures, etc., will be suitable.

(To be continued.)

PITTSBURG.

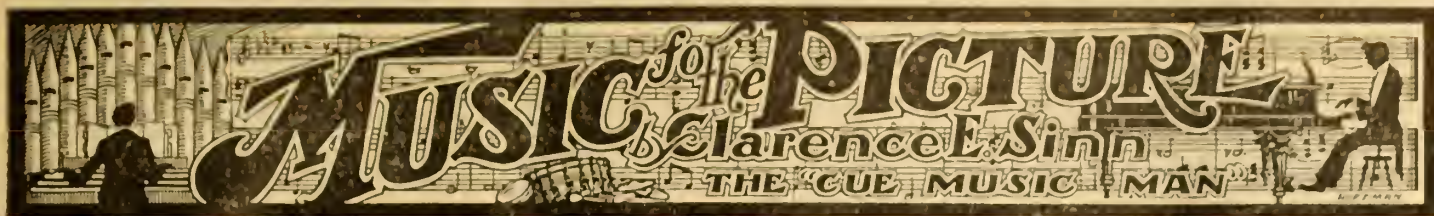
It was my pleasure, while passing through Pittsburg, to meet Mr. A. S. Davis, of the Independent Film Exchange, who knowing my constant work for good music for the pictures, invited me to visit the Olympic Theater on Fifth avenue. There I found an orchestra of five expert musicians, who so well interpreted a Thanhouser production that while captivated, I did not notice on the screen a slight blunder in the picture, a blunder that jumped to my eye the very next day, when I saw the same picture in another theater and butchered by a ragtime pianist. The blunder was that the man who had dived in the water to rescue his sweetheart, appeared on the screen with his hair perfectly dry, well combed and parted as if he had just left the barber chair.

It is a fact, if you have a bad seat, a Merry Widow hat in front of you, a rough usher, a bad light, or ragtime music, you feel in bad humor and then you exert yourself to find fault with something, while good music seems to soothe your nerves.

The manager of the Olympic takes great pains to show the pictures to the best advantage, and the good attendance, with standing room at a premium, fully proves that Pittsburg lovers of motion pictures, recognize the efforts of the owner and manager.

The Olympic is a good sized house with a very spacious lobby of most exquisite design, simple but rich, and all the cheap gingerbread decorations, so common in other theaters, are advantageously replaced by marble and more substantial plaster ornaments. The house is one of the safest ones in the country, having numerous exits leading to a wide corridor running from Fifth avenue to the rear street.

I was much amused, and at the same time pleased, when an usher asked a lady to remove her Merry Widow hat. As the usher made his request in very polite terms, the lady did not get offended but complied with the request. J. M. B.



A dozen different pictures may represent a dozen different methods of working up. One may have a theme or motif which is constantly recurring throughout the picture, while in the next the musical numbers follow consecutively like a string of beads; many of the sensational melodramas work out in this manner—a march, a "hurry" and a plaintive; a waltz, a plaintive and a "hurry" make up the greater part of these. There is a reason, but we will take that up later. Pathe's "Isis" is well described by a single number (like Lorraine's "Salome") running straight through and interrupted only by the dance (for which use "Zallah," by the same composer). A stop may also be made for the harp solos if this effect is imitated.

Some pictures (like "Mr. Four-Flush") may have one "fill-in" running through while each description is of a different character; again, others may require a single descriptive theme while the "fill-ins" vary. In fact, nearly every picture which displays originality is apt to present a new problem which makes it difficult if not impossible to formulate a set of rules governing all cases. As I said before, one must fix on the predominant theme of a picture and work to that. This theme always centers in the principal characters of the play. For example, suppose we have a love story laid in the time of the American Revolution and the principal character is a girl; the story is all woven around her—the things she does and the things that are done for her and because of her, form the plot of the play. Whenever she appears she is the center of attraction to the audience (and must also be so to you), and in these scenes the other characters are valuable only to the degree in which they affect her. Of course, when she is out of the picture, any character or incident holding the attention at the time is the dominant part. A General enters with a staff of officers. (Martial music.) An Indian messenger comes on, or a few Indians gather in the background. This does not necessarily mean Indian music unless they are to take an important part in the action. Otherwise they are simply accessories—pieces of stage furniture—and the General is the focal point of attention. In other words, you should not withdraw the observers' attention from the important parts of the story or direct it to the unimportant parts. But whenever an element enters which has a bearing on the story, cater to that if you can. Sound effects are often given which are directly opposite in character to the descriptive music, and yet enhance the value of the picture. The heroine is in the foreground weeping—the passing army in the background. Pathetic music for her, soft drum taps for the marching soldiers. A single soldier passing would not be of sufficient importance to direct the attention to him. A minor character, be he soldier, Chinaman, Indian, or anything else, is ignored unless he has a direct bearing on the scene.

Permit me to digress a moment to speak of Indian music. The question has been raised as to whether an Indian "tom-tom" should accompany all Indian music. I believe it should in most cases, but always softly unless otherwise called for. The instruments in a picture-show orchestra are used for twofold purposes, viz.: to provide music and furnish sound effects. When he is imitating some instrument of a like nature, the player is producing a sound effect, and his instrument should then be made accordingly conspicuous, but only then. Indian music is descriptive and the "tom-tom" adds greatly to its suggestive character, but discretion must be shown in this as in all other things. It might be left out of a love scene (Indian). In the case of the "sleeping Indian village" referred to in a previous issue it seems to me that as such a scene suggested perfect quiet, the "tom-tom" would be entirely out of keeping. Query: Was Indian music really essential to the scene? In a recent release, "His Sergeant's Stripes," Indians play an important part, yet the dominant note in the picture is the soldier's devotion to duty and centers about the dispatches he carries. Instead of accenting the Indians' presence with Indian music, work up the motive with something of a mysterious and threatening character. To exemplify further the difference between "sound effects" and descriptive music: Suppose the orchestra (or pianist) is playing pathetic or other music incidental to the scene; this is descriptive and is merely accessory to the

picture. A character enters the picture, seats himself at a piano and runs his fingers over the keys, the pianist in the orchestra imitating him. This is a "sound effect" and is a part of the picture. The difference between the "accessory" and the "sound effect" can be made apparent enough if the musician uses judgment. The same thing applies to other instruments in the orchestra if there be others. And here let me digress again to say that I hope the time will soon be here when it will be the rule rather than the exception for moving picture orchestras to be composed of enough instruments to describe ordinary pictures. Imagine the "Swan Song" or "The Violin Maker of Cremona" without the violin sound effects. Nearly every battle scene (and they are common enough) needs trumpet calls. W. E. King's orchestra (Orpheum Theater, Chicago) not only has a sufficient number for ordinary effects, but the management has provided a mandolin attachment for the piano, permitting of imitations of mandolin, harp, guitar, etc., and a reed organ which is useful not only for organ effects, but gives us also the hand-organ, accordion, mouth-organ and bagpipes, besides being frequently used in pathetic and religious scenes as accessory music when no instrument appears in the picture. But to return to the subject in hand.

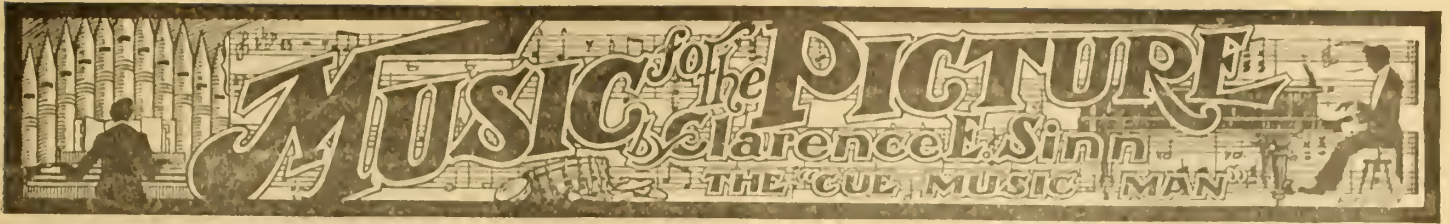
Some pictures are shown in which the scenes alternate so rapidly as to make it impractical to change music with every change of scene. For example: A mother watching her dying child in one, and the desperate father about to commit a burglary in the other. Ordinarily, the first scene suggests a plaintive and the second a pizzicato or mysterious, but here there is time to play but a few bars of each, not enough to develop the scene, and the effect of such skipping about would be absurd. Here comes the "principal motive" again. The father is turning burglar for the sake of the child. The child dominates both scenes. Therefore your pathetic runs straight through until a scene occurs which is long enough to permit a change of music if such be necessary. Again: We have a ballroom filled with dancers; you are playing a waltz. The heroine comes down to center or one side, her attitude suggestive of grief. A pathetic might seem logical at first glance. She is the dominant figure, the dancers merely accessory; but in this case they are equally prominent. She is in the ballroom, she hears the music and sees the dancers. Keep your waltz up, but subdue it, for it must partake of the nature of a "sound effect" as well as a descriptive. In this case a soft, slow waltz will answer for both. Should the dancers stop or retire, leaving her the stage center, a change in the music is permissible. Should your scene be outside of the ballroom, yet in hearing of the music, your dance music is played softly—as a "sound effect"—until the scene grows sufficient in intensity to obliterate the ballroom from the minds of the audience. Then work up to the scene.

Understand, these are only hints and must not be understood to be ironclad rules. I am using these illustrations to induce you to look for the core of the picture and not the surface alone.

Queries.

"C. M." Brooklyn, wants to know what I mean by the expression "fill-ins." I thought the term was self-explanatory, but it seems not. I use it to indicate music of a neutral or non-committal nature, which is played between the descriptive numbers melodramatic or otherwise. The scenic-comedy, "Mr. Four-Flush," furnishes an easy illustration. The leading character (Mr. Walton) is relating his alleged travels to his club friends. The first scene is a club room. The next an adventure in a foreign land (the story he is telling). Then back to the club room, then another foreign scene. Mr. King's orchestra opened the picture with a bright waltz which was continued to the change of scene when "Isis" (a Greek intermezzo) was used for the descriptive. Whenever the scene reverted to the club room, the same waltz was played. The cannibal scene was described by Victor Herbert's "Oriental Dance"; the gondola scene by a Venetian serenade with a guitar effect, etc. These numbers were descriptive, the waltz was only used for filling in.

FRGO: A "fill-in."



Manager Ernest Buchwald, Ballinger, Tex., writes: "Dear Sir—Your article, 'Music for the pictures,' in the Moving Picture World is very interesting and of great value to piano players as well as to managers and I wish to congratulate you on same and hope you will keep up the good work. For the past seven years I have made a special study of playing for moving pictures, and my experience is this: it is nearly impossible to use an orchestra for moving pictures, as I experimented in my own house, and the nearest and best results was with piano and traps . . . Whenever it comes to the point where managers realize the value and necessity of good music, it will mean more money to all parties interested—musicians, managers and manufacturers. I have more than trebled the receipts of a moving picture theater with big opposition, one house playing vaudeville for the same price of admission, the other being an airdome with the best location in the town. How was it done? Just simply showing good pictures and playing the proper music for them."

Thanks, Brother Buchwald, for your kindly appreciation of my humble efforts. I have quoted your letter at some length because it backs up by actual experience what the World has always advocated, viz.: that good and appropriate music for the picture is of financial value to the house employing it. Why not? It means a better show, and, other things being equal, the best show gets the money. As to the relative value between the orchestra and piano, that is a matter of opinion. Yours is based on your own experience and you are certainly entitled to it; but my experience (in both lines) compels me to believe otherwise. I had intended taking up this matter of orchestra work in a later article, and shall probably do so anyway, but a few words now won't come amiss.

In the first place, there are more ways than one of fitting music to the picture. I presume you refer to "impromptu" playing, improvising—"making it up as you go along." It's a good method, too, providing you have a good pianist with a talent in that direction, but many of us are not so endowed. I have nothing but praise for the genius who can at sight improvise music to fit the picture, to an extent he (or she) is a composer, and I agree that it would be difficult (though not impossible) for an orchestra to work along these lines. Now, so far as I have observed, the impromptu pianist starts his picture with something non-committal—a waltz, possibly—and watches the picture until there is "something doing;" then he changes his music to suit the action—abruptly, if necessary. This is correct, of course. When the action changes, he changes with it; when the action subsides and the story runs quietly, the pianist drops back to his waltz or whatever it was, or plays something else of a similar neutral character, until the action again calls for a change. Correct again. That's all there is to the proper working up of a picture so far as the music goes. (The sound effects supply the balance.)

As an illustration, let us suppose his first change of music is to a pathetic number, and on the spur of the moment he improvises a beautiful theme. Well and good; I've often heard it done. But the best of impromptu players may repeat themselves occasionally. Why not? If the number is attractive and he happens to remember it, why shouldn't he apply it to a similar scene next week or next month? And if he shouldn't happen to feel in the humor to improvise a fitting number on the spur of the moment, but happened to think of a little theme that somebody else wrote, why not play it if appropriate? If a storm scene is shown he can improvise if he wants to, or he can play the storm from "William Tell," if he knows it. That is pretty good descriptive "storm music" and there are other numbers which will also answer the purpose—often better than you can improvise on the spur of the moment. Do you see what I am getting at? The best of improvisors may call occasionally on other works than their own, and the more credit to them for doing it. No good moving picture pianist will despise a good library whether he carries it in his memory or keeps it on a convenient shelf. And if he doesn't improvise at all, he can depend altogether on such a library, and do good work, too. I have heard it done. The difference lies here: if he hasn't a sufficient story in his memory he

must reinforce it from the shelf at the first opportunity—and that should be at the end of the first show. I know there are a few managers who insist on the piano being heard incessantly, through the intermission as well as through the pictures, but this is thoughtlessness on their part sometimes. Those who look on the music as a "ballyhoo" don't care to have their pictures worked up, anyway. Music in the intermission doesn't interest the average audience particularly, and some consideration should be given the tired fingers and brain of the musician if he is to do good work. Pardon the digression. We will say that during the first show the pianist has decided on the most appropriate music in his stock for the subjects to hand—of course he must know his library, but a little practice cultivates a good memory—and selects the proper numbers during the intermission. He must keep it in such systematic order as to be able to find it readily. After that it is mostly a matter of turning over the leaves. I grant you he will not read difficult music at sight and keep both eyes on the pictures, but even with a passing knowledge of his music he can give sufficient attention to both and he don't need to repeat himself oftener than the average impromptu worker—and I say this with all due respect to the latter. Now you see what I am driving at.

There are more ways than one of fitting a picture musically and I have mentioned two. The latter is a practical way for an orchestra to work. Each has its advantages. Each has something which the other has not. The impromptu pianist progresses from one theme to another by means of modulating chords and connecting phrases, thus forming a pleasing continuity which is difficult for an orchestra to simulate, though again I assert this is not altogether impossible. On the other hand, the orchestra has the advantage of instrumental coloring which is so valuable in descriptive music and sound effects.

But after all, your final results depend entirely upon the musician. He must take a lively interest in the work (which is fascinating once you get an insight of it) and try, try, try. And this, as you know, applies to the piano player as well as the orchestra leader.

Another thing: Not all pictures call for a musical setting of constantly changing themes; this applies mostly to dramatic pictures, and often of these one or two long numbers will suffice through the entire picture, maybe broken with a melodramatic number or two. Here standard music is certainly as satisfactory as the most gifted improvisation, and the orchestra can interpret that as well as the pianist. Scenic pictures demand music suggesting the countries represented—plenty of that on the market. Many industrial as well as other pictures do not admit of special treatment and are usually filled by a concert number of some sort—all the way from a "rag" to an overture. A varied musical program helps the show when it does not detract from it, and I believe interesting musical numbers should be included where they do not hurt the picture. In this, again, a good orchestra is more satisfactory than a good pianist.

I append a suggestion for working up a recent release, "The Lad from Ireland" (Kalem). It includes all standard stuff which can be handled equally well by either orchestra or piano.

"Killarney" till he meets sweetheart, then—
 "Believe Me if All Those Endearing Young Charms" till sub-title ("Out of my heart forever") then—
 "Come Back to Erin" till arrives in America, then—
 "Girl I Left Behind Me" till election scene, then—
 Lively music, soft, increase to loud till change, then—
 "Kathleen" till change, then—
 Waltz till he shows letter, then—
 "Come Back to Erin" till train is seen, then—
 "Killarney" till interior of cottage (eviction scene), then—
 "Believe Me if All, etc." till he enters cottage, then—
 "The Harp that Once Through Tara's Hall" softly, swell at finish.
 (Or can play "Believe Me if All, etc." until flag staff appears, then "Wearing of the Green" for finish.)

At another time I want to go into this matter in more detail.



"A. J. O." writes a long and complimentary letter in the course of which he voices a wish in which we all share. He says, "I want to know how to work up pictures correctly, and the proper music to play for them." His question is natural—we all want to know the same thing. As I said in the beginning, I shall try to give helpful hints on this subject, but from the very nature of the thing, these hints can only be along general lines. An unreleased picture is an unknown quantity and we don't know what music to play for it until we have seen it, but when we do see it we should be able to classify it at once. My third article contained a classification which, though by no means complete, is sufficient to meet the ordinary run of pictures. A purely scenic picture is easily recognized, and though these are not easily "worked up" in detail as you would a melodrama, still they often provide opportunities for musical coloring. For East Indian or Hindu scenes "The Star of India" (Bratton) is a good number. It is also effective in African and jungle pictures generally. Herbert's "Oriental Dance" is another useful number. For Chinese pictures "The First Born," "Highlanders' Patrol" and "Chinese Serenade" are good. Medleys and patriotic songs of Europe are so well known as to need no mention here. When you have fitted a scenic picture with music suggestive of its own locality, and introduced all required sound effects, you have done all there is to do. If you don't happen to have on hand the required piece of music, get as near to it in character as you can. Even if your picture is laid in Tangiers or Turkey, you could use one of the above in a pinch; it will at least sound characteristic and provide a novelty number for your program. (You know the concert idea of the program is not to be ignored.) If you have nothing characteristic of the countries shown or nothing that by a stretch of the imagination might be suggestive, play any concert number you like; but I earnestly advise you to provide yourself with something of this class as soon as possible. Oriental music and songs of other nations are in constant demand and your library surely should contain these. Industrial pictures seldom call for any special music. I've said that before, but it naturally falls in place here. Scientific pictures likewise. These give opportunity for selections or anything you wish which will round out your concert program. Now let us consider these three classes of pictures disposed of for all time (there is really nothing to suggest further as to their musical settings) and consider the others.

First on the list we find "Tragedy—Shakespearean order." These abound in court scenes, royal and titled personages, combats, light comedy, and sentiment. A grand march (4-4 time) or a polonaise is ponderous and dignified and fits very well when the characters are gathering for a serious scene—a coronation for example, or a council or departure for battle. For the lighter scenes a gavotte or minuet is useful. "La Cinquantine" can sometimes be used as a fill-in. Any ordinary andante (except modern songs) will be appropriate for the pathetic and sentimental scenes. Battles and other combats of course call for "Hurrys." If "A. J. O." will send me specific questions (in care of this department) I will be glad to answer them if I can, and if not, they can be passed over to our readers for suggestions. I should like to make this page a sort of a meeting place where we can all get together and exchange views for our mutual benefit. So come on with your communications; make them brief and to the point, and if they require a personal answer don't forget to enclose a stamp. I get a good many of that kind, and it makes an inroad into my postage stamps.

The common inquiry is for titles of descriptive numbers. Occasionally I can slip in a few names on this page, but a list of any length would completely fill it, and while it might all be for the good of the picture, it would not be practical to devote ourselves entirely to the advertising of music publishers' wares. Such letters will receive personal answers if a stamp is enclosed.

"James T." asks: "What should I play for acrobatic scenes such as Pathe gives us?" If you mean pictures of acrobats, play just the same as you would for a troupe of real performers doing a vaudeville turn. Give them a long chord or

a flourish on each appearance and play a galop or lively march for the act.

"Jessie O. S., Chicago, Ill" inquires as to what should be played when the picture stops and a letter is shown on the screen. A letter, newspaper article, or any document or writing or printing which a character is reading or writing, is a part of the scene in which it is shown and whatever you may be playing at the time it is shown should be kept up until the action of the scene warrants a change or stop.

A few suggestions are appended for music to the following pictures: "Elder Alden's Indian Ward."

Lively till Indian enters;

Indian music till change of scene;

Heavy mysterious (bass solo) till change;

Repeat same number till change;

Indian War Dance (Belstedt's) till sub-title Thanksgiving Day;

At next change of scene, mysterious (pizzicato effect) till change of scene;

When Indian looks in window "heavy mysterious" (same as third number) till attack;

"Hurry" till death of Chief Squantum;

Soft Indian music till finish.

"The Golden Supper":

Gavotte till "After the Wedding," then

Anitra's Dance (by Grieg) till "Later," then

Massinet's Elegy till funeral procession; then

Chopin's Funeral March till Camilla moves hand;

Rubenstein's Melodie in F till "The Golden Supper."

Scarf Dance (short) till Camilla enters;

Short pause.

When Lionel sees Camilla, "Oh Tender Moon" (from Faust) till end of picture.

A CHEERFUL IDIOT.

During a recent trip to West Hoboken, I visited a theater which enjoys the reputation of being the largest house and of exhibiting the best pictures in that location. The building, an old church with a good size balcony and a very high ceiling, affords an ideal opportunity for proper projection and the presentation of a good show. The operator, knowing his business, is alive to his opportunities and takes great advantage of them; the result being almost perfect projection on a well lighted screen. If the management could be induced to run a straight moving picture show with no musical accompaniment, I am sure their house would be more popular, for at present the only jarring notes come from the space between the first row of seats and the stage.

I sat within three or four rows of "the orchestra" and can honestly say, that last night was my closest observation of a cheerful idiot. The drummer sat sideways on his chair without once looking at the screen, and in turn played with all his toys, with as much physical effort as he could possibly put forth. During the projection of a Vitagraph subject, a very beautiful drama, while a mother was in the act of gathering up and putting away the playthings of her baby daughter who had died a day or two previous, the fool at the traps, instead of producing as soft music as possible, brought his basedrum and cymbals into evidence and imitated the crying of an infant on a long horn, when the child had already died and was buried. Again, during an Edison picture, showing a man climbing the Alps in search of a certain flower to be found only at the top of the mountain; the man gets within arm's length of the object of his search, when the stick he has for support slips and he starts on a hurried trip to the bottom of the mountain gathering momentum as he goes. During the fall, the man with the traps demonstrated his ability to make a noise, and imitated the crashing of glass and the falling of heavy objects. No sound effects at all were necessary.

This drummer has been criticized in several other articles in these columns. If he only knew how he kills the interest of the pictures by his hammering on the nearest sound effect, he would try to study the interest of the audience by studying the picture and the exact effects it needs. A. McA.

of quality is in inverse ratio to the increase in quantity. Progress on the independent side of matters has been chiefly marked by increase in numbers and the establishing of a unique selling organization which presents a phalanx of apparently prosperous manufacturers. Again, comparatively speaking, the quality of the product of many of these new concerns is equal to that of pioneers in the business. How much of this parallel stage of progress is due to the handicap of the latter by deflections from their ranks of trained employees and understudies is, of course, a momentous question. But forced supply, creating and keeping pace with inordinate demand, is no more conducive to definite progress than is the restrictive policy of monopoly.

WHAT OF THE PUBLIC?

Undoubtedly, during the past year, the picture has increased in favor with the public. There are more theaters in existence and more people frequent the theaters. From what we can gather, the exhibitor has prospered and is prospering. The hold of the picture on the entertainment moving public is stronger than it ever was. From this it might be deduced that the future outlook is bright with the promise of further success. Is it? We are inclined to answer our own question in the affirmative, for apparent reasons. The volume of business throughout the world is greater than it ever was. And it will no doubt continue to expand for some time to come, if those at the head of affairs will do their part in promoting the business.

THE MANUFACTURER HAS HIS RESPONSIBILITY.

Those at the head of affairs are the people who make the pictures and the people who present them to the public. There is a widespread call all over the country for better pictures, better shown. If that call be answered in the positive sense, there need be no doubt about the future of the moving picture business. If it be neglected, then the somewhat fickle public of this country is apt to turn its back on the picture and spend its money on vaudeville or some other form of entertainment. The chase for the dollar too strongly animates the moving picture business to-day. Get something out quickly that will bring in quick returns is the motto "uttered but not comprehended" of far too many people in the business. As it has recently been put to us: "You see, 100 copies mean \$10,000, C. O. D. There is hardly any other business from which you can get such quick returns." A very short sighted policy. It would be safer, and in the long run, more profitable, we believe, if quality and not quick returns, were the guiding principle both of those in the business and of those who contemplate entering it.

Of course the national spirit is predisposed to the quick acquisition of wealth. That spirit is visible in the picture business. It, however, is such a young business, it is still so much in the making that its very facility for money making constitutes one of its dangers. People grow indifferent to the future. "Get it, and get out," is the common sentiment. While human nature remains what it is, neither we, nor anybody else can hope to annihilate such a principle. But, in the broader sense, we can at least point out the extreme menace to any business which is so largely conducted on this fallacious principle. If the latter be general, then the business itself must go, and quickly, too.

AND A GLORIOUS FUTURE.

One sustaining factor of the situation is this: that the public want good pictures and will pay to see them, at least at the time of writing. So long as the public is prepared to do its part and the manufacturers do theirs, then the outlook is full of favorable augury. We

have recently noted in these pages many signs of a disposition on the part of the lay press to relegate the picture to a position of decadence. Possibly, these newspapers reflect only a small part of public sentiment. We think they do. But this straw shows which way the wind may very possibly blow, if the manufacturers continue indifferent to public requirements. Let them turn over a new leaf, and give the public of the best that can be obtainable, and then the future is assured. For the present, then, we look forward full of hope and confidence in the immediate future of the picture business.

Music and the Picture.

Pathe, of New York, have taken a step in furthering the association of suitable music with the moving picture which we desire to applaud. One of their releases shortly to be in the hands of the exhibitor, is the story of *Trovatore*. This is an Italian subject, worked out and acted in Italy by the Pathe-Italian company. It deals with the familiar themes of love, hatred, revenge, and the like. It has all the glamor, movement, mystery and enthralling interest of Italian melodrama. Of course, as the educated reader of this paper knows, the story of *Trovatore* was set to music by Verdi and forms one of the most popular operas in the repertory of the New York Metropolitan Opera House. To emphasize the popularity of *Trovatore*, we may say that the music is very familiar to the general public. It long ago achieved the glory of being placed on the street organ.

Now, when this release comes out, the exhibitor will have an opportunity of suiting the action of the play to the music, or rather suiting the operatic music of Verdi to the action of the play, as shown in the film. Pathe engaged the services of a competent man to prepare the music of the opera for use when the film is projected. So it comes about that for something like fifty cents, the exhibitor can procure the music of *Trovatore*, especially arranged for simultaneous use with the film. All that will be required will be to place the music in the hands of the pianist, who will take his cues from the subtitles on the film. Thus: suppose we reach the legend of the Count recognizing his long lost brother, then that would be the cue for the pianist, who would play the music under that caption. Plainly and simply it amounts to this, that for the first time accompanying music for a feature film has been provided by Pathe. We hope that the exchanges and the exhibitors will take advantage of this offer, not merely because we want to see Pathes' experiment a success, but also, because, as we have over and over again urged, we want to see the picture on the screen accompanied by suitable music from the orchestra—whether that orchestra simply consists of a piano or a number of pieces.

It is no use lamenting the past, but we wish this sort of thing had been carried out before on an extensive scale, because then we should have been farther along the line of progress in the popularity of the picture than we are at present. Several men interested in the selling of sheet music have spoken to us on the subject of the provision of suitable music for the picture. It is unquestionable that there is much to be done in this respect and money to be made thereby. The absurdity of accompanying the presentation of a picture on the screen with unsuitable music has been dwelt upon so often in these pages that, though the evil is great, we have not the heart to repeat our displeasure. On the contrary we try to help matters along by devoting a page each week to "Music For the Picture," and we gladly welcome the stimulus to much needed improvement in this little evidence of Pathe enterprise.

There should be a large sale for the Trovatore music. The exhibitor in advertising the film should draw special attention to the fact that the music of the opera accompanies it. By such means he will stimulate the interest of the public in this particular picture, and in the picture generally. If it were generally known that appropriate music always accompanied the picture on the screen, the interest of the public in the picture would be increased. As has been pointed out in these pages and elsewhere, there seem to be signs that the interest of the public in the picture is inclined to wane, and it therefore behooves all concerned to use every legitimate endeavor to retain that interest. If every exhibitor throughout the country saw to it that suitable music accompanied the pictures, there would be something done towards refuting the allegations of the enemies of the picture, that the picture has seen its best days.

“Herod and the New Born King.”

By REV. W. H. JACKSON.

This recent Gaumont production is without doubt one of the best Biblical pictures ever put before the public. As a work of art it deserves great praise, and as an attempt to reproduce one of the most wonderful scenes in history it reflects great credit upon all who took part in it. In watching the unfolding of a story of this kind, one feels somewhat as though a section of an Oberammergau scene were being presented, in that one looks for something very real and true, being fully cognizant of the standard which must be attained as well as that delicacy of approach which must mark the demeanor of all taking part, making “acting” subordinate to truth of reproduction, which is the requirement of these sacred subjects. It is worthy of note that those participating (not acting) in these scenes have been largely successful, thereby contributing much to the value of the production. The opening scene, the “Shepherds watching their flocks by night,” is a good picture, and the approach of the “heavenly host” very impressive, although perhaps the angels were too stationary, giving the effect of a painted scene rather than one full of life and joy, as it really should be. The stable scene in which the shepherds come to worship the infant Saviour is very realistic, causing audible appreciation, yet, strange to say, from these appreciative remarks comes the occasion for perhaps the one strong cause for criticism in the whole series. The infant is too attractive to feminine minds. The complimentary remarks, “Isn’t he cute,” is, while true, yet a fault. The baby child should impress in such a way as to draw forth comments of reverential wonder—as it really did with the shepherds—rather than to be attractive to the eye and by its innocent mannerisms cause comments of a “cute” nature.

Again it must be pointed out that this one weak feature is a result of departing from the “written word.” We are told “the babe was wrapped in swaddling clothes,” and as such it should have been faithfully, carefully and reverently reproduced; instead of this an unclothed child, evidently some six or eight months old, instead of so many days, lies kicking in its manger bed. Certainly it was “cute” but not proper. Further than this it must be noted that the infant child is the *sacred center* of the subject, and as such must not be tampered with or humanized according to modern ideas; indeed it seems that greater efforts were expended upon a faithful reproduction of every other character than that of the child Jesus. A properly clothed, week-old babe, could have been handled by Joseph and Mary with as much or more commending reverence than the one used here.

The visit of the “wise men from the East to Herod” is

good; the Oriental travel with all the local color makes a most satisfactory scene. Herod is particularly good in his plotting with the queen; both are seen to great advantage, and as this is an occasion where the “written” instructions are lacking, no outrage has been done to an important occasion. The departure of the wise men when the star appears, the consternation of Herod and his queen when they also see the star, is a commendable picture and gives interest to the consultation which Herod holds with his advisers and the queen, the outcome of which is the order for the death of all children under two years of age. These scenes upon which the manufacturers have had to draw upon their own interpretation of the occasion, are exceedingly good and therefore ought to be commended here; the representation of Herod is particularly good in every way. The appearance of the wise men at the manger cradle with their offerings of gold, frankincense and myrrh is both reverential and elaborate, and produces in the mind of the beholder that feeling which it is rightly intended to inspire. The departure into Egypt is in accordance with traditional pictures. The scene in which the holy family is seen crossing the desert is very good, but one cannot help wondering if the sleeping at the foot of the Sphinx is not somewhat manufactured; nevertheless, it does not necessarily outrage the sentiment of the occasion. As a whole the series must be favorably commended, and because of the series much be favorably commended, and because of its distinct advance upon the majority of earlier Biblical pictures, it is to be hoped that it marks a new era in the production of this class of pictures. A continuance of the life of Christ from this point on is awaited with reverential interest.

Photography in Natural Colors: The Latest Text Book.

A REVIEW BY THOMAS BEDDING, F.R.P.S.

*Photography in Colors. A text-book for amateurs, with a chapter on Kinematography in the colors of nature. By George Lindsay Johnson, M.A., M.D., B.S., F.R.C.S., F.R.P.S. With eight full-page plates in colors and numerous illustrations in the text. London, Ward & Co., 34 Craven street, Charing Cross, W. C. 1910.

In the course of my recent series of articles on moving pictures in natural colors which an ignorant charlatan was allowed, by a presumably reputable firm of New York printers, to select as the excuse for venting his mingled ignorance and ill-nature, a list was given of the text-books available for those who wanted to take up a study of the theory and practice of color photography, in its possible adaptation to moving pictures. To that list I must now make an addition in the shape of the volume under review. This little book is the latest, and in some respects, the best to deal with color photography. The last book on this subject printed in the English language was issued four years ago. Then practically nothing was known of Kinemacolor. But in Dr. Johnson’s book, there is a chapter devoted to the subject. I must congratulate the author on giving us a very interesting, concise and clear *precis* of Kinemacolor.

Dr. Johnson, who is an acquaintance of mine of many years’ standing, is, like myself, entitled to the use of the mystic initials, “F.R.P.S.” But he is something more than this. He is a very high authority on theoretical and applied optics. What he does not know about the eye, vision and color, is not worth considering. In the book before me, he traces the scientific evolution of color photography. He compares the eye with the camera and the retina with the color plate. Then, having compared the spectrum sensitiveness of the eye with that of the

1911

© 2021 Coale) Education Group, Inc.
DUPLICATION & PROHIBITED



Miss C., New Jersey, writes: "I have not tried working up pictures until lately. As an interested reader of your articles, I would like to ask a question. In melo-dramatic pictures, where frequent changes of music are necessary, do you think it best to stop when the scenes change and when the sub-titles are shown? I mean, pause long enough to make a noticeable wait. I hope I have made my meaning clear and that you will not find it too much trouble to answer this?"

It is no trouble at all. I shall welcome all questions and answer them if I can, though it must be understood that many times I can only give an opinion. However, in this case, I think all will agree with me that it is not a good idea to make many pauses "long enough to make a noticeable wait." Sometimes a distinct pause is effective, but, as a general rule, I think we should try to preserve a continuity in the music. Finish your number each time before your change when the picture permits it. Of course, many times we must break off abruptly and go to another number, but in such cases the picture makes an abrupt change. It seems to me that it is the better way to continue your music (subdued) through the sub-title and change when the new scene is shown. There are exceptions, however. If the coming scene is pathetic or mysterious you will find it effective to start the pathetic or mysterious music a little before the scene; it thus serves as an introduction to what follows. When a picture is filled with nothing but long *andantes* I don't see any objection to making a pause between each number. But such stops as you indicate between short numbers, will, if frequent, give your work an incomplete and "fatch-work" effect, which is not satisfactory. Let me hear from you again.—C. E. S.

Ernest Buckwald, Ballinger, Texas, writes: Your article "Music for the Picture" in the Moving Picture World, is very interesting and of great value to piano players as well as managers, and I wish to congratulate you on same and hope you will keep the good work up.

For the past seven years I have made a special study of playing in moving pictures and my experience in this, it is nearly impossible to use an orchestra to play for moving pictures, as I experimented in my own house and the nearest and best result was piano and traps. I have found a great number of amateur managers, men who have a business and just own and run a theatre as a side line or fancy, and it seems to me that those are the ones who first should be educated to the value of good and proper music. Here, for an illustration: A manager was looking for a good piano player, and found one through a booking agent. The piano player played the pictures. The second night a very pathetic picture was shown, a dying child and a grieving mother, was the scene, as the manager came to the piano and asked the player if he couldn't play any rag time, if he couldn't he should quit. An argument was opened and the result was the leaving of the piano player. I heard a manager say: "I don't use any vaudeville, so I don't have to have any good piano player. I can get a local girl to play for \$5 or \$6 a week and save \$20 to \$25."

Whenever it comes to the point, where managers realize the value and the necessity of good music, it will mean more money to all parties interested. The managers, musicians and the manufacturers. I have more than tripled the receipts of a moving picture theater with big opposition, one house playing vaudeville for the same price of admission, the other being an Air Dome with the best location in town. How was it done? Just simply showing good pictures and playing the proper music for them.

I am anxious to read your next article in the Moving Picture World and I hope you will be of some influence to managers.

C. S. Thornton, Providence, R. I., says: "I am a close follower of your articles in the Moving Picture World. Let the good work go on. If some of those 'star' pianists who improvise or 'fake' everything for pictures should run across one of those articles perhaps it would shame them into buying some music and playing it, if they can. It would certainly be a relief to suffering humanity." In a second letter Brother Thornton says: "This 'Music for the Pictures' is a subject which interests me very much and I hope you will keep at it until we see results. I can't understand why some managers will put up with the stuff 'handed out' by these wonderful (?) improvisors who seem so

proud of the fact that they 'use no music'. I have the greatest respect for a good extemporaneous player, but how many are even fair at it? I attended a picture show the other evening right here in the heart of our big city and the pianist played a short *burry* of about eight bars almost through the entire picture. Do you wonder that people think any one can play good enough for a picture show?"

Brother Thornton evidently feels very keenly on this matter, which is much to his credit. If these articles can be the means of inducing others to feel the importance of appropriate music for the pictures, I shall believe my labors to be not altogether in vain. As to the extemporaneous playing, I, too, have a high regard for those who can do it well, but not all are gifted that way. There is so much good music on the market that the playing of mediocre stuff can only be accounted for by the conceit or ignorance or laziness of the one who habitually uses it. However, I do not want to believe that all offenders are either conceited or lazy. I have reason to think there are many hard working conscientious ones who are sincere in their desire to fit their pictures correctly, and a number have been kind enough to say they have derived some benefit through this page. While this is gratifying, I feel there is a handicap in the difficulty of illustrating the points I wish to make clear. We all want to see our first problems worked out; it helps us to an understanding of what is done and how and why it is done. The only way I can think of is to describe some recent release, analyze it, and suggest the music—and right here is the handicap. Our pictures are so short-lived that before my article reaches the people I want to reach, many of them have seen the picture and forgotten it. One cannot remember the details of a week-old picture clearly enough to follow an analysis or even to be interested in one. But that reason we move slowly, but I have hopes for better things.

Charles Powell, manager Powell's Theatre, Redox, Indiana, writes: "As I am an interested reader of your 'Music for the Pictures,' I am going to offer a suggestion. I have an 88 pipe piano player in my theater and, of course, cannot follow a picture as it should be done on account of changing the reels at the exact time, and the time taken in changing. Why should it not be a good thing for film manufacturers to make perforated reels for their pictures; make the music for a reel of film on one roll and have it arranged so that sub-titles on the film are marked on the music and in that way it would be more convenient to keep together. * * * I am not able to employ an expert musician in a small town like this and must depend upon myself almost entirely."

I believe this subject is not entirely new, although I never heard that it progressed any farther than a suggestion. I have had no opportunity as yet to collect any sufficient data to base an opinion on, though speaking off-hand. I don't see why it could not be made feasible. I talked with a dealer in regard to the matter and he believed the expense of production would stand in the way. It costs about seventy dollars to make the first or "master" roll and a great many must be sold before any profits are possible. Whether the picture makers would care to take the risk in view of the few pianolas used and the short lives of the pictures is a question for them to answer. However, my curiosity is aroused and I intend to learn something further in the matter.

(To be continued.)

Philadelphia Exhibitors have started an organization to fight state license law of 1907. About 150 exhibitors joined what will be known as the Exhibitors' League of Pennsylvania, which will include the entire state in its scope.

West Hoboken License has been raised to \$100 per year payable in advance.

John Collier, secretary of the National Censorship Committee, is one of the best friends the moving picture has. His able defense of it on the lecture platform places every picture man vastly in his debt.

Court Decision handed down by Judge Halsey of Milwaukee, holds that a picture show in construction cannot be restrained as a nuisance until it is finished and presented.



It was my pleasure to see Pathe's "Il Trovatore" picture, which is scheduled for release the 27th of January. In dramatic structure it adheres closely to the libretto made familiar through Verdi's music, and any one familiar with that opera should be able to give a fair melodic setting to the picture after looking at it once. However, the manufacturers have provided a piano part for this release (arranged especially from Verdi's opera), which insures correct musical accompaniment. Such enterprise on their part deserves encouragement on ours and I hope this venture will prove successful enough to induce them to repeat the experiment in future pictures. While I have not seen their music as yet, it seems to me that a selection from "Il Trovatore," long enough to play through a full reel is a good piece of property to have in your library just on general principles, and the small price they ask makes it a good investment even if you don't happen to get the picture.

"The Stranger" (Kalem) has a predominating theme running through. Some simple andante (I should prefer a major key) like "Angel's Serenade" or "Romance from L'Eclair." Open and close with this and run in wherever the old man dominates the scene. Fill in *ad lib.*

E. A. Dunn, Spokane, Wash., quotes a hypothetical cowboy picture to illustrate a point. A man murders and rides away, a witness rides to notify the sheriff who gathers a posse and rides first to the scene of the crime, then in pursuit of the criminal. He says: "I would start melodramatic music when the fight begins and keep it up until the fugitive is captured. Some claim that a galop during the running of the horses would be correct. I think not. Do we tally? Just as soon as you break from the melodramatic to the galop the interest is lost.

(I agree with you in that anything calculated to break the tension when the tension should be sustained is wrong. But pictures vary. I have seen pictures containing scenes similar to above, where music agitato started softly, worked up to forte at the same time increasing tempo till it melted into a galop fit and furious. This run into a heavy hurry without a break and was worked p and f according to action. The effect was good in my opinion; it depends somewhat on the galop played, too. C. E. S.) He further says: "I do not use a scrap of music on the piano when I am at work, as I do not come on till 2 o'clock and the show opens at 10.30, so I have ample time to prepare my program beforehand. I have the few sheets of music I am to use set on the piano and after a few times over I have them memorized and lay them aside. I compose as I go along and fake as well, using quite a few popular and sentimental songs. I may be playing a waltz and switch into "Cubanola Glide" in waltz time, or from "Dixie" into a schottische or any popular song. What do you think of the idea?" (I believe you are following the usual procedure which so many pianists are using satisfactorily. It isn't always *what* we play so much as *how* we play it. C. E. S.)

I wish I could quote brother Dunn's letter in full, for it is interesting as well as lengthy, but here is another excerpt: "The picture house is no place for a pipe organ, one reason being that it cannot be placed alongside the piano. When you are following a picture and a church scene appears you have to stop the piano and walk over to the organ, and the minute you stop the piano your picture loses interest. I have worked in houses where pipe and cabinet organs were used and I prefer the cabinet." (How about this, you organ players?)

G. H. Hummel, Chicago, writes: "I am reading constantly your articles 'music for the picture' and must say it is a great help to the man or woman on the keyboard. I am a pianist myself, and have been connected with the moving picture theaters for the past three years. My experience is that of nine out of ten piano players don't know how to play for a picture. It may be of interest to you to know, and to the benefit of others, how I play a drama, for instance. First of all I read all the stories of moving pictures, and make it my business to see them before they are shown at the theater where I am employed. But there, when playing the pictures myself, I follow the rules laid down by the great R. Wagner in his splendid music dramas, by using the leading motives of the "Nibelungen Ring," "Tristan und Isolde," etc. I attach a certain theme to each person in the picture and work them out, in whatever form the occasion may call for, not forgetting to use popular strains if necessary. I played in a good many theaters and hold quite a reputation for playing. Trusting you enjoy reading these few lines, I wish you all the success and

look forward to further articles on the music question with great interest."

A few suggestions are appended.

"The Wise Druggist" (Imp.)

Bright, snappy comedy. Can use lively music throughout or work up as follows:

1. Lively march till husband meets wife, then
2. "I'm glad I'm married" till he leaves her,
3. Same as 1 till she leaves after finding letter, then
4. "Some of these Days" (chorus only) till train passes,
5. Grotesque allegretto ("Teddy Bears Picnic" or "Bugville Parade")
6. When she is about to take the poison, very doleful funeral music till he answers telephone, then
7. Same as 1 till druggist shows him the sugar,
8. Lively (forte) till he re-enters her room, then keep it down piano till he is about to take the "poison,"
9. Change to hurry. Begin it softly and swell; fortissimo at finish. Can change to lively at finish with good effect.

"A Sacrifice and Then" (Reliance):

1. Heavy Hurry for battle through five scenes,
2. Change to plaintive till "Two Years Later," then
3. Neutral ("Laces and Graces" or something light and pretty.)
4. Till office scene, change to semi-mysterious. (Andantino in Raymond Overture will answer) till sub-title cue.
5. "And save his friend" plaintive till church scene.
6. Repeat 4 till change of scene, then
7. Repeat 5 till "Keep faith in him, he loves you," then
8. Light agitato, till change.
9. Repeat 4 till "The embezzlement discovered," then
10. Agitato till two women enter, then
11. Plaintive till change of scene.
12. Bridal chorus from "Lohengrin" till change of scene, then "Hearts and Flowers" or other pathetic till close.

AUTOMATIC SPECIAL MUSIC.

Natrona, Pa., Jan. 3, 1911.

Editors Moving Picture World.

Dear Sirs—I received the letter of Mr. Chas. Powell, of Redkey, Ind., regarding special roll music to be played on player-pianos for each reel.

I think the idea is excellent, if only feasible. Just think how much the effect of each picture would be increased were we able to play just the right music at all times. I really think that if the making of a master roll would only cost \$70 as you stated that the thing can be done, for I am certain that if the exhibitors would be assured of a roll of appropriate music for each reel of film they would lose no time in installing player-pianos in their theaters. The exchanges could purchase two or three rolls with each reel and rent it to exhibitors the same as films, and I am sure every exhibitor would be willing to pay a good price for the use of same. Also, a good deal of the managers' trouble would be eliminated as the self-player would not ask so many times "off," nor would they get sick every time they had been out all night.

Please give this matter some of your valuable space, and try to get manufacturers interested, and if the thing can be done they should get busy at once, as in my opinion this would be the greatest improvement of moving pictures in a year's time. Very truly yours,

JOHN HAFNER, manager,
Dreamland Theater.

Information Wanted.—A reader wants to know who made the film illustrating Gary, Ind., and its mills about a year ago, also who made or who can furnish a film called "Making Steel," made, he believes, at the Krupp plant in Germany.

The Exhibitors' League of Pennsylvania has been formed in Philadelphia. The officers are: Walter Stuemppig, president; J. V. Redmond, vice-president; Chas. Stengel, second vice-president; John W. Donnelly, treasurer; Charles F. Kelley, secretary. The object of the association is to protect the rights and influence favorable legislation on behalf of its members.



Last week I included a letter from P. C. H. Hummel, setting forth his methods of working up dramatic pictures in accordance with the thematic principles as laid down by Wagner. I made no comments on this letter, as I received it just before sending in my own, and the subject appeared to deserve more than passing mention. The letters of Richard Wagner, and his biographers, are voluminous on his methods, but I can find nothing sufficiently condensed to quote in this page, or in several pages, for the matter of that. Those who are interested, may find information in Wagner's theoretical writings, "Art and Revolution," "The Art Work of the Future," and "Opera and the Drama." His biographers also touch upon the matter, more or less. Bored down, it amounts to something like this: To each important character, to each important action, motive, or idea, and to each important object (Siegmund's sword, for example), was attached a suggestive musical theme. Whenever the action brought into prominence, any of the characters, motives, or objects, its theme or motif was sung or played. Perhaps Brother Hummel can put it better, but that, I believe, expresses the subject in a few words. Such a method of applying music to the pictures is the ideally perfect one, and if it could be universally carried out, would leave nothing to be desired. At least, such is my opinion. But to apply it thoroughly, one must know his pictures thoroughly beforehand. In this, Brother Hummel is fortunate, as well as industrious. He says, "I have read the stories of coming pictures and make it my business to see them before they are shown at the places where I am employed." There you have it in a nutshell. Given an analytical mind, five years of experience, and opportunity to study the pictures beforehand, any informed pianist ought to be able to get good results. I should like to hear from others on this subject, as it seems to me, there is much promising material for the picture pianist. In addition to his leit motifs, Wagner employed scenic, or descriptive, music, and this idea, too, comes well within the lines of moving picture music.

I have touched upon this thematic idea several times in previous articles, although I was merely following the old melodramatic form of attaching a certain easily-remembered melody to each of the principal characters. The germ of the idea is much the same, though of a simple and primitive form. Those who are familiar with the older melodramas, especially the English ones, may remember that the "leading lady" had some pathetic melody, which accompanied her throughout the play. Likewise, the leading man, in scenes when he was the central figure. The villain also came in for his share of "heavy" music for his entrance and big scenes, though his music was neutral, or descriptive, according to scenes and action. Now, this idea applied to pictures, though not so elaborate, as I understand Brother Hummel's to be, is much the same in essentials, and is the form I adopted on which to base these articles. The moving picture story is episodic; short and to the point by necessity, its component parts are exemplified by the characters telling it, or which one is usually predominant. The principal theme of the story centers about the principal character, or characters, of course, and any musical themes given to these characters must be in harmony with the general tendency of the picture, else they will be out of keeping with the characters themselves. This is why I harp so much on working to the "central idea," or "impression," of the picture. When the picture is classed as a picture, and a general, without developing any, thing in particular, until the thousand feet are up. All you can do is follow the action and not bother about motives and themes. Why should you, when the originators don't? Other pictures have a pronounced theme running right through. Lubin's "His Last Parade" is a case in point

• • •

There are pictures which do not so readily work out in this manner. Some of the more active ones are just one piece of "business" after another, without developing anything in particular, until the thousand feet are up. All you can do is follow the action and not bother about motives and themes. Why should you, when the originators don't? Other pictures have a pronounced theme running right through. Lubin's "His Last Parade" is a case in point

Mr. King's Orchestra Theater Orchestra (Chicago), accompanied the picture as follows:

1. Pathetic till scene changes.
 2. Patriotic march ("Daughters of the American Revolution" by Lampe) as the picture is played for civil marching scene, and softly for each sick-room scene. Continued without a break, piano and forte, until the old man is assisted out of the ranks, then:
 3. Pathetic till he falls back on his pillow, dead
 4. Then, "The Vacant Chair," till finish. If organ and drums are in orchestra, "Taps" (lights out), may be used before No. 4.
- Here is something to argue about. In Pathe's, "The Cowboy's Innocence," occurs a dance-hall scene. In the foreground, some of the characters are playing cards. In the middle distance are dancers, and in the background the musicians—a fiddle and banjo, which plays through the scene. Obviously, the appropriate music would be this sound effect, or something suggesting it as nearly as possible. The characters in front become involved in a quarrel, the guests crowd around, almost entirely shutting from view the dancers and players, although an occasional glimpse shows they have not stopped. Which would you do—stop the dance music and play a hurry for the melo-dramatic situation in the foreground, or keep up the sound effect of the dance music (which all the characters can hear, if they listen)? It seems to me the latter is the better way, though either would be correct. You, who have the opportunity of playing this picture, might tell us your preference, and give your reasons.

R. C. Iowa (name withheld by request), says: "I notice a letter from Manager Powell, in last issue of the Moving Picture World, regarding the use of a player piano. I, too, find it impossible to engage expert musicians, in a town of this size, and my music, in consequence, is very unsatisfactory. I have been thinking of getting an automatic musical instrument. What would you advise?"

Of course, I hold that between a good pianist and a good automatic player, there can be no choice. No machine can satisfactorily fill the place of a human intelligence. But circumstances alter cases, and when one must choose between an incompetent musician and good machine-made music, it seems the latter has the benefit of the argument. I think, if I were in your place, and could not get a satisfactory pianist, I would take a chance on the other. If you wanted to change back, you could set the "piano-chastra" up near the door, and use it as a "bally-hoo" to attract the attention of the passers-by. A great many do this, anyhow, in the larger towns and cities.

Suggestions:

- The Holy War (Rehearsal)*
1. Semi-pathetic ("Spring Days"—Leo Feist), through three scenes. When meets bandit.
 2. Agitato, till changes then.
 3. "Mysterious Heavy Lull," till
 4. Wife meets him with posse—pathetic till
 5. Villain carries her into house—Agitato piano, swell to hurry when she goes to prison—piano and forte—lull. When sheriff and posse enter—solano. When they exit, change to lively, till finish.
- The District Attorney (Powell)*
1. "Lovers and Graces" (Quartets), till
 2. Man enters office with woman, then semi-mysterious P. and I. (Comes across rapidly)
 3. When first woman goes into office, hurry, till after arrival—lively till finish.
- "Sunny Hollow"—(Norty)*
1. Light (introduction) in minor natural tri.
 2. Husband enters in second scene. Quo-quo-gat.
 3. At change—agitato (light, hurry)
 4. When they find body—heavy mysterious
 5. Laurey (Lobby), when picks up woman
 6. Fast agitato all through chase, till they find him lying behind rock.
 7. At change—lively till finish.

MUSIC for the PICTURE

by Clarence E. Sinn

THE "CUE" MUSIC MAN

Mr. E. A. Dunn, writes: "I had a small cabinet organ installed in our house and one of my 'wrinkles' is to play the melody on the organ with the right hand and the accompaniment on the piano with the other" (an interesting stunt, Brother Dunn, I suppose you have them standing at right angles so you can turn from one to the other without changing your seat, otherwise it would take a pretty long reach, but doesn't it cover up your drummer so that you cannot see each other. I'd like to know just how you do it).—C. E. S.

He further says, "Let me quote an example about the use of the organ. We had 'Sunshine in Poverty Row' for Xmas week. The picture depicts poverty and sickness. I used sad music from the start until the time that it shows 'Post Master's home,' then I fell in with a light waltz using F minor all the way through—you can work out some beautiful stuff in minors—(some people can't, Brother D.), and fall back to sad when the poor people's home is shown. When Santa Claus appears I play very softly, with three stops, on the organ 'Adeste Fideles,' gradually pulling out one stop after the other and when the children of the rich and poor are shown with their joyful parents, I play, 'Holy, God, We Praise Thy Name,' the drummer playing chimes all through. We got a hand every performance."

And you deserved a hand every performance. If you work up your pictures generally as well as the one you give us, you are to be complimented. Let us hear from you again, your letters are interesting.

Mrs. Edith W. Tross, of Rochester, N. Y., writes: "Have read your interesting articles on music for the pictures and would be very glad if you could give me a list of some of the good characteristic music—something on the style of 'Laces and Graces.' We run the Independent films and the Ambrosio; also most all the foreign makes of film, many of which are dramas which that kind of music would go well with. I should be very glad of any other suggestions that you might see fit to make. If you have any sneaky music, I could use that also to good advantage."

Your list has been sent, though I must apologize for the delay. I have been trying to get the latest catalogs and some of the publishers are a bit slow in sending these to me. However, I think the list of numbers sent, is what you require thought not so complete as I would like to make it.

I append suggestions for the following pictures:

"HIS TRUST" (Biograph).

- 1—Any march containing Southern airs, till change.
- 2—Dixie, through three scenes.
- 3—Light neutral till battle scene, then,
- 4—Hurry till change.
- 5—Lively and light music till change, then,
- 6—Hurry through all battle scenes until interior is shown with mother and child.
- 7—At soldier's death, "The Vacant Chair," until after interior is shown again (till change).
- 8—Massa's in the Cold Ground, till soldiers (guerrillas) enter.
- 9—Hurry till they exit.
- 10—Plaintive till end of picture.

"TAG DAY AT SILVER GULCH" (Lubin).

- 1—Waltz or other neutral at opening
- 2—When woman sits at organ, any gospel hymn till she stops playing.
- 3—Lively music p and f till flight.
- 4—Hurry till end of flight.
- 5—Lively (march) till finish.

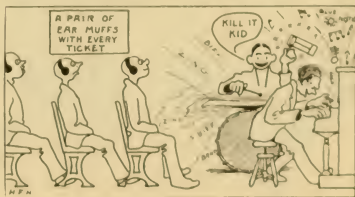
Mr. Charles Powell, of Redkey, Ind., writes: "Received yours of December 29th, and must thank you for the interest you have taken in my communication in regard to the Pianola music for moving pictures. Also will thank you in advance for marked catalog of perforated music. If you are at any expense or trouble to get this catalog to me with say, one hundred marked rolls, kindly present bill and I will remit at once. I want a few good 'hurries,' 'Indian War

Dances,' 'Indian Hurries,' 'Plaintives,' 'Heavy marches' 4-4 time and music for court scenes and quite a number for lively comedy. A Dirge and the best possible to obtain in 'desert' pictures of different Nationality, 'Nautical Storms,' 'Fires,' 'Westerns,' and all kinds of melodramatic music. Also for 'Rube' scenes and country pictures. Kindly send addresses of manufacturers of Pianola music and please find enclosed ten cents to pay for mailing."

I have complied with this request so far as possible, but as far as some kinds of melodramatic music is concerned it is "mighty slim pickings." The storm scenes in 'William Tell' and 'Flying Dutchman' are good, but you will have to separate them from the roll in some way. There are quite a number of good things concealed in standard repertoire selections and symphonies if there was only some way of telling you how to find them and get them out. However, I tried it on a few. Let me know how they came out.

N. E. C., of Ohio, writes: "We have postponed writing you for some time, knowing that you are so very busy answering the inquiries of other exhibitors who are promptly not up on the music proposition as well as we are but feeling that you can and will help us to attain a greater degree of efficiency in this line, we at last break loose for we are interested to know everything worth while about this more than important feature of the game. We have taken the 'World' ever since we have been in the business, some three years now, and have always been careful subscribers at its many good departments, watching with interest its splendid progress and our own while reading it. But getting down to the business of the present—we would be greatly obliged if you would send us a list of the names of music that you think, most essential for every moving picture house to possess for licensed films (for we use nothing else. We have a very good 'reader' of music for the piano player and we use nothing but sheet or note music, with the exception of a few instances where we have taken). We are strong exponents of the music before the piano player rather than the 'fake player.' We use our orchestra once a week for musical programs before the show and during the intermission, but not for the pictures, as we find that the proper music cannot be put on but by very few orchestras. We rely upon the piano and drums, but have obtained the best in their line that we possibly could. We will thank you in advance for your favor and will enclose stamps for reply. If there are any charges please send in your bill and we will remit promptly. Don't fail to send us the list of dramas and others of that nature, also music for 'hurries, mysteries, combats,' etc. Please don't use this letter for publication unless names and place of theater are suppressed. You are however privileged to use any expression of praise for the Moving Picture World that you wish as we feel that we could not get along without it on our business."

A list of the requested titles have been sent by friend N. E. C., all classified according to the nature of music. Thanks for the kind expressions and hope that you will find your list of titles satisfactory. I want to make a real "helping hand" department out of this, so far as I am able, but you needn't be a bit backward in coming forward.





P. C. H. Hummel writes: "With great interest I read your article dealing with the motive question. The innovations in harmony peculiar to Wagner are due to the free use of chromatics. Besides bold chromatics and enharmonic progressions, he constantly employs chromatic anticipatory changing and passing notes which have a melodic significance only. With the first conception of the characters and situations at every early stage in the growth of the work, certain musical phrases suggest themselves; these are the 'leading motives.' Germs and main principles of Wagner may be found in 'Pari,' 'Gluck,' 'Weber,' and 'Monteverde.' * * * Wagner has made of these leading motives the very framework of his music dramas. He developed and applied them—'leading motives,' the typical melodies and characteristic harmonies which accompany each of the dramatic persons throughout the score * * * with such modifications as the situation calls for. To those interested I will mention that in Wagner's 'Ring of the Nibelungen' there are ninety distinct motives. 'Rheingold' has thirty-five, 'Walkure' twenty-two, and 'Siegfried' twenty.

"To give an example of how Wagner applied the leading motive I will give 'Siegfried's Funeral March' from 'Gotterdammerung.' First grave and solemn comes the motive of the Heroism of the Volsung, which we heard when Siegmund at the opening of the Walkure sadly tells his misfortunes. Next comes the motive of 'Compassion,' representing the unhappy Siegmund, and the motive of 'Love,' the love of Siegmund and Sigrade, which was to give birth to Siegfried. Then we have the 'Race of the Volsung' in its entirety, which in a rapid movement of the basses joins the funeral cortege in the same way, as the weapons of the deceased are laid upon his coffin. The 'Sword' motive is still there, glittering and flaming, having become heraldic in the luminous glow of C major, which only appears at this single moment. Finally comes the one motive above all others of the hero Siegfried, 'Guardian of the Sword,' twice repeated in an ascending position and followed by the motive of the 'Son of the World' again singularly extended, which occasions a sacred memory of Brunnhilde, his first love. So much of the motive question for today I have much more interesting comes to bring forth, but will wait till I hear from others on the subject, for, as you say, there is much promising material for thought and discussion. We are never too old to learn, and we can always learn by exchanging thoughts."

In a previous issue I commented on Brother Hummel's suggestions of the Wagnerian "leit-motif" theory as applied to moving picture music, and said he could probably give a more comprehensive illustration than was conveyed in my brief remarks. I believe in answer to the above was written. I do not doubt Brother Hummel is advocating such an elaborate system for us in present conditions, when so many of us have change of pictures daily, and most of us must adapt our tunes at the first or second "look." It is not impossible that day may come when the best of dramatists will write the stories, and the best of composers supply the music thereto, so that time ever come, we might reasonably expect to (or hear) the thematic method worked out to its logical development. Music for the pictures is still in the formative period, and we are all working, each in his own way, to give it the definite shape.

It still hold that under present conditions the simpler form is more practical for general use. However, as our correspondent says, "We can learn by exchanging thoughts" and all sides of the question are worthy of consideration, whether we accept them or not.

R. of W. N. C. says: "I have very recently been reading your articles in the Moving Picture World, so pardon me if I ask something that you have already published. What your ideas about playing all the way through a picture? I am situated in a vaudeville theater and we run two reels and act in an hour or a little over. The associated musicians, who play in a very handsome moving picture theater, would be doing considerable work if they tried to play throughout the picture; they therefore play what they consider the 'important' parts, i. e., where there is a clear opening for the music. This is very good plan, but the first vaudeville theater in which I had required continuous music. This is the plan which I

adopted. For an ordinary drama I use a waltz, (jumping from one movement to another as is most appropriate for the scene on the screen, and inserting cue music wherever possible. For a bright child picture or scene I generally use a gavotte or melodious four-four movement. For a chase, of course, I use marches, working them up in accord with the excitement. In this way I do not think, as some one suggested, that the music is a continuous grind and annoys patrons to hear fifteen minutes of it. I also understand that one tune for that length of time would be a grind; however, no one tires of one thing quicker than the performer himself, and I expect there are very few with that fault. Also, what about hymns and sacred selections for cue-music, as in 'A Sinner's Sacrifice,' the ending is the old picture 'Rock of Ages.' The hymn would have been the proper thing, but is it best to surmise the dilettos cues, rather than make the brightest of the 'weepers'? I shall appreciate your suggestions, and doubtless others would, too, if you have not already written on the subject."

As to the continuous music idea, there seems to be a great diversity of opinion on the subject. Conditions vary so much in different places that I presume each must adapt himself according to circumstances, but for my own part I think the music should be continuous, or nearly so. There are times when a stop is effective. The plan you follow is all right, and you can develop it as far as you wish. In answer to your last query, I certainly believe in playing the music suggested by the scene, whether it be dilettos or otherwise. I know some vaudeville managers object to plaintives and dirges during the pictures, yet book emotional playlets that are filled with the "heart interest" idea. If you should attempt to "brighten up" one of these, you would probably hear something unpleasant from the actors. If a manager "books" sentimental pictures, it seems to me he should not object to their proper working up. However, I presume this is another of those conditions where a fellow must adapt himself to circumstances.

J. Whitley (Minn.) says: "In your answer to Miss C. (January 7) you say, 'When a picture is filled with long andantes I don't see any objection to making a pause between each number.' How about this?" I should have added, "If the scene permits." It was my fault, so I can't blame the professor. In "Cast Up by the Deep" (Vitagraph) you can open with a waltz (something like "Symphia") till "He tells his mother he is going to marry Katie," then "Apple Blossoms" once through, followed by "Spring Dreams" till close. I suggest the break between the last two numbers merely to avoid the monotony of repeating one throughout the picture. It admits of no thematic treatment as applied to the characters; all you can do is to work to the main idea, the tension or pitch being pretty much the same throughout. A slight pause at the place indicated does not seem to materially affect the picture, though it should be for only a few seconds. (I wish the readers would take note of the musical numbers I suggest here from time to time. I am in constant receipt of inquiries regarding titles of music, and though I do not care to make a musical catalog of this page, I shall mention a number occasionally if I think it is appropriate. So you will do well to save them.)

Montrose, Colo.—Edw. J. Cooper writes: "I opened the Montrose Opera House on Friday evening, Jan. 13, supposed to be a hoodoo night. I had 1,750 paid admissions at 50 cents and an cents. How is that for a hoodoo? My program was two vaudeville acts and two reels of pictures. For the opening night I selected Pathé's colored high class picture, 'The Woman of Samsara,' and a queer comedienne, 'Betty,' 'A Day in Paris,' and 'There Is No Place Like Home.' I enjoy the World and would like to save the time to get better acquainted with you in the future.

Certainly Mr. Cooper's experience was anything but a hoodoo, and we hope that his attendance will increase, so in proportion to his efforts to supply a good program. He must be a busy man as he manages two other theaters in Colorado. He is sure who hopes to see the 'Vivo Stories' and the 'John Consents' departments in the World, and we certainly agree with him that the notes of the stars are often unnecessarily long.



From Mgr. N. E. C. Ohio: "I have yours of 20th inst., enclosing a list of names of music for the different character of pictures. I can't use words of sufficient praise in thanking you for this favor, as it is a favor to me to have any assistance in elevating the picture business, especially my own. We have made the music and sound effects by the trap drummer the features of our show, and we are making a hit with it. In the first place I have a good pianist and trap drummer—the best I could get in this vicinity. My piano player has been with me almost three years. Still I find I have so much to learn yet and always will have so long as I remain in the business. Being in a small city, however, we haven't the facilities of getting just what music we would like to have for our business. I am on the mailing list of Witmark, Haviland, Remick and others for professional copies of the latest stuff they have. I am this day writing to Witmark for quotations on the music you mention. I have some of it already. I will surely appreciate any favors in the future on the music or any other matter pertaining to my business. I read your columns in the MOVING PICTURE WORLD every week and enjoy them very much. I then give the number to my piano player and trap drummer, then to the operator. We use nothing but licensed stuff here. Again thanking you for your interest in my behalf I am, very truly yours."

Here is a progressive manager. One who not only takes an active interest in his music and sound effects, but gets the best material available for procuring the same. It's a safe bet that he is equally particular in regard to his operator and projection, which means he is trying to give a good show. I want to say that I am not confining my lists to any one particular publisher, but recommend any and all numbers which in my judgment are adaptable for this work. The only game I am trying to "beat" is the picture game. I am sending a few more to the above correspondent this week. Let us hear from you again, N. E. C.

Answer from the Buckeye State: "Some time ago I read an article in the MOVING PICTURE WORLD which criticized a drummer for making a roll and crash in a picture of a man sliding down a snowbank. I don't know what the picture was, but reading the article prompts me to ask your opinion regarding a certain point. I am a vaudeville drummer of six years' experience and am now working in a house showing both vaudeville and pictures. Now in straight vaudeville it is the custom for the drummer to "catch the falls." In fact it is a part of his business to do this. Now why will not the same thing apply in picture work? I am making a practice of doing this and if I am wrong I would like to know why. Please do not print my name or that of the theater. Hoping for an early reply I am, yours truly, Jas. W. Ohio."

I do not remember the article you mention, but in answer to your question I will say one should use judgment in this as in everything else. Much liberty is allowable in comedy pictures, especially those of a farcical nature, but in the straight dramatic pictures sound effects should be made to imitate as nearly as possible the real sounds which would naturally be heard in a real scene such as the picture portrays. Now a person sliding down a snowbank would scarcely produce such a sound as that of a drum roll and crash—honestly now, would he? If this were shown in a dramatic picture or even a light comedy, unless you could give an approximate imitation of the real sound, I don't believe it were best to call attention to it at all, certainly not with heavy crashes, which I believe are generally undertaken to include cymbals. But when you have a broad farcical comedy, where the laughs are the only thing to be considered, I think it should be handled exactly as you would the horseplay in a vaudeville or burlesque act, regardless of actual sounds as they would naturally be heard. All the "slap-stuff" and absurd noise effects you can work in will usually help the main idea—which is to get laughs. Now I know many will not agree with me in this last assertion, in fact I am acquainted with several "picture fans" who hold that the only sound effects which should be given are those which would naturally occur in an actual scene, of which the picture is a portrayal. It all depends on the point of view. They argue that the audience is supposed to be looking at the real thing. No audience ever supposed it was doing any such thing. The moving picture house is a theater and the shows therein are stage shows differing chiefly from ordinary stage performances by a lack of

speech and more elaborate scenic investiture. This includes every form of stage play from tragedy to social satire, and then some. The sound effects should follow each picture according to its nature, and if in a rough comedy the grotesque comedian wriggles his leg and you hear a squeak like a rusty gate hinge, you can find its prototype in the horse-playlet of the vaudeville stage. These exaggerations are traditional in certain lines of the business. They provoke mirth by their absurdity, and that is all they are intended to do.

Those who expect to get the Pathé release "Il Trovatore" I earnestly advise to also procure the accompanying music in the same, and if possible to get it early enough to enable them to look it over carefully before seeing the picture so as to familiarize themselves sufficiently to permit them to glance at occasionally for the titles, as these indicate the changes from number to number. It will well repay their trouble and is a good collection to have in stock. There are twenty-seven pages of music full piano size, clean print on good paper, and the titles (which are the "music cues") are in large type easy to read at a glance. The music is all selected from Verdi's opera, and the compiler knew how to adapt it to a moving picture. Here are a few suggestions for recent releases.

FATHER LOVE (Lullaby)

1. Open with a few strong chords like the finish of a concert number, then a light waltz till end of scene "Will You Teach Me To Play?" Then
2. Light neutral (Laces and Graces) till "Love's Young Dream."
3. Pathetic (Rose Bushes, by Br. 1) till "Two Years Later."
4. Pathetic (Traumerer) till "Sixteen Years Later." While this title is on, play a few arpeggios and chords like the end of a piano solo, and stop with player. The little touch of comedy introduced here is heightened by making a distinct pause until she strikes the piano keys with her right hand, which is to be imitated.
5. Same as number two. (Light neutral) till scene in music store, then chorus of some standard ballad to imitate piano being played in background, till change of scene.
6. Same as number 3 (Pathetic) till close. N. B.—Do not introduce "baby cries" in this picture.

SAVED BY TELEGRAPHY (Patie)

1. Intermezzo or Nocturne. (In a Shade Nook by Pritsch) Till door of vault is closed after they enter it. Then
 2. Light agitato till the lever tears receiver from telephone and strikes vault door, change to
 3. Allegretto a little slower, gradually increasing toward the end till they come out of vault and girl falls to chair. Then
 4. Lilies (Revivie) or a waltz tune till close.
- N. B.—There are two sound effects essential to this story, viz. Telegraph instrument to first scene and some sharp metallic sound when they exchange telegraphic signals on vault door.

CHILD DEMANDS EXPRESSIVE MUSIC.

Even the child is pleading for sympathetic music in the feature music. In the latter feature recently conducted by the Princess Theater at Irvine, Illinois, little Miss Clara Clinton favored this piano playhouse, because of the inherent show in accompanying film. Her letter is answer to the question "Why are Pictures Shown at the Princess Theatre on the Basis of the Cue Music?" as follows:

"I have been in every picture house in the city and in a number of other states in the main and I will say that I haven't seen as nice a lot of good clean moral pictures anywhere as in the Princess. I will give you several reasons why I think your pictures are the best.

"The musicians and the employment of some beautiful pianists are characteristic of your patrons which is a comfort and pleasure to begin with. I believe you have the best operator in the business.

"You have the best stage and organ player I have ever heard. Her playing tends to attract many, and understand that the pictures are showing. She sees the fun of watching in changing pictures for her organ selections, which are very beautiful.

"The way in which you show your vaudeville and picture takes away the strain from your moral pictures and rests both eyes and body. You also have the clearest and brightest picture of all I have seen."

F. H. M.

MUSIC TO THE PICTURE

by Clarence S. Sinn
THE "CUE" MUSIC MAN

Everett, Wash.: "What do other people use for Western pictures? There is only so much Western stuff written. I won't fake if I can help it, because my own compositions can stand improvement, to say the least. At present we have a picture that I can make nothing of. (We are using Independent service.) Well, this particular one is entitled 'An Unreasonable Jealousy.' Looks well in the synopsis. Tell me whether it is my fault or the picture's. I love pictures and work hard in them. I have been in dramatic work myself and appreciate them from a dramatic standpoint. In answering this, please do not use my name in full. Use M. M."

There is no music which is purely typical of our Western country. The "cowboy" songs so popular in the past (like Idaho, "Pony Boy" and the like) are the only things we have which are at all suggestive of the "cow puncher." The number, as you say, is limited—there being probably half a dozen of such a matter which is sufficiently known to the average audience to answer the purpose. All are lively tunes, and are useful in most of the "wild west" pictures. For Indian music, Belsted's "War Dance" and the "Sun Dance" are good characteristic numbers, and the second movement in "Trailing the Trail" is also a good little bit, especially in pathetic Indian scenes. For other pathetic, sentimental and melo-dramatic music generally, work out the same as in ordinary melodrama. I do not now recall the picture you mention, so cannot offer any further suggestions in the matter. You having been, as you say, in dramatic work, will remember that music is used to accent or bring out the more important features of the play. Where the dialogue runs along evenly, with no suggestion of action, music is rarely employed. The same holds good in picture work to this degree only. The more important features are worked up with appropriate music (which may be melo-dramatic or other descriptive music), while the quiet or "neutral" portions are filled with something non-committal—usually a waltz, intermezzo or anything not particularly suggestive. Personally, I do not, as a general rule, like waltz "fill-ins" for either cowboy or soldier pictures. To me they seem to suggest the ballroom or drawing-room rather than scenes in which (by comparison) rough men predominate. I prefer two-four intermezzos when you can't otherwise find anything applicable. The argument will be used against me that as this form of "intermezzo" is played in ballroom for a two-step, it ought to carry the same suggestiveness as the waltz. I only offer it as a personal opinion. You will use your own judgment in these inconsequential matters, anyway.

From Defiance, Ohio: "Would be very much obliged to you if you would give me a small list of music (popular and classic) suitable for moving picture and the parts (light or heavy, mysterious, plaintive, etc.). As you probably guessed from the tenor of this letter, I am new to the moving picture game. In fact, I am only an operator at present, but hope to become manager of a house in a short while, and wish to get next."

The desired list is now on the way to the correspondent.

From Milford, Conn.: "I am playing in a moving picture theater and have for the past two months been very much interested in reading your articles on music in the MOVING PICTURE WORLD, which have been of great help to me. I have wanted to get a list of music to use, and ask, as a favor, if you will send me a complete list for all kinds of pictures, and oblige, Mrs. B."

Thanks for your kindly appreciation of my efforts. I am more than delighted to hear that my little talks are helpful. I am sure I want to make them so if I can. A list is being prepared for you, and will be sent soon. I want to beg for a little leniency from those who have not yet received lists of the music titles asked for. I have a great many requests and it takes time, so if you will be patient you will be taken care of.

Here is E. A. Dunn again: "Mr. Dear Mr. Sinn—Just saw MOVING PICTURE WORLD for January 14, also January 28, also what E. A. Dunn had to say. I expect there will be quite a rumpus kicked up regarding the use of the organ in moving picture houses. Come what may, I am ready for them.

Before I forget, I received your jolly of moving picture music also the 'cue music, and you can quote me as saying it is the neatest and best collection of music I ever saw' (He says much more—a whole page of it—to the same effect, but modesty forbids any further quotation.) "In the last issue of The World you asked me about the position of my piano and organ. The piano and organ are at right angles to each other. The organ is a low affair and the drummer's head is visible above the top. As to the programme we play: I told you in one of my former epistles that we do not go on before 2 p. m. The show starts at 10.30 a. m. The change days are Wednesdays and Sundays. On these days we show up at 10.30, watch every picture (sometimes twice), and then pick our programme. I have just made a new piano stool—took an old piano stool, unscrewed the top from the long screw, took the legs from a high-backed chair, and screwed the long piano screw to the bottom of the chair, and placed the screw back in the groove in the old stool's legs, making a very comfortable seat, which enables me to switch from the piano to the organ without breaking the melody I am playing. Do you get me?" (I am giving this description at length because I used the same scheme some years ago and found it a good one.—C. E. S.) "A word about our trap drummer, Bill Judd. He is one of the best in the business bar no one, and I know what I am talking about. He has about \$300 worth of traps, and about one-half of them he made himself. I can only think of one of contraptions he has. A while ago we had a picture depicting a rustic scene, and the farmer comes along and starts to pump water, and the noise he got out of some home-made affair brought down the house. It sounded exactly like the noise of a pump handle. Another thing, he keeps both drums going while he is working effects. We had a picture not long ago called "A Popular Tune," and he whistled, played a violin, a mouth organ, an alto horn and sang. What do you think of that? I think we have heard so much about bat drummers and their offenses that it is a positive relief to hear about the other kind and Good for Bill. Long may he live!"

I would like to quote a little example of the use of popular songs in working out comedies. We had "Midnight Marauders" (Biograph) and I played it as follows: "You Are Going to Get Something That You Don't Expect." When burglar appears, staccato mysterious. When wife tries to get husband awake, "Don't Wake Me Up, I'm Dreaming." "Note—"Please Go Way and Let Me Sleep" ought to be used and buried by now.) Husband walks down steps, gun on shoulder—"tramp, tramp, tramp." Burglar rushes around room trying to get out, "I Don't Know Where I'm Going, but I'm on My Way." Husband falls out of window, "I'll Be Back in a minute, but I've Got to Go Now." Next morning husband tells wife all about it, "Tie Your Little Bull Outside." How do you like it? That is the usual way, I believe, at least so far as I have observed. All these song title suggestions are worth while providing your audiences knows what you are playing. In this case you are giving them popular stuff which is pretty well known, and some comedies can be helped greatly in that way. It is a relief from the monotonous "rag march." But song titles should always be chosen with the view of their application by the audience, and we must be pretty sure they are generally known if we use them.

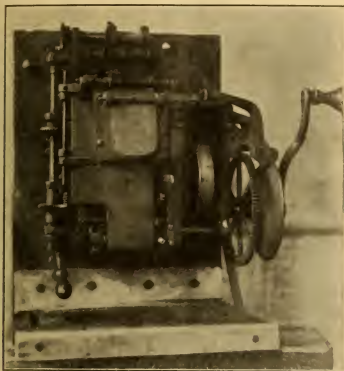
Mr. Dunn is fortunate both in having ample time to attend his pictures before he plays them, and in having an able assistant in his trap drummer. The sound effects, when correctly applied, are just as important as the music in many cases much more so. The next letter is appended.

Mr. Sinn: Dear sir—"I am playing piano alone in a picture theater. We have no drummer, nothing but piano, and the manager wants me to put in sound effects whenever I can, and play, too. I think that is asking too much, don't you? I don't mind doing some things, but we had a picture of a man dying of consumption and his wife kisses him. The manager wanted me to imitate the kiss. Of course, the people laughed—they always laugh when a kiss is imitated—and I think it spoiled the picture, because the scene was a sad one. What do you think? Don't print my name or address. Hazel B."

(Continued on bottom of Page 350)

tainly does not fade one picture into the other nicely. If this idea does not reach the scrap basket I will send you something else."

The idea has not reached the scrap basket, Cincinnati, but though I studied your sketch for nearly an hour I could not quite make out what you meant. Moreover, there are so many, many types of dissolvers, any one of which will produce excellent results, that publication of dissolver sketches would, I believe, hardly be profitable. Any device which



gradually shuts off the light of one lens, while at the same time turning on the light of the other, will do the trick, and one does it nearly as well as another, provided, of course, they are properly proportioned and properly handled. So far as I know, the first form of dissolver for electric work was merely a straight board pointed at one end and notched like the tail end of an arrow at the other, with a lever to raise and lower it in front of the lenses. It gave excellent results; in fact, almost as perfect dissolving as anything I have ever seen. Don't let this discourage you, Cincinnati. Send in anything you may think will prove of interest and value.

Ghost.—Shawnee, Okla., comes in with the following: "We have 110 volt 60 cycle A.C. current, Powers No. 6 lamp, Hallberg economizer and we get bad light. I have tried all sets of carbons and condensers of various focal length. Our throw is 65 feet. The trouble is I get a double spot, one being about $\frac{3}{4}$ above the other, the spot on the outside shutter showing the tips of the carbons, and the final outcome of all of this is a straight streak horizontally across the screen at about its center. Can you tell me what to do to eliminate this difficulty? There is no Union out here and wages are exceedingly low. The screens show the result. What do you think of a manager who wants you to put an extension on the lamp house to keep from breaking condensers? Or another who wanted me to tighten the hot carbon clamps with my fingers to prevent accidentally twisting off the screws? I have your Handbook. Have written the Viascope people for a catalogue of their machines, but they have ignored my letter. Where could I get a catalogue of machines using the heater dog and claw movement; also a frictional gripper?"

As regards your light, frankly, I do not know what the trouble is, but I am inclined to think you are using too low an amperage; possibly your economizer is working on a lower voltage than it is wound for. You must understand that to get a good light with alternating you have got to use heavy amperage, almost invariably where the amperage is weak a double spot will appear on the gate. I can say no more to you about setting the carbons than you will find in the Handbook. My advice to you is to try boosting up the amperage and see what effect that has. Managers of the type you name are merely a joke, and a very bad joke at that. The one who wanted an extension put on the back of the lamp house would doubtless have been hugely and deeply insulted had anyone undertaken the contract of telling him what dense ignorance he was displaying—ignorance of pro-

jection, I mean. He had the idea that he could move back the lamp and save condenser breakage, and he was perfectly right in that idea. Where he fell down was lack of knowledge as to what other difficulties he would encounter in putting such a scheme in practice, namely, the enormous waste of light, for one. The Gaumont Company, of Paris, France, makes the only heater type machine sold in this country, and the Selig Company, Chicago, makes a finger feed or dog and claw movement machine. Why the Viascope did not send you a catalogue I cannot say. The only "gripper" movement I know of is a machine made in Germany. I have not the address of the maker and I believe it is no longer in use. Only a few were sold. The Viascope Co. made such a machine, but so far as I know, it was never marketed.

One of the Early Projectors.—Herewith appears a photograph of the first No. 1 Powers machine. Before this machine was placed on the market, Mr. Powers had made and sold a few machines called the Peerlescope. The photograph, however, shows the first wholly "Powers" machine put out. The automatic fire shutter was a later addition which was not added until the machine had been on the market for some time. A study of this little mechanism will show how little real change there has been in projectors, except in appearance and mechanical excellence. It is worthy of note that this machine gave a very excellent picture and that with modern film the performance is almost equal to that of the latest type of two-wing shutter mechanism.

THE DAYLIGHT SCREEN.

This week our representative made a journey to Fourteenth Street and investigated the new daylight screen manufactured by Koch & Stackhouse, Stroudsburg, Pa., and can testify in all truth and sincerity that it certainly is a daylight screen. In other words, moving pictures were being shown upon it in an office that was as light by daylight as any office in Manhattan. The picture was a very brilliant reflection, and this screen is bound to make its mark in the market. We felt of it and we smelt of it, and we tasted it, and put it to every test that a screen could be put to, and we found out that it was something more than the mere idea of applying aluminum to a curtain. There seems to be a principle about this screen which has been in existence as long as the world has been. It seems to be that of increasing the surface by a conical method. That is to say, as though there were millions of microscopic chocolate creams spread over a surface. The light striking each chocolate cream would spread over more surface than it would upon a round spot as big as the bottom of said chocolate cream. Another analogous illustration is the old familiar "Sapolio" sign that is made of slats and reads three ways. As you approach it, it reads one thing as you pass it, looking straight at it, it reads another, and when you get by it, and look back, there are still other words to be seen.

Looking at the picture on the daylight screen from the side it is scarcely possible to distinguish what is going on in the picture, yet when one holds a piece of cardboard on the sheet, as seen at this side angle, the action is plainly visible on the cardboard, but lost on the daylight screen.

When viewed from the front the picture is as bright as sunlight on the daylight screen, and the same piece of cardboard from the front appears like a piece of dirty window glass before the curtain. That is the test. There is a difference of 100 per cent. between the Daylight Screen and a piece of white cardboard held before it, in favor of the former.

(Continued from page 353.)

You are certainly up against it, Hazel. You are right in the contention that the scene was spoiled. It seems that your manager wants his pictures worked up, but don't know what "working up" a picture means. It seems as if he ought to provide some one besides the piano player to make the sound effects if he wants them made. I don't see where I can be of any service. I'm sorry for you, Hazel, but it's up to you.

SUGGESTIONS FOR PICTURE MUSIC

THE SLAVES REVOLT (Paté)

Isis (Greek intermezzo) till change of scene; then
 Heroic (4-4 march) till she sets down the
 Light hurdy (agitato) till change time
 Andante (plaintive) till change
 The Dervishes (fantastical dance) by Mendels
 Agitato (at change of scene) till title
 "Elissa and Curtis Triumph Over the Cruelties of Haman"
 "Is" Dance (2d movement) in Lento, "Victims of Salomon"
 till Elissa sees Curtis behind her chair
 Agitato p. and f. till end of combat
 Loud, trumpet and drum, pulsation or brass 4-4 march



A. D. R., Philadelphia, Pa., says: "Kindly send me list of dramatic and other music. I am thinking of getting a player piano and want to look up about music first. Any advice you can offer will be thankfully received."

Mechanical instruments are advertised in these pages. A letter to the manufacturers would undoubtedly bring you all the information you want in regard to the matter. Perhaps some of the many managers who are using player pianos or other kinds of mechanical music can give you some pointers out of their own experience. A list of the required music has been sent.

Miss G. B., Neenah, Wis.: "I have been reading your articles in the Moving Picture World with much interest. Will you kindly send me a list of 'Hurries' and other dramatic music?" The request has been complied with.

A breezy letter, signed J. R. Westgate (no address given) says in part: "I have been traveling around considerably of late, and never fail to take in the moving pictures when the opportunity offers itself. The different methods of playing to the pictures used in houses employing good and passable music is interesting, to say the least. Some (especially orchestras) play a 'concert' programme regardless of the pictures. Others try to fit the picture only in spots—that is, where the dramatic situations are very pronounced. Others, again, work up the dramatic pictures only and play nothing in the comedies. (I should think the picture would fall rather flat. C. E. S.) Although I like orchestra music in pictures when it is played as it should be, I found that on the average the best 'working up' of pictures was done in houses employing piano, or piano and drums only. Now, I am an orchestra musician, though not a professional, and though I have never played in a picture house I don't see why an orchestra should not give as satisfactory a performance as the piano player, providing the members thereof will only take the same pains as the aforesaid piano player. Can't you say something to stir them up?"

I think our correspondent has hit the nail right on the head when he said: "If they will only take the same pains as the aforesaid piano player." This is not the first report I have heard in substantiation of the above complaint. It is very evident that the "aforesaid" are taking the most pains and getting the results, too. This emphatically is not as it should be. I am also an advocate of the orchestra in the picture house when "it plays as it should." There is no question that a pianist, if he knows his business, can follow all the movements of a picture more easily than can an orchestra. It is more flexible, in that he has only his own mood to follow, and is not handicapped by having to drag around the weight of a number of others who depend on the leader for every change or shade. This often entails stops and "breaks" in the music which the piano player is seldom guilty of. Definite pauses or "holes" in the music are apt to let a picture fall down in the particular spot where it should be held up, and it is probably to avoid this that some work up their piano player, as you say. They most likely use waltzes, or other "filling" stuff for the body of their work, and, with a few melodramatic numbers memorized, can change in the more essential parts without perceptible breaks. But, while such a method might be the easiest way out of it, the orchestra which stops with this is not doing itself justice. I know that an orchestra whose members are willing to take the pains can give a good account of itself. They may not follow every movement on the screen so faithfully as some of the best pianists do, but the result, in its way, can be just as satisfactory as the piano alone. The orchestral coloring and shading made possible by the use of various instruments can be made to fully compensate for any loss of effect the pianist obtains by changing every few bars according to the requirements of the picture. Of course, the latter method is the ideal way, and though I admit it is not observed very closely by orchestras, as a general rule, I still maintain that it is not impossible providing you have the right kind of an orchestra whose members "are willing to take pains." Another thing that must be borne in mind is the fact that until very recently very few moving picture theaters employed an orchestra. The business of accompanying pictures has been almost entirely in the hands of pianists, and the knowledge and experience required for this work is, with few exceptions, confined to them. Now that the orchestra is beginning to find favor, the recruits must naturally come from those who are lacking in this

experience. And there is a "routine" born only of experience which is just as essential in this business as in any other. Heretofore, the better class of orchestral players have regarded picture work as a rather trivial affair—something quite below their dignity—and when an occasional engagement did come their way thought a concert programme the only thing worthy of their talents. They are waking up to the fact here and there that it really requires some talent to properly accompany a picture, and that it is worth all the care and thought they want to put into it. However, the game hasn't reached its full development as yet, and there is no telling what the future has in store for us. I am optimistic enough to believe that the next few years will bring some remarkable changes for the better—and "the aforesaid piano player" is going to be largely instrumental in bringing it about.

The "thematic" proposition again. Roy C. writes: "I have been reading your letters with much more interest, and want to say a word regarding the thematic system, as proposed by P. C. H. Hummel. My experience is that you cannot often work up a picture in that way. Maybe I am at fault, but it seems that most of the pictures I get do not permit of any one recurrent theme which you can give to each character and play it whenever he or she appears, as the situations are apt to vary so much that the music does not fit, in nine cases out of ten. So I stick to the situations instead of to the characters, and it works out more satisfactorily. At least, it does so in my case. Perhaps I have not got the right idea in this matter, and if so I should be glad to have you show me where I am wrong."

Candidly, that is about my experience, too. I have been working along the "central theme" idea, which I believe is not quite the same thing, but is, it differs in details. The story itself gives the idea of the character of music which a predominant. Sometimes the leading character may furnish the key, but even then it is their situations which really govern the matter. You are following along the lines which I have advocated from the beginning. First, find the motive, or central idea of the story. Is it pathetic, tragic, comic or otherwise? This, of course, suggests itself to the situations. If you have a straight melodrama, which is usually sensational, there is little opportunity to use one recurrent theme throughout. More often we find it calls for a string of "hurries," "plaintives," etc., etc., with little or no connection so far as their thematic possibilities go. Perhaps some character may be of a sufficiently pathetic nature to furnish a theme of that nature running through their scenes, but here, again, the scene dominates. But all pictures are not built along these lines. "Auld Robin Gray," for example, has a well-defined motive running throughout. Of course, being a dramatization of the song, it was a natural sequence that the song should fit the picture. There was a central theme or motive in it, and I believe I have seen many other pictures wherein a dominant dramatic motive would suggest a corresponding dominant musical motive. You will probably say, "but you are really playing to the situations even in these." That may be true in a sense. But, after all, the characters and situations are so much a part and parcel of one another that we cannot regard one and ignore the other. I said our system differed in detail rather than in substance from the one advocated by Bro. Hummel. Perhaps some other reader has an opinion in this matter.

LEGALLY DEAD. (Pathe)

1. Reine (Waltz Intro) all through first scene till title
 2. "One Year Later." Then waltz song for piano solo
 3. N. B.—The music shown on the screen is entitled "My Sweetheart's Favorite Waltz." Play this if you have it.
 4. She plays a few bars—stops, then resumes till change
 5. Mysterious till change the scene
 6. Agitato with explosion, waltz then waltz—continue till they find coat and hat; then
 7. Plaintive till title "Seven years after, etc."
 8. Same waltz as No. 2 (Piano solo). Follow player in picture
 9. Agitato (dramatic) till change
 10. Motive till they embrace (It would be well to anticipate this piece of business), then
 11. Lightly waltz to finish
- In music for "The Slave's Revolt," given last week, read "Fantastical dance" instead of "Fantastical."



A. L. W., Washington. "I have only been playing for pictures about five or six weeks and want to tell you how helpful I find your page in the Moving Picture World. I think the work is fascinating, but am handicapped by lack of music to fit certain pictures. I have obtained all the selections you have mentioned from time to time, and as I notice others ask you for a list of names, I am going to do the same and I will gladly pay you whatever you ask." (There is no charge whatsoever for this service. Just enclose a stamp for postage, and don't get impatient if you do not get an immediate response, as I have many requests of this kind to answer.—C. E. S.) "I have no music suitable for heavy drama where there is agitation, despair and frantic haste all through the picture. Short passages are not so difficult. Stealthy, pursuit, mystery, hurries, good Indian music, heavy marches and music descriptive of different nationalities, nautical and Rube scenes I am in need of. Other needs will no doubt come to my mind later, but for the present I will be glad of suggestions along the foregoing lines. We run the independent and Ambrosio films. What in your opinion is the best collection of patriotic songs of the different nations? I have a few, but, for instance, I needed something to fit a Japanese soldier kissing the flag and swearing allegiance to his ruler, and had nothing to play that was suitable."

In the first place, for one who has been playing the pictures for only five or six weeks, you seem to have a very comprehensive idea of music requirements. I am sure that what I have mentioned will be of some service to you. The Japanese Triumphant March mentioned therein might have been useful in the last mentioned picture. As to collections of national and patriotic songs, there are many on the market all pretty much alike. I do not care to recommend any one in particular.

Alabama. "I have been reading your page each week with a great deal of interest. Beg to state that I am using music in my pictures, and the music employed is very good, but they have one fault; that is, they are not capable of selecting appropriate music for the pictures. I would like to have you send me a list of music. If there are any charges, just mention them and I will forward a check without delay. Don't you think you could work up a profitable business among the musicians or managers of theaters by selecting each week appropriate music for each picture released. As to the price, I take it for granted that several days or weeks before they are released, which would give you ample time to prepare your list and mail it. I myself would be willing to pay \$1, \$1.50, or even \$2 per week for appropriate music to fit each release. I don't mean for you to furnish the music, just state what music to use and when to use it. Think this matter over and let me have your views on same. In case you use this letter, please don't mention my name, or even city, as my musicians read your page every week. I would hate to let them know the contents of this letter, as they are doing the best they know how. As I said before, they are good musicians, but they haven't had the experience in playing for the pictures. We use Association films."

I have prepared a small list of various numbers selected from different catalogues, which will be found useful in picture work. It will be mailed to anyone enclosing postage, without further charge. It must be understood that this list does not purport to cover the entire field of music necessary to this line of work, as that is almost unlimited. It embraces novellettes, sentimental and pathetic, national, characteristic, comedy, grotesque, etc. These have been tried, and proved satisfactory if used intelligently, and can be ordered through your local dealer. As to the last part of your letter, I take it for granted that a correspondent has no objection to the publication of his communication unless he stipulates it, when, of course, it shall be regarded as confidential. What interests one is very apt to interest others, and for that reason I like to insert the most essential parts of letters received. Your list will be forwarded in its turn. Many thanks for your kind appreciation.

Wellsville, N. Y. "I am a devoted friend of writing you from being a regular and careful reader of the Moving Picture World, which paper I admire very much in the position it takes. Along about Easter season we contemplate showing the best make of the 'Passion Play,' and I would like to know if I could secure appropriate music to run through the entire three reels. We expect to have violin and piano. I would also appreciate any information upon this subject, and would thank you for a list of music sent to correspondents as per World of Feb. 18, 1911."

The required list will reach the brother before he reads this. Carl Fischer's catalogue contains some very fine standard religious music for orchestra, which is effective with violin and piano. These include "March Postlude," "Lord, God of Abraham," "Priests' March," "Ave Marie," "Heaven Unto Me," "Sanctus," "To God On High," "Love Not The World," "Funeral March from Saul," "Holy City," "The King of Love My Shepherd Is," and others; the catalogue numbers are respectively 258, 290, 502 and 560. I do not know of any music especially arranged for the "Passion Play," but I would suggest that in accompanying these pictures you avoid all suggestion of the lighter forms of religious music, such as "Gospel Hymns" and Stratton Army songs. While not wishing to discredit these songs, I believe they are not severe enough for the story of the "Passion." "The Palms" and "Holy City," although modern in character, are dignified, and may be used as a relief from the more classic numbers. I would also earnestly advise Wellsville and others who contemplate showing these pictures to procure a cabinet organ, unless they are already provided. The small cost is amply offset by the added value of your music.

Indiana. (Mgr. E. B.) "I take the liberty to write for a little information. We have started a little theater here with a seating capacity of 275. Our front is all white, made by the Chicago Decorative Company, and presents a beautiful appearance when lit up at night. We have strong competition, there being three other theaters here, all running pictures. We use mostly independent films and we and our patrons are well pleased. We have a new Powers No. 6 and our light and projection are well light perfect. The other shows run one new reel each day and carry one over, while we show two new reels each day. We have a very capable singer, Miss Frances Worth, of Indianapolis, and a fine pianist, Miss Ethel Kolmorgan, of this city. Miss Kolmorgan plays of great ability and improvises music for the pictures with taste. On last Saturday we had the new Refiance picture 'The Vows,' and during the last scene where the young man is brought back to the church by his sweetheart, Miss Worth sang 'The Rosary' (Nevens) behind the screen, accompanied by Miss Kolmorgan on the organ, and Mr. Karl Kurtz (an efficient drummer) on the chimes, and the effect was beautiful and very much appreciated. We are very particular about trying to put on the pictures in the best place and in the best way possible to prepare for them. For church chimes we have hung up behind the screen various sizes of seamless steel tubing, six feet in length, suspended by heavy gut, and the tones are deep and sonorous and very appropriate for church scenes; and this brings me to the purpose of this letter. Will you kindly send me a short list of organ music of more or less *andante* movement that would be appropriate to use on like occasions? Of course, we have many beautiful themes for the piano—'Shubert's Serenade,' 'Traumeri,' 'Gottschalk's Last Hope,' 'Morris' Meditation,' 'Blumenlied,' etc., but what we want is some short high-class little melodies that can be used in the ordinary church scenes that are occasionally depicted on the screen. On last Saturday we showed to over one-sixth of the entire population of the town, and that in the face of the fact that there are three other picture shows here, and the church people at a special production of 'Esther' were playing at the opera house."

I don't happen to have the particular music asked for in my catalogues, but I will look for something to meet the correspondent's needs and forward it. He evidently knows what he wants, and judging by his letter he goes after it and gets it—including business. Speaking of chimes, I once experimented with steel tubes, but we had no success. It is a very exceedingly difficult to tune properly. I had better luck with brass tubes, but they are expensive and I found that, considering time, trouble and the waste in experimenting, it was about as cheap in the long run to buy them ready made; that is, if you want a good set of chimes in tune with the orchestra. One doesn't have to buy a whole octave—two or three will be very effective. I have used yours, and find them to be a very general big-toned bell effect. The writer says he is located in a town of about 1,200 inhabitants; yet apparently he is able to find competent musicians. Is he unusually fortunate, or does he just go after them and get them?

"Drummer," New York, says: "In February 11th Moving Picture World you say, in straight dramatic pictures sound effects should be made to imitate as nearly as possible the real sounds which would naturally be heard in a real scene such as the pic-

ture portrayals. And in the same issue you give suggestions for music to the picture "Father Love" and say "Do not introduce baby cries in this picture." The picture shows a crying baby in several scenes. Now, if you are supposed to imitate as nearly as possible the real sounds such as would naturally be heard, etc., why not imitate a crying baby when the picture shows one? Don't you think you are inconsistent?"

Not at all. It is true I did say both of the things you mention. I also said in one or two previous issues "don't try to get a laugh where none is intended." The average audience nearly always contains one or two who will laugh at a baby cry, and this will be enough to spoil a serious scene. If you used this effect in the picture "Father Love," it's dollars to doughnuts you got a laugh whether you intended to or not, and if my memory serves me right, the scenes in which this occurred were anything but hilarious. Use a little judgment.

Mrs. A. P. D., Nevada City, in the course of her letter says: "I would also like to add a few words of praise for your articles on 'Play for the Pictures.' You cannot imagine how they have already helped me. I followed to a dot your suggestions for playing to the picture 'The Golden Supper,' and have received praise for my music from every one. I hope your articles are continued, for I know they are appreciated by every reader of the MOVING PICTURE WORLD."

This letter reads good to me just as it stands, so I won't add any comments. Come again; I like to hear it.

ALL FOR GOLD. (Yankee).

1. Agitato till thrown out; subdue till change.
2. Mysterious till change.
3. Intermezzo or waltz till letter is shown.
4. Agitato till change.
5. Neutral till change.
6. Pathetic till title "Robbed."
7. Agitato softly (through four scenes) till title, "Frank Tells About Handkerchief."
8. Light allegretto till "The Panic."
9. Semi-agitato bordering on the mysterious till son enters office.
10. "Heart's Ease," "Spring Dreams" or any semi-plaintive till end.

THE OPEN ROAD. (Kalem).

1. "Come with the Gipsy Bride" (6/8 chorus from "Bohemian Girl") till Gipsies stop to make camp. Then
2. "In the Gipsy's Life You Read" (same opera) till young man (Darwin) is seen coming down road. Gradually diminish till change.
3. In a Shady Nook (light allegretto) till "14 Years Later."
4. Waltz till change, "Zora Meets Some of Her Own People."
5. Gipsy Love Song (from the "Fortune Teller") till camp scene.
6. Moments Musical (or some gipsy march) till gipsy and girl enter.
- In the Gipsy Life (same as No. 2) till change.
8. Gipsy Love Song till camp scene.
9. Same as No. 2 till fortune teller discovers marks on girl's arm.
10. Agitato till girl turns from Darwin to gipsy.
11. Gipsy Love Song till title, "Zora Chooses the Open Road." Then "In the Gipsy's Life," etc., to end of picture.

MAX MAKES MUSIC (Pathe).

1. Lively till after handbill is shown. When merchant plays flute:
2. About four bars of reel for dance.
3. When Max plays for soldiers "La Sorella" till all off.

4. When he plays for girls, first time, "break;" second time, same.

5. Third time, slow cake walk till all off.
6. Eccentric for drunken men till Max enters; when he plays:
7. "Waltz Me Around Again Willie" till all off. Then:
8. Mysterious-pizzacato (staccato).
9. Short agitato for knockdown.
10. When Max plays, slow reel till both exit.
11. When he plays for dog, slow reel. (Any old reels or dances will answer, such as "Turkey in the Straw," "Chicken Reel," or "Arkansaw Traveler." Play them rather slowly and marked.)
12. When he plays while in the bed, lively "Rag March" till finish. "Fill-in" ad libitum.

THE SANITARY THEATER.

Of most essential importance in the management of a theater is the absolutely sanitary condition of the auditorium—this with special regard to the average five-cent theater, with its continuous flow of people and generally insufficient system of ventilation.

The five-cent theater is a breeder of crime, according to the "societies" and certain picture inimical newspapers; the bacteriologist probably would say a breeder of microbes, and of the two camps fighting for the welfare of the people, the doctor is no doubt the more justified.

The sanitary condition of the average five-cent theater certainly could be vastly improved, especially so in New York City. Taking in some of the tenement districts on the lower East Side, the picture show is by no means an improvement to the surroundings. Some of these places are perfectly filthy, with an air so foul and thick that you can almost cut it with a knife. The floor is generally covered with peanut shells, and as there is no stove to spit on everybody spits on the floor. Imagine this in the summer time, and epidemics of various kinds raging in the crowded districts. No wonder the societies and health authorities try to bar children from the moving picture shows!

There is no excuse whatever for such conditions, and to permit a constant exposure of the public to disease. The justified criticism of the health authorities may prove disastrous one of these days. Should a malignant epidemic strike New York City, and these conditions prevail, the result might be a wholesale closing down of these germ factories. Then, as usual, everybody would have to suffer, as our reformers very seldom discriminate, particularly so in case of the five-cent theater, which institution always has been a nail in the eyes of some people.

The only way to overcome this evil is the employment of a reliable disinfectant. Every theater should be thoroughly disinfected every day either with a sweeping compound or a spraying solution. There are many of these preparations in the market, and some of them are advertised in the columns of this paper. The odorless disinfectant is generally the most effective, but the perfumed is preferred by many exhibitors on account of its aromatic odor. I have heard people in the audience complain, though, on account of the strong odor which, no doubt, with some individuals, will produce a headache, as would any strong perfume. But this is only exceptional. The majority of people will like a refreshing disinfectant sprayed around the aisles during the intermissions. Exhibitors would do well to advertise the fact on the curtain that the auditorium is thoroughly disinfected several times a day. People will no doubt appreciate such a solicitude by the management. G. P. V. H-N.

All over the world there is nightfall.
But never the "Fall of a Knight" like this.

THE FALL OF A KNIGHT

RELEASED THURSDAY, MARCH 9th

Something away from the "usual thing." A screaming comedy from the beginning to the end. A film, we know, is going to pack your house.

GET IT it's a REX

REX MOTION PICTURE COMPANY, 573-9 Eleventh Avenue, NEW YORK



Du Quoin, Ill., says: "I have been reading your articles in the Moving Picture World with much interest, have found them very profitable to me in my work and only wish there was more space devoted to the subject. I wish you would please send me a list of melo-dramatic music, especially some good for struggles, etc. I would also like to ask your opinion as to which is better for motion pictures, an orchestra that has to strictly stick to their music and render a selection, then stop awhile and render another, or the piano alone following the pictures in their action."

The required information regarding melo-dramatic music has been sent. As to the last part of your letter, I fear you haven't read my letters with so much interest, or you would have found your answer there. I am in favor of "working up the picture" always, whether the music be piano alone or orchestra. And working up the picture does not refer to the musical part alone; the sound effects are equally valuable in my opinion. As to the proposition advanced by Du Quoin there can be but one answer (if an answer is really necessary), and that is that an orchestra playing in the manner described is not working up the picture at all and therefore its product has no value as "Moving Picture Music." As given by the correspondent, the piano would be not only the better of the two—it would be the only one worth considering in the sense of moving picture music.

N. A. says: "I have been reading your articles and find them very helpful. I am pianist at the V— Theater (name of town withheld) and have been in the business just one year. We have a three-piece orchestra; violin, clarinet and piano. We change pictures daily so it keeps me busy as I select all the music. Of course I have a great deal to learn about playing pictures, but it is a very interesting study and one which to me never becomes tiresome. I do not have an opportunity to see the pictures before we play them, but I always read a synopsis of each one which helps me a great deal. We have quite a library, as working in the same place a year and changing pictures daily we must have, but there is one class of music of which we have very little. Now what I want to ask you is to give me an idea what kind of music is suitable for heavy French dramas like "The Escape from the Tuilleries," etc., usually leased by the Pathé Co. Now I do not want to trouble you for a list of titles as I guess you have enough of that to do, but if you will be so kind as to mention one or two I can then judge for myself. I do not seem to find much difficulty with ordinary dramatic pictures, but these French and other foreign dramas puzzle me. However, I feel certain that after a few suggestions from you I will not have any further trouble. If you have already given titles of same in Moving Picture World I hope you will pardon me for asking, as I did not see them." I also want to ask if there is any very heavy music for such pictures as "The Deluge" (Vitagraph), and what would you play for the storm scene of same."

It is certainly flattering to intimate that a few suggestions from me will eliminate all future troubles. I am afraid you overestimate my ability. However, I will do the best I can though I must limit myself to generalities. The dramas of a historical type, whether pertaining to France or any other nation, have a fair sprinkling of national airs. In the case of the picture mentioned, the "Marseillaise Hymn" of course will be included. "Mourir pour la Patrie" (Chant of the Girondins) can be used as a march (its original form a moderato for "fill in" purposes and played slowly as a semi-pompante. "Partant pour Syria" makes a characteristic plaintive with the violin playing the melody and the piano a running accompaniment legato. For the dramatic music use the most serious you have in stock—heavy ponderous "hurries" and light agitato—the long ones in the collection that you have are the best. "Bonheur perdu" (valse by Gillet), "La Cinquantaine" and "Royal Court Minuet" (Louis XIV) may sometimes be used to advantage, though in all depends on the scenes. However, they are good numbers to have in stock. Published by Carl Fischer, N. Y. As to "The Deluge" it is more in the religious class and must be treated like a religious picture. Mr. King's orchestra, Orpheum Theater, Chicago, used "March Pontificale" (Priest's March), "Cruci-

fix" and Sullivan's "Love Not The World," beside organ music (the latter principally for "fill-in") and for the storm scene, the storm from "William Tell" overture, omitting the first part and beginning where the chromatic scales set in forte. Repeat ad lib. Same publisher issues all numbers here mentioned.

ARTISTIC POSTERS.

Great improvement has certainly been made in the posters issued by the various film manufacturers, and some of them are expending much money in this direction. In keeping with their films, the Rex Company have adopted a style of poster that is both novel and attractive. But the greatest novelty in this line is a poster just sent out by George Kleine for a scenic film, "The Beautiful Gorges of the Tarn." A scenic picture gives the litho artist much more latitude than a dramatic scene, and the very novelty and pictorial beauty of a scenic poster is such that we hope the responses will encourage Mr. Kleine to adhere to his bold innovation.

BUFFALO BILL PICTURES IN PHILADELPHIA.

Mr. B. A. Zerr, proprietor of the Crescent Theater, Reading, Pa., had as a special feature all last week the moving pictures of the Buffalo Bill Wild West and Pawnee Bill Far East. Mr. H. B. Reynolds, who is managing the picture show, booked a return date at the Crescent for another week later in the season. The Buffalo Bill pictures have not yet been exhibited in Philadelphia, or in that vicinity, and will not be released in that section until the advance forces of the Wild West show hit the Quaker City for Buffalo Bill's final engagement, which opens the middle of April. The film will then be exhibited in the Philadelphia theaters, and no doubt the pictures will be a special drawing card at that time on account of the announcement of the Wild West show playing in that city for its final engagement.

"THE TRUTH ABOUT THE POLE."

Much interest continues to center in the North Pole Picture Company's special film, "The Truth About the Pole," in which Dr. Frederick A. Cook appears as the principal acting character. The film subject, which was given its premiere at Hammerstein's Manhattan Opera House and excited theatergoers as perhaps no other moving picture has done previously, should prove an immense drawing card elsewhere if for no other reason than that Dr. Cook is without doubt the best advertised man in the world, and now that he offers in dramatic form, by means of the picture, the exposure of the North Pole "conspiracy" interest will be aroused, and both his friends and enemies will be eager to satisfy, if nothing else, their curiosity, and this will mean money for the exhibitor of these films.

Dr. Cook is now filling lecture engagements which should serve to prepare the various States for receiving the film production when bookings begin. Negotiations are under way for acquiring the Coliseum, in Chicago, and other large auditoriums in various cities for engagements of one week each. Dr. Cook will himself appear at these places together with the film, giving a two hours' entertainment at standard prices.

Mr. H. R. Raver (Harry Raver) this week joins the North Pole Picture Company, especially for the purpose of exploiting the Dr. Cook picture. Mr. Raver proceeds to Chicago where he expects to remain for a period of three months. There is no doubt that Mr. Raver will be successful in his new enterprise, as he draws upon a very considerable experience as a showman. We are almost sure who wish Mr. Raver success. During his stay in New York City he has made many friends; he has many friends in the West and elsewhere. We foresee great things in the Cook picture in Mr. Raver's hands.

Incidentally we learn that Mr. Willard Melville, the well-known producer for the Solax Company, accompanies Dr. Cook on his lecture tour. The present plan is to let the larger theaters of the West feature this Cook picture; then, in the course of time, it will find its way into the smaller houses.



Virginia writes: "I have been following your page in the Moving Picture World with much interest. * * * I notice you give titles of the same pieces a number of times. I have often thought it would be better if you gave us a greater variety, but it happened to come in handy in my case. I ordered some of the pieces through our local dealer, but he was so slow that before the music arrived the picture had come and gone. However, the music was useful in another picture. (The numbers mentioned in this post are all standard and good to keep in stock as they are useful at all times. C.E.S.) I have been playing the pictures for a little over a year, with no previous theatrical experience, and I want to ask for a point of information. The leader in one of our theaters tells me I play my 'hurries' too slow. Can you give me any idea as to how fast a hurry should be played? And what is the difference between a hurry and Allegro Agitato?"

The term "hurry" is a slang phrase or colloquialism applied by musicians to the Allegro Agitato. Some make a distinction by using the name "hurry" for the rougher and heavier forms, and "agitato" for the lighter class. Of all melo-dramatic music this is probably the most important, as its descriptive scope is the widest. Agitation can be mental as well as physical—tense as well as violent, and as depicted upon the stage (and in pictures) will run the emotional gamut from intense quiet to intense action. In accompanying these scenes your music will run all the way from pianissimo to fortissimo, according as the action is quiet or otherwise. (In theatrical music these numbers are usually marked "a" and "f," according to action.) As the term "hurry" would indicate, they must be played fast. I once heard the name "excited music" jokingly applied to numbers of this class, and the term describes them very well. They are used to indicate scenes of "excitement," and must be played fast to convey that idea. Such scenes usually begin quietly and work up to a climax and the music in these cases will begin softly and gradually work up crescendo to fortissimo and "a," according to action. As they are full of violent action from start to finish, and the music is loud all the way through; others may be fast yet subdued all through and the music likewise (drums very soft). When the scene is agitated with little or no action the drums of course will remain silent until the scene works up sufficiently for them to begin the crescendo which is started with a roll on the small drum, pianissimo and swelling to forte, when both drums come in. As an illustration let us suppose a picture has shown a number of incidents which we can see will lead to serious consequences when they become known to a certain one of the characters. He enters the scene and someone else calls him and begins telling him a story which the audience knows relates to the incidents that have passed. The listener turns to the speaker and as the story progresses shows first indifference, then interest, astonishment, indignation and anger. He rushes out, finds his opponent, words are exchanged, then blows and a terrific fight ensues. Here we have an episode which runs an emotional scale from subdued and tense excitement (without action) to a high pitch with violent action. Your music (Agitato) will begin with the story, very softly at first as there is no action; in the case of the characters it merely tells the other that the scene has progressed your music increases a little in volume. When he starts out is the place where the action really begins, and here is where the drummer starts a roll pianissimo on the small drum, beginning his crescendo when the men meet, then coming in forte with both drums all through the fight. He thus saves his big climactic effect until the time when he needs it. He may play all through the scene, but his climax would have been lost through anticipation. I am led to this rather lengthy argument through the inquiries of several drummers who have written me concerning points of this nature. The drums are primarily instruments of effect, and effect is largely a matter of contrast. It is up to the drummer to make these contrasts (viz: piano, forte, or silent as the scene requires). Indeed it is not too much to say that the proper working up of a hurry depends almost entirely upon the drummer, especially in the small orchestras of the picture theater. But if he is over-generous in the employment of his instruments, he is apt to find that

when he wants a really big climax he hasn't got it, for the reason that he has been giving all, or nearly all the volume of sound at his command at a time when the scene did not require it. You can't eat your cake and save it too.

I presume some will demur to this on the ground that their manager insists on having the music going all the time. Some managers undoubtedly do, but judging from the numerous letters received I am led to believe that a large number of them are anxious to have their pictures properly worked up. It is told of an eccentric manager years ago, that he walked down the aisle one morning and topped the rehearsal. "Why isn't that drummer playing?" he demanded of the leader. "I have twenty bars rest," explained the drummer. "Well I don't pay you for resting; pay you for playing," was the angry retort. Occasionally we may find one of the same mind today, but I believe they are in the minority. Drummers who have had the advantage of a theatrical experience know that the working up of a hurry depends not so much on watching the notes as it does upon watching the action. It is all a matter of judgment and it requires as much discernment to stay out at the right place as it does to play. The old rule of "piano and forte according to action" holds good in the picture drama as well as that of the stage. So much for the "working up" of these numbers. As to the tempo, the novice used to be told, "play it as fast as you can play it distinctly." You could hardly call yourself a novice, but this may give you an idea. Why don't you get the leader you speak of to give you a few pointers? Being right there on the ground he could advise you properly.

A. & W. managers, and for a list of effects that a trap-drummer should have in a motion picture theater. A list of drummers' traps will be sent by mail as it is too long to include here. Any catalogue of drummers' supplies will contain a complete list of "traps" to be had at music dealers. They include all the effects and imitations ordinarily used. Many drummers make a part of their own sound effects for the reason that the manufactured articles do not include every note that is desirable by an artist in the moving picture is apt to call for anything or everything.

M. (name and state withheld) says: "I am a subscriber to the Moving Picture World commencing with your department Dec. 3. Let me tell you that you have been a great help to me not only in suggesting, but I have been able to see some of my own faults. I was glad to see that I had been doing some of the things that you suggested, particularly in regard to style for certain pictures. One of my faults was "playing to costumes." I noticed that as soon as I saw your article. I agree with you about popular songs being played only when they are well known to the audience. The principal function of moving picture music lies in its suggestiveness. A popular song is so general because the title or refrain is applicable to the scene. If unknown to the majority of the audience, your suggestion is lost to that degree. The operator at our house telephones me every morning what our show will be for the day; then I read the "Stories of the Films" column in the "World" and make a rough sketch of the music I think appropriate, but it generally works out at right. I have been enjoying all the "slams" the moving picture musician (?) has been getting and sometimes thought they were a little too severe. I couldn't understand how anybody could play "Kelly" in a death scene, but I believe it all now. I went into a house recently when the Biograph "Fate's Turning" was on and the piano player rattled off a lively waltz through the whole beautiful picture. When the Dixie Mother was shown she played a march in big time from her seat. It has been getting to the manager would follow your suggestion of "ear muffs with eye-ticker." (The credit of that suggestion is due to Mr. H. F. Hoffman, the clever cartoonist of the Moving Picture World.)

AT LAST THE WORLD ADMITS IT

The problem of making the moving picture show safe both as respects morals and fire risks is a complicated one. But they have become a modern amusement necessity and must be dealt with as such.—N. Y. World.



"Puget Sound" wants to know if I can suggest anything appropriate for "Puritan films." She says she knows of nothing that applies to the days of the Puritans. I don't know of anything either. To the best of my belief, the music of our Pilgrim father's (and mother's) was limited to the singing of psalms; cheerful old dirges like "Broad Is The Road That Leads To Death" and things of that order. I have one or two of those peculiar old hymns written in the ancient "Dorian Mode" with its odd minor scale. They are probably valuable in an archaic sense, but if you undertook to use them in a picture show I doubt if anyone would know what you were trying to suggest. They could only be used in religious scenes anyway, and any good "religious" would answer the purpose in such cases. Now, I have had neither time nor opportunity to look this matter up, but I am under the impression that the Puritans did not countenance instrumental music of any kind nor any tunes that were not of a religious character. I may be wrong in this, but even so, the purpose of picture music is purely suggestive in its nature and though one might go to endless pains in procuring music which is chronologically correct, unless it conveys a definite idea to his audience he has had his trouble for nothing. I speak of course of the audience of average intelligence. I don't believe one person in a thousand would know a Puritan tune if he heard it. The correspondent is evidently of a painstaking nature and I wish I could give her a more satisfactory answer. My plan would be to work such pictures as you would any drama, that is, play to the situations and characters. Avoid waltzes, as they are too modern in suggestion, and are not in keeping with the character of the Puritan who abhorred dancing. The waltz lento does not convey an idea of dancing, if it be played in a slow swinging style, and may be used where the scene permits. Many favorites are neutral in character (unless the rhythm is very pronounced, like a schottish). The Puritan pictures I have seen were of a tragic nature and called for much agitated, mysterious, heavy and plaintive music. Sometimes Indians are introduced which gives you a chance to vary your melodic coloring.

Mrs. F. writes: "It would be a great favor to me if you would let me know who is in the right, my manager or myself. He says he does not like my music to the pictures. I play as follows: Waltzes, to drama. Opera, to classical pictures. Marches and two-steps, to comedy. Indian dance, to Indian picture. Rag time, to comic. Of course I shade music where it is needed."

I thought I had fairly covered this ground long ago, but it seems I have not made myself sufficiently clear to all. First and foremost, I advocate playing appropriate music, whatever the nature of the picture. A dramatic picture calls for dramatic music—that is, music of a descriptive character for its various scenes. If the scene is pathetic, play pathetic music. If the scene is gay, play something lively. If danger threatens, your music is mysterious. For combats, use "hurrahs." Scenes of an agitated nature require music of a like character. Waltzes, intermezzos, etc., are useful for "fill-in" purposes; that is, where the scene is neutral in character and does not call for pronounced descriptive music. Classical pictures often work up like the dramatic; indeed, the most of them are dramatic, so far as I have observed. Comedies can often be worked up also as some correspondents have demonstrated in this page. These pictures are usually of a lively nature, however, and require lively snappy music and the march and two-step answers the purpose admirably. The Vitagraph release "Red Eagle" calls for something beside Indian dances, though it is an Indian picture. For the opening scene of the eagle's nest, I should suggest something of a grandioso type, about 8 bars 4-4 time until scene changes. Then slow Indian music until the medicine man dances, when it should change to faster Indian music; something like a waltz. Then back to your slow music again until the renegade is seen creeping up behind the tent, when your music changes to mysterious. Later on he abducts the squaw, and here you want an agitated, softly until he seizes her, then loud until he carries her away. This is continued piano and forte according as the action is fast or slow, until her chief joins her at the foot of the cliff, then Indian music of a slow,

rather pathetic nature till finish of the picture. I suspect your manager wants his pictures "worked up."

From "Iowa." Dear sir: "I love my wife, but oh you Moving Picture World." Very little in this splendid and instructive book escapes my notice. It's first to the "Trouble Department" and then to the music page. This is my first letter of any description submitted to any of the various departments. I find that good music is essential for picture accompaniment, but find the proper kind is very limited, unless a player is very apt. I have a splendid player who dishes out splendid and appropriate music for different scenes and characters, although the music is all selected with her own judgment, with just a pointer as to the kind of picture to be shown. I see by reading the music department that you are sending out lists and samples of picture music. Am going to ask you please send me a few selections.

The writer is in error. I have offered in this page a list of titles of various standard numbers which have been found useful in playing the pictures. A copy will be forwarded to the correspondent who will probably receive it before he reads this. Many thanks for your kind expressions. (As I happen to have the floor, the Moving Picture World will permit me to speak in its behalf.)

"Connecticut." . . . "Being a subscriber to the Picture World I have become interested in your notes on cue music and effects for the pictures. Noticing a reply from a New York drummer to your statement in Feb. 11th issue of playing effects to dramatic pictures; this gives me the reason for writing this. Few people give the drummer credit for what he does and very few realize the conditions under which he has to work. Of course there are good and bad ones just the same as piano players, but those who are capable should receive some recognition. My idea is exactly as yours; that it is better to leave out an effect than to use the same and spoil the effect of a strong dramatic climax by causing some half-witted or giddy person (who as you know are always in the audience) to burst out with a laugh, which is the cue for the rest of his type to follow. Naturally, I am a drummer, playing in one of the finest picture houses in this section, with an orchestra of four pieces. It has the reputation of being one of the best, as they play to the pictures. I use from the smallest to the largest effect regardless of what it is, my paraphernalia occupying about one-half the pit. The house uses the best films, and there are people who come just to hear the music and effects played." (Managers and musicians kindly take note of this; the same thing has happened in other places. C. E. S.) "When a drummer is obliged to use an effect against his judgment and wishes, as in many instances he is, it is he who gets the laugh and not the person who insists upon him doing it. For instance take the Kalem release of 'The Girl Spy Before Vicksburg.' The girl locates the ammunition train through a spy glass some distance away. The next scene is the train passing (as she sees it). Now! Some so-called critic would say, 'Do not reproduce the sound of the horses passing.' Others say, 'Yes, as long as they are on the screen in full view.' Then again, when a ferry boat is crossing, he must blow a dozen boat whistles; if cows appear, he must ring a half dozen cow bells; or a baby cry if a lady passes through the picture with a baby, and yet again in some very pathetic scene some one enters and lets the door slam, he must bang doors. In some of the Western pictures he is obliged to perfectly imitate galloping horses when first sighted at a long distance. There are many other instances where a drummer is obliged to use a sound effect against his wishes, and a drummer (if he is a real drummer) would play the pictures better if he did not have so much advice given him. Kindly give me your opinion of the above troubles." (All I can say is that I know "of my own knowledge" that much of the above is true. C. E. S.) "There are many who think a drummer is just to make a noise; still he must play bells, xylophone, tympani and a hundred other things, yet only gets the credit of making a lot of noise. In some theaters they expect all of these and give him the same amount of floor space as the concertist. Then again you often hear the remark that the piano player should receive more salary than the drummer. Why? No musician in a photo-play

house should receive more than the drummer. The piano is furnished and the player simply comes to the theater and plays, and occasionally buys a sheet of music, while a drummer must buy from two to three hundred dollars worth of goods and watch the pictures from start to finish. (And few people realize how fast his mind and hands must work when he is seeing the picture for the first time.) He must buy some trap or effect nearly every week, or perhaps a drum head. He may put insurance on his outfit, or run the risk of losing it by fire. I think if any one, the drummer should receive more. Please don't think me conceited in any way. I write in the interest of drummers who can "fill the bill," as there must be some, even if they are "few and far between." I take quite an interest in your articles and hope you will continue them as they are bound to help.

As "Connecticut" seems to have established a case for the drummers' side of the question, I have nothing further to add.

"Indiana" writes a letter containing this query: "Will you please suggest some music suitable for Independent pictures, as our house does not run Licensed films?" As I have had this request before I will say to "Indiana" and others that the manufacturers' label on a picture need make no essential difference in the music. A story is a story and though it may differ in treatment by different producers, the dramatic elements are substantially the same so far as the musical accompaniment is concerned. A good stock of dramatic and descriptive music will apply with equal fitness to the average run of pictures, no matter who makes them. For an idea of the music most apt to be needed see Moving Picture World of Dec. 3, 1910.

"Fewer If Better" Quality vs. Quantity.

"Of making many books there is no end, and much study is a weariness of the flesh."—Solomon.

This saying of many centuries ago by the wisest of wise men will, it appears, always be true; the making of books continues with increasing vigor and the study of them increases wearisomeness. Paraphrasing this wisdom perhaps we may justly say:—

"In making many pictures there is no end, and the constant study of them is trying to the nerves.

As with books, so with pictures; they will increase more and more. There is no doubt about the quantity; neither will there be much doubt about the quality. In books and pictures, while there will always be the poorer kinds, there must also be the better kinds; but wisdom lays emphasis on the "fewer and better" as being not only less wearisome from bewildering numbers, but restful in the reward of value and quality. The output of picture subjects is startling in its profusion; to make a selection is a "wearisome" task to read their description is a labor, even to traverse the labyrinth of titles is a task not to be lightly undertaken. The making of more continues until there is "no end," but it is pleasing to note that quality is asserting itself. Those that do not eliminate are eliminated, as if by a living inherent natural law the process of reducing quantity to quality is going on all the time, quietly and unseen. This law also seems to be applying itself to the making of the pictures. Makers are no doubt producing as much volume as before but perhaps numerically "fewer" and qualitatively "better." May the good work go on and the question in all theaters will be not "how many," but "how good;" better advertising good subjects, known, tried and proved, than nine indifferent ones to disappoint. The better the subject the longer will it live, the poorer the subject the sooner shall it die. There is a study that is not "wearisome to the flesh" and that is the study of those books and pictures which last the longest; the tribunal of the people's good taste is always an interesting study. The name of a good author becomes the power which commands his future writings; the name of the good picture-maker becomes both a synonym for success, and assurance in the future; thus the good is its own best advertisement.

In further pursuance of the wisdom included in the saying at the head of this article it would seem that the wise man would teach also that it is less "wearisome" to make quality than quantity. On matters that do not excite our doubt, true; surely, in everything there is more labor in the bustle of the quantity irrespective of value, than in the quieter dignity of the quality which satisfies. Why multiply words? It is enough to know that the sayings of wisdom are wise and—"A word to the wise is sufficient."

W. H. J.

Travel Aid Not a Substitute.

The moving picture not as a substitute for, but as an auxiliary to travel. This impression which the educational film has made upon J. H. Collins, superintendent of city schools, Springfield, Ill., was revealed in a recent talk with a representative of the Moving Picture World. As no movement has been made to introduce the moving picture in the schools of Springfield it was a pleasing surprise to learn the esteem in which they were held. Mr. Collins' viewpoint was projected in relating an experience while touring Holland. While more or less conversant with the importance of the dikes in The Netherlands, and having a vague conception of how the work was carried on, there were certain features he did not understand. On his travels it was not always practical to ask questions and many operations in the continual battle against the sea which were viewed from his conveyance fostered a curiosity which at that time could not be appeased. His kindly feeling toward the moving picture, therefore, grew when one day at a show he was permitted to witness a reel which not only detailed every process of the levee-building but recalled pleasant memories of his journey abroad. At the time "What are the things doing that?" irritations in his mind were relieved as he retraced his jaunt through the busy little country. Mr. Collins has had more or less of an opportunity to see the good side of the moving picture output, that which is utilized by chautauqua and educational workers, but is not necessarily severe upon the product of some of the leading manufacturers. In fact, his occasional visits to the photography theaters have revealed little that is derogatory to the picture in general. (Parenthetically it might be well to say, however, that his Springfield houses have been well chosen.) The first entertainment, since the advent of the five-cent theater, is indelibly impressed upon him. It was the film upon which war was declared as it chronicled the career of Mrs. Guinness, of La Pointe, and her occupation of Hooisic village to the Associated Press. Credit is given the members of the stock company but the devotee of the photoplay who invited him is still apologizing. Illustration of standard literature is one of the best and most profitable fields which should help the young people. He has found many portrayals of recognized works which were valuable, citing one to which others might object—Stevenson's "Treasure Island."

Appropos of the picture in the schools Mr. Collins quoted a leading Springfield banker and business man to the effect that their use in education would be universal at no distant time. The stereopticon already is in use in Springfield and little added equipment would be needed. Apparently the bugaboos have been in danger of fire and reported complications of machines. F. H. M.

"WITH STONEWALL JACKSON."

In our last week's issue our readers will remember an illustration from the first Champion Monday release of April 17th. Early this week we had an unexpected opportunity to see this film on the screen and had our expectations of a grand picture fully realized. Very wisely, we think, this picture is not all fighting, but the two scenes where the Southern troops lose their position and again where it is retaken are about as realistic as it is possible to make them. One can almost hear the ping of the bullets and the dull thud of shells as they drop around the heroes on the screen. The scenes were all well staged and the typical atmosphere of the South with the Negro slaves or, rather, slaves, and the unflinching and self-sacrificing courage of the Southern women are exceedingly well portrayed. It is one of those pictures that shows both the horrors of war and, at the same time, the grand courage of both men and women that it developed, and will remind audiences of the present day of the terrible struggle through which our country passed and which, with its many lessons, we may be inclined to forget too readily.

Unless we are mistaken, this film should add greatly to the increasing fame of the Independent product, and it will undoubtedly thrill many audiences both North and South.

FILM MANUFACTURERS.

FOR SALE—Equipped manufacturing plant within New York City limits, consisting of 3 printers, 2 perforators, drums and tanks and power equipment, all ready to start up; and electric light, \$100 per month; will sell to quick cash buyer for \$2,500 cash. Don't write unless you mean business. Address F. M. G., care of Moving Picture World.



MUSIC FOR THE PICTURE.

C. A. writes: "After reading so many articles in the M. P. World in regard to playing the pictures I am taking the liberty of writing you on that subject. We are using piano and drums (with effects) and we are just lately graduated from vaudeville. Some of the fine points of the picture game are yet to come. I noticed you published a program for "The Deluge," as played by King's Orchestra. We played that picture a few weeks ago and it is in regard to that class of picture I wish information. We opened with "Come Away Maidens Gay," from Martha, till the dancing began, then segue to the ballet music from Faust. For Noah's prayer we played the "Prayer from Zampa," till Noah's entrance (in the next scene), then the opening of "Fleet and Peasant" until the animals were to be taken into the ark. Then we played the "Lannhauer" till the storm scene. We played the storm from "William Tell" and the picture closed with "The Palms." Now my reason for writing you is not to tell you what music we played, but to ask your opinion on same. We work the pictures p. and f. as the action requires and try to use the right music. All the soft music is played on the bells by the drummer. My impression of "The Deluge" is that the first part calls for gay music and not a heavy march, as per program. Am I right or should all "heavy" pictures be opened "heavy" regardless of the action? In foreign pictures we use very little "heavy" patriotic music, and follow the same policy in all soldier pictures. Is that correct or do you want people to applaud whether the picture calls for it or not?"

From my best recollection of the picture "The Deluge" I believe your musical setting of it was excellent. Though not religious, your numbers were dignified and serious, and that is the main point. The brief mention I made was not intended as a complete synopsis of the music. I said it belonged to the "Biblical" class of pictures and should be treated as such, and gave the essential numbers of that style of music as played by Mr. King's orchestra, merely as an illustration. Occasionally I depend on producer suggestions for music to certain pictures, and these are worked out completely with cues to start and stop each number. They can be played with good effect as they stand, though it must be understood I offer them as suggestions only, which may be elaborated and improved upon at pleasure. As to your questions, I certainly do not hold that "heavy" pictures should be opened with "heavy" music, regardless of the action. The music should follow the action as closely as is practical, no matter what the character of the picture may be. I say "as closely as practical," for the reason that I believe that in many pictures with rapidly changing scenes it is better to adhere to the dominant theme of the picture rather than change music with each shift of scene. As to the last question, I have repeatedly said that we should try to convey to the audience the impression which the producer intended his picture to make. The tears, laughter and applause have their logical place, and if we can assist in getting these, well and good; but in their proper places. You have the proper ideas; one can see that you are an old hand in the "show business."

M. B. W. says: "I have been reading your articles for several weeks and find them very helpful. Have not got all of them and wish you would tell me what number they began in so I could send for the back numbers. I have not been long in the picture-playing business and find it difficult to select the most appropriate music. I wish you would tell me what to get and how to use it, and if it is not asking too much I wish you would tell me just how to "work up" pictures of the dramatic kind. The others do not give me so much trouble. Please do not print my name."

I wish with all my heart I could tell you just how to work up pictures. I have had more than one appeal of this kind and I believe the writers are sincere, but nobody can tell another just how to apply the proper music to pictures yet unseen. I have so much to learn (so have we all) and the best I or anyone can do is to give a few hints out of our own experience. To those with a dramatic instinct, these hints often are enough to set them on the right road. If they have had previous experience in dramatic work, the task is easy as there is much similarity in the two branches.

I can say this much, however; the most salient points in dramatic pictures are these:

"Pathetic scenes, mysterious scenes and scenes of an agitated nature" The first (pathetic) is easily recognized and needs no description. They differ in degree, some being of a very plaintive character, while others are only suggestive; semi-plaintive we might say. Your music, of course, should be in keeping. I have mentioned a great many numbers of this kind in previous letters (beginning Nov. 26, 1910). A very mournful scene is best expressed by music in a minor key. These numbers are all to be played slowly and usually softly, though a swell may often be made effective when at the close of the picture or the climax of a scene.

Mysterious scenes: These are varied, but are nearly always suggestive of approaching danger. Burglars, creeping savages, somebody lying in ambush, and the many scenes of a similar kind are accompanied by stealthy (sometimes called "sneaky") music. A common form is slow and staccato (the picture of the violin stings). Another is a bass solo in the left hand while the right plays a soft arrangement (tremolo or sustained chords). Minor keys are best. The most satisfactory music of this description will be found in the regular editions of melo-dramatic music. The action is generally slow and the music likewise. Pictures like "Frankenstein," or those showing ghosts or magic, etc., require mysterious music of a weird type, of which the first movement of Bendix' "Pasha Dram" is a splendid example. Schubert's "Earl King" is a good number, though its rapid movement gives it an agitated character.

The last mentioned, i. e., "scenes of an agitated nature," was spoken about at some length in answer to "Virginia's" letter, Moving Picture World of March 25th. Now, these three classes: pathetic, mysterious and agitated, while they do not by any means include all the various scenes found in dramatic pictures, are common to all. Being very pronounced they are easily recognizable and I should advise you to begin with these. Provide yourself with some good dramatic music and memorize a few numbers of each kind so you will be able to watch the picture without looking at your notes. So long as the story is running along smoothly without anything happening in particular, play a waltz or two, or four intermezzo or anything which does not suggest any particular action. (Don't play a lively waltz or "rag" march unless the scene is lively.) Then when a scene opens where you can use your dramatic music, play it. As I said before, these scenes are easily recognizable. In this way you can at least get a start and once started, your experience will widen and you can develop according to the amount of practice. For like everything else, this is largely a matter of practice. This is the best I can offer at present in answer to your question. Let me hear from you again and if I have not made myself clear, perhaps I can add something to it. I shall be glad to give all the assistance I can, though I repeat, I also have much to learn in this work.

Another Query regarding drummers' traps and sound effects. At my request Mr. Wm. E. King (Orpheum Theater, Chicago) has kindly prepared a list of some of the most essential effects in ordinary use. Mr. King has invented a number of sound effects, notably a contrivance for using compressed air to imitate all sorts of water effects, steam exhaust and many other sounds—even a sneeze. I append the list:

BELLS.

Church chimes (at least three of these, with deep tone). Engine bell (used also for farm-bell, factory bell, etc.). Clock-strike. Cow-bell and sleigh-bells. Telephone bell (also used for call-bell, door-bell, bicycle, alarm clock, etc.). Gong for fire or police-patrol, street car, etc. Small hand-bell (for various uses).

WHISTLES AND HORNS.

Locomotive (tug-boat, factory, etc.). Fog-horn. Police whistle. Calliope (two sizes). Birds (ad.-lib.). Cuckoo. Auto-horns (several sizes). Dinner-horn (fish-horn).

Baby cry, rooster crow, hen-cackle, duck, dog, cat, cow, owl, lion-roar, donkey, pig and sheep. (May be added to ad.-lib.).

Telegraph click (stock exchange ticker).

Chains to rattle (for manacles, etc.), train effect, wind-machine, thunder-sheet, rain, waves, splash, wagon-rumble, horse-hoofs, wood-crash (for breaking timbers, etc.), glass-crash, squeak (for machinery, rusty hinge, etc.), slap-stick, pop-gun, gun and pistol-shots, sword-clash and anvil with hammers.

Further information may be had by writing to the Leedy Manufacturing Co., 1055 E. Palmer Street, Indianapolis, Ind. I cannot close this article without mentioning a musical novelty called "The Electric Saucer Bells" (J. C. Deagan, manufacturer). I have examined these bells several times and my liking has increased with each test. They are played from a key-board like a piano and the tone is very musical. It is very easy to play, responds to the lightest touch and will be a valuable addition to any orchestra. This endorsement is entirely unsolicited by anybody whatsoever. I give it because the merits of the instrument deserve the consideration of every manager and drummer, and I earnestly recommend it to your notice.

[We are pleased to read Mr. Sinns' comment on the Deagan bells and by the set we have in our Chicago display room we are satisfied that they are meeting the approval of every visitor.—Eds.]

Los Angeles.

By Richard V. Spencer.

(Pacific Coast Correspondent of the World.)

A Correction.—An article on page 581 of the March 18th issue of the World, entitled: "Indians War on Films," contains a misstatement of facts that the writer would like to correct. The paragraph in question quotes: "One of the protesting Indians said today that he had gone into one of the motion picture theaters here (Washington, D. C.), where a picture was shown in which a young Indian graduate of one of the non-reservation schools was the chief figure. He was shunned by the members of his tribe upon his return to them, took to drink, killed a man and fled, but was killed after a long chase. This was denounced as an untrue portrayal of the Indian."

Now, then, for the facts that are well known to the writer, for the events depicted took place near this city. The film that the Indian criticizes, was made by the local stock company of the Selig forces. The Indian reviewer who criticized the film as a false portrayal of Indian life is mistaken, for the film is a dramatization from real life of an event that occurred on the Eastern California and Western Nevada deserts some four years ago. In the local newspaper files of that period may be read columns of matter relating to the efforts of California and Nevada sheriffs to capture the original "Willie Boy," an Indian who, after being educated, while in his cups, committed a murder and fled to the desert pursued by a half dozen sheriffs and posses who finally cornered him in the desert country and forced him to commit suicide to prevent capture and trial. "The 'Willie Boy' film story was written by Mr. Hobart Bosworth, leading man and assistant director of the Selig Western Company. Mr. Bosworth also staged the story and played the leading role of the desperado "Willie Boy."

Patent Litigation.—The Motion Picture Patents Company has filed in the local United States circuit court a bill of complaint against Fred J. Balshofer, director and manager of the Bi-on Company, and the Commercial National Bank of Los Angeles, asking that the defendants be compelled to give to the United States marshal a certain camera alleged to have been deposited in the vaults of the Commercial National Bank by Mr. Balshofer; said camera said to embody inventions patented by the plaintiff.

The plaintiff in the bill of complaint before the court, asks the court to order that the camera be taken to a New York circuit court, to be held there pending the outcome of a case brought in that court by the plaintiff here for alleged violation of patent rights.

War Pictures.—A dispatch from the Arizona international boundary line states that a company of moving picture actors with a camera have arrived at the line and will try and secure a series of pictures of the Mexican Revolution being fought in the vicinity. The name of the company was not mentioned in the dispatch, but it is probably the Western company of the American Film Manufacturing Company who for some time past have been working on film stories in Arizona.

California.—V. L. Duhem, formerly vice-president and manager of the California Motion Picture Manufacturing Company, has severed all connections with the company. A. F. Brooks, a director of the company, has assumed charge of the studio. Mr. J. H. Hand, the president of the company, has gone to San Diego in the interests of the company.

Actress Ill.—Miss Virginia Chasler, playing ingenue parts with the Pathe West Coast Company has been very ill for the past two weeks. At this writing her condition has improved, and a few weeks more should see her back at work in the pictures.

Picture.—The Pathe Company have returned from their trip to the Malibu Mountain country. While there they were caught in a miniature cloudburst that played havoc with their scenery and nearly washed them down Santa Monica Canyon with the flood.

Optic Theater Opened.—The Optic Theater, located on the west side of Main Street, between Fifth and Sixth streets, opened Saturday evening, the 18th, to a large appreciative audience. The building is of brick and steel construction and was erected for Mrs. Nenette G. Donovan, of St. Louis, who recently bought for \$135,000 the lot on which it stands. The improvement cost another \$30,000, and included two small stores flanking the theater lobby. The new theater is 50 by 100 feet, and has a seating capacity of 800. The theater is tastefully decorated. All wood opera chairs with iron standards have been installed. One feature of the building is the forced-draught heating and ventilating system, which changes the air in the auditorium every six minutes. The theater was erected for moving picture projection, but is also equipped with a stage and a microphone orchestra pit, and can be turned into a vaudeville theater, if the occasion so demands. A daylight curtain will be used. The theater is equipped with a \$4,000 pipe organ. The lobby is in tile, mirror wainscot, and grained arched ceiling with staff ornamentation wired for numerous frosted electric globes. In the center of the ceiling has been placed a beautiful art glass dome light. The theater is using a five-piece orchestra, and is showing first-run pictures.

Records Broken.—The past week has been an excellent one for the local exhibitors. Last Saturday the Isis (licensed), the Bijou (independent) and the California (licensed) broke their individual day receipt records.

State Censorship Bill Amended.—The state censorship bill, known as the Strowbridge Bill, which passed the Senate, was amended in the Assembly by the removal of the clause prohibiting the exhibition of crime pictures, and by striking out the word "guardian" in the provision requiring that all children attending such places must be accompanied by an adult guardian. It was also amended to permit the exhibition of the popular Indian and Western pictures.

Union.—The Union Theater (independent) on Main Street, between Second and Third streets, is having a new box office built. The work is continuing without interruption to business.

Bell.—The Bell Theater on East Fifth Street, opened this week and is playing to good business. Three licensed pictures, and three acts of vaudeville are shown for a 5c. admission. The new theater is located in a populous district and has no nearby competition so they ought to do a record-breaking business.

Pasadena Censorship.—Pasadena censorship has been amended so that its regulations are not so drastic. Time was when this city, through its censorship, barred all drama films and many comedy subjects. While the lid has not been entirely removed, Pasadena exhibitors are glad that the change has come about and are humming the "Every Little Bit Helps" refrain.

Bijou.—The Bijou since its change from licensed to independent films has enjoyed just as good business as under licensed pictures. L. M. Dull, the proprietor, informs me that he has no lack coming. This theater, up to a week ago, used only licensed service since it was built, several years ago. The theater is getting first-run independent service from Miles Brothers exchange.

African Pictures Praised.—The recent Pathe Buffalo Jones' pictures met with a warm reception in the West. The films were featured by Clune, Tally, Hogan & Jensen, and other exhibitors. Patrons of these theaters praised the pictures without exception. Many of them spent their nickels and dimes for a second visit by bringing their friends and families, and inquired when similar pictures would be shown.

Business Good.—All the exhibitors report that summer business is beginning to pick up. Exhibitors are sifting up their fans and getting ventilation plants in operation. The recent three days of summer temperature boosted receipts and it is foreseen that what is to follow. The exhibitors at the different beach resorts from now on will reap a golden harvest. Work on the new Clune and Hyman beach theaters continues at a feverish pace. Both houses plan to open on May 20th the opening day of the beach season. The Clune theater will be located at Ocean Park and the Hyman enterprise at Venice, its rival. African pictures and vaudeville will be used at both houses.



L. F. S. says.—"I have been connected with the show business in some capacity nearly all my life, both on the stage and in the orchestra, and am at present playing drums and traps in a moving picture theater. I write this not in a spirit of criticism, but more as a suggestion. I noticed a great deal has been said of late concerning sound effects and their use in wrong as well as right places. You lay a great deal of stress on the idea of not trying to get a laugh where none was intended by the producer. Now, Brother Sinn, this is all right in the main, but I have often seen plays with dead spots in them which had to be lightened up with a "laugh-getter" of some kind, often to the salvation of the act, and originally no laugh was intended by the author and none was striven for by the stage director at the primary rehearsals. After the play was produced it was found necessary to lift up certain scenes and a laugh was about the first thing to be suggested. Now, a photo-play is only a play in miniature, and is built on the same lines, governed by the same laws and subject to the same defects as its more pretentious rival of the stage. Don't you think the same thing might apply here at times? Especially as picture plays are produced in such rapid succession as to preclude that careful attention to detail that a stage play has. I think so. In fact, I have seen a few pictures—one in particular which, though it did not contain a single legitimate laugh, yet had a scene in which it was easy to get one, and as it was far enough removed from the serious part of the picture so as not to interfere, it helped the picture in my estimation. Of course one must use judgment. The idea I am trying to convey is that it is worth while to put an audience in a good humor when it can be done without detracting from the picture. It is common enough in stage productions; why not here?"

This is dangerous ground you are treading on now. Your proposition also may be "all right in the main," providing one has discernment, ability and the necessary experience in matters dramatic. I do not question either the ability or the good intentions of any moving picture musician, but your suggestion involves more than these things. To carry it out logically one must possess not only dramatic talent, or at least dramatic instinct, but he must also have some knowledge of the technical part of an actor's work. It is very true that picture plays are produced in rapid succession; it may be possible that some of them do not receive as much attention to the little details as a stage production would. (This could be made a matter for argument.) It is also true that the pictures are shown in the same rapid succession in which they are produced, and this fact you should bear in mind. You say you have had experience on both sides of the footlights, and cite as an illustration plays which have been carefully rehearsed and tried out before the public and then brightened up in places by the same people who rehearsed and produced it. That is all very well. They are in a position to know if an improvement is necessary and have ample opportunity to experiment until the desired results are attained. The same thing does not apply to moving picture exhibitions. We see each picture but a few times, usually in conjunction with other pictures, vaudeville or illustrated songs, and the average musician has neither the time nor the inclination to give them the careful study a stage production would receive. (To say nothing of the requisite technical knowledge of dramatic "whys and wherefores"). Your application does not hold good in both cases, and I should consider it exceedingly unwise to sow broadcast any such suggestions. Perhaps you can do these things safely, but there are many who should not attempt it. It is not a difficult matter to make certain people laugh; it is not always so easy to hold their attention to the serious parts of a photo-play. If a drummer can recognize all the sound effects the picture suggests, and eliminates those which will interfere with the impression the picture should leave on the audience, he has done all that can be expected. I am a firm advocate of sound effects and believe they should be introduced whenever possible, except in such cases as mentioned above.

From Wisconsin.—"Copies of the Moving Picture World received, and I am delighted to find I can procure them here. Have been reading your articles with much interest, and find them very helpful. I take the liberty of asking you to send me a list of music I have been playing for the pic-

tures for about five weeks and find myself handicapped by lack of music appropriate for certain pictures. I have nothing suitable for hurries, fires, heavy drama, agitation, mystery, etc. Any suggestions you can offer will be greatly appreciated."

The writer evidently wants to know where she can get melo-dramatic and other music. A list of titles and other information has been forwarded. I am willing to do this for those who are really seeking information, and if my efforts are of any assistance I am glad to know it. For several weeks I have held open this offer of forwarding a list of titles of standard numbers appropriate for picture work, being prompted solely by the desire to help so far as lay in my power. I regret to say that many write me in the vague hope that they are going to get some music for nothing. To these I am compelled to say "save your stamps." The making out of these lists encroaches on a great deal of my time and I do not think you are treating me fairly to ask for them unless you want them. (This does not apply to the above correspondent, who is evidently sincere in her request.)

From Oklahoma.—"I have been reading your advice on playing the pictures and think if all the pianists would use their own heads a little with what advice you donated them there would be more real 'picture pianists.' I have been playing pictures two years and I never think of having our operator give me an outline of the show. No doubt some of the wise will say 'impossible,' but I memorize everything. One of your correspondents said 'no one but fakirs could keep playing the pictures continually,' but I disagree with him for I read at sight, only I get everything in my noodle and at my finger tips, so as to be ready for anything when it shows up in the film. I have studied out imitations of pipe organ, engine whistle, electric pianos, auto horn, chimes, wind, bagpipes, clarinet, etc. I got my bugle calls out of the United States manual, and play them just as they would be played on the battle field. On St. Patrick's night I played 'Echoes of Ireland' as an overture and got a good hand on it. I find there are several pieces that can be used for the same thing, such as a love scene, viz: 'All that I Ask Is Love,' 'Love Me and the World Is Mine,' 'That's Some Love,' etc. I claim no one can play pictures right and use music (i. e., look at music), for things change so quick sometimes you can only use a few bars, then jump to something else. It would keep an orchestra leader busy arranging scores, and then they would miss some of it. If every musician will keep up to the late stuff and play it so as to get people acquainted with it, they would know how to appreciate the music to the picture. If you think this is fit to publish, all well; if not, throw it in the waste basket."

I like to put anything in his page that is apt to interest the readers thereof. What you say about memorizing is all right. I may not see how any one can accompany pictures properly who has to keep his eyes on a page of music. As to the orchestra, a leader does not have to arrange scores for the members. Others than piano players can and do memorize their music. It is essential to have a variety of themes "in your noodle and at your finger tips." But I don't see how this applies to getting an outline of the show from the operator. You say you never think of such a thing. There must always be a first time to learn something about your picture—with most of us this is generally at our first sight of it, but I believe that any advance information could not come amiss be it through the kindness of the operator or elsewhere. As to your imitations, some of them of course are made on the piano; the others—perhaps that is your secret. Glad to hear from you whenever you have anything to say; and don't be afraid of the waste basket.

Penn.—Says among other things: "Please tell me what to play for French pictures." Possibly the correspondent refers to the classic pictures frequently given by the Pathe, Gaumont and Eclipse producers. It is difficult to give anything definite which can be applied generally to pictures of this class, though I have promised myself to try it some time. They are always dramatic in character and work up along the usual dramatic lines, though the music should be of a little higher order than the ordinary melo-dramatic stuff. If correspondents care to take the trouble to examine scores of standard operas, symphonies and the better grade of

music generally, they will often find movements and parts of movements which are adaptable to picture work. For the picture "Athalia," Mr. King's orchestra played the following: "Tannhauser March" (Wagner) through the first scenes. A mysterious agitato through the vision scene. The next scene (in which the sacrifice is shown), organ music till queen enters. Then agitato music of different kinds (light and heavy—I think three numbers were used) till finish. I have no synopsis of either the story or music at hand, so I cannot give the "cues" for beginning or stopping each number, but this may convey an idea of the nature of the picture.

C. Lang Cobb, Jr.

Of the Associated Motion Picture Patents Company.

Mr. C. Lang Cobb, Jr., of the Associated Company has had several years of very varied experiences in the moving picture field, having attacked the business from its many aspects. He has been associated with the Edison Company, Vitagraph Company and the Kalem Company. He has acted in their pictures, has familiarized himself with camera and dark-room technique and has thus acquired a very good knowledge of the business.



Mr. Cobb is identified with the commercial side of the Associated Company, who find him invaluable, as he has such a thorough grasp of the moving picture business.

The directors of the Associated Motion Picture Patents Company announce that they have elected to the vice-presidency of the company, Mr. Rich. G. Hollaman, president of the Eden Musee American Co., 55 West 23d Street, New York City.

The Eden Musee is famed throughout the world as the amusement house which has continuously exhibited high class moving pictures for a longer period than any other place.

Mr. Hollaman is very well known indeed, as a picture man, having identified himself with the new art fourteen or fifteen years ago. He has unequalled knowledge of the business, is well respected by all classes of people throughout the United States and other parts of the world, is an enthusiast in the work of uplifting the picture and will be of great value to the Associated Company in the broad and comprehensive policy which it is undertaking.

SCIENTIFIC CAMERAMAN WANTED.

The International Harvester Company of America, Michigan Avenue and Harrison Street, Chicago, are taking advantage of the motion picture to demonstrate their implements to the farmer. They have already one lecture film on circuit, entitled: "The Romance of the Reaper," and they are preparing another industrial film somewhat on the lines of the Edison picture, "The Man Who Learned." In order to show the advantages of the proper preparing of the seed bed for growing both corn and wheat, they desire to have made a moving picture film of a small field of wheat and corn, showing the planting and growing of the improperly prepared and of the properly prepared seed beds. This will necessitate the taking of a few pictures every day, and cover a period of probably three months' time. They say that they have applied to the film manufacturing concerns of Chicago, and have been informed that they cannot spare anyone from their staffs to do the work at this time. The International Harvester Company would like to hear from anyone who is competent to undertake this work for them. Applicants may address Mr. C. B. Lloyd, care the Moving Picture World.

London Letter.

By A. E. Taylor.

The cinematograph industry here is protected so to speak, by five associations. We have the Kinematograph Manufacturers' Association, the Kinematograph Trade Protection Society, the Kinematograph Defence League, and the Renters' Association. Then the operators have their own association and the only sheep without a shepherd are the exhibitors. Naturally with so many societies there is a considerable overlapping and a consequent wastage of funds. This has led to considerable feeling that it is desirable to combine all interests in one society to be called the Kinematograph Trades Association. There would be a president, vice-president and executive council, composed of four representatives from each section of the trade. Should the idea fructify the executive council would be charged with the settlement of all matters affecting the industry as a whole, sectional committees dealing with matters affecting their own sections.

* * *

There is quite a boom here in Shakespearian films, the Beerbohm Tree Henry Eighth film having acted as an impetus in this direction. The Nordisk Co. are releasing an exceptionally fine Hamlet, whilst the Cooperative Film Co. have secured Julius Cæsar, which, by the way, was filmed with F. B. Benson's Company at the home of the historian at Stratford on Avon. This should prove of interest to people on your side of the ocean, of whom there are no more ardent devotees of the immortal bard.

The latest innovation in pictures here is the utilization of the moving picture apparatus in a kind of Peppers Ghost business. By means of mirrors placed at certain angles and strong lights, living performers stationed on a high black-draped rostrum at one side of the stage are projected in their natural colors upon a screen simultaneously embellished with an ordinary scenic lantern slide. Fine subjects were quite satisfactorily demonstrated recently in public. Spoken dialogue and all sounds were, of course, distinctly conveyed to the auditorium. The ulterior intention is to present a complete playlet or operetta, and the possibilities of such an achievement cannot be gainsaid.

* * *

I was fortunate enough to have a chat with Mr. Frieur of the Lux Company the other day prior to his departure for Paris, after his return from your country. He does not seem particularly enamoured of America, and opines that it is practically useless to attempt to do much business there without producing in your country. He has secured the agency for Nestor films and we are waiting here for the first release. If the product is good it will go right enough, for Frieur is just the man to make it, but it must be good.

Bison films are now being put on the market here and are meeting with a certain amount of success. Pharos films have made a decided hit. The photographic quality is excellent and their film of the German Naval Manœuvres should interest your people.

* * *

The Powers cameragraph is selling like hot cakes in this country and everyone I have met is most enthusiastic over it. All users of it back it against any other make with the exception of the Tyler Ernemann which runs it more than closely and of which the Tyler Apparatus Co. sold no fewer than twenty-six last week, not a bad record for seven days even with the picture business booming as it is now. There is no doubt that the Powers is a fine projector. The pictures are rock steady and once it is got running users guarantee it to go like Tennyson's "Brook" forever.

* * *

A Mr. Watters has invented a screen through which pictures are projected in bright sunshine and are yet clear and distinct. No change is made in the machine or film, but the screen is made of an original substance that reproduces on the other side pictures as good as if given in a darkened room.

Mr. E. H. Montague, who has come over here to represent Selig, is opening his offices at Film House next week and I predict for him a success. Selig films have been handled up to now by Markt & Co., who are agents for many American makers and consequently may not have received all the attention they were worth. With Friend Montague, who is a hustler, to push them for all they are worth and devote his whole time to them, I venture to assert that the Selig trademark will be seen even more frequently on the screen in the six thousand picture theaters in this country than ever before. It is strange but true that now there are few American makers who have not a representative here.



A letter signed "Oklahoma," and bearing the title "Aprilt" (probably "Adrift") contains the following: "Open with waltz until friend pats him on shoulder, then 'All I Get is Sympathy' till he picks up hat, then 'I Don't Know Where I'm Going' till next scene, then 'Life's a Funny Proposition' till he pulls gun out of pocket, then soft hurry (crescendo for climax). When he picks up girl (?) go back to 'Life's a Funny Proposition' till he is sitting down in house, then 'What's the Use of Dreaming'; when friend comes in and shakes hand, 'Gee, but it's great to meet a friend.' Waltz for gallery scene till friend shows his picture, then 'Some Day When Dreams Come True.' When he is introduced to lady, 'How do you do Miss Josephine.' When she leaves, 'So Long, Mary.' 'No Place Like Home' for next scene. When wife sees he is getting cold toward her, 'All that I ask is Love.' Scene in studio 'I Love my Wife, but Oh you Kid,' then 'Be Sweet to Me Kid,' 'Next to Your Mother,' etc. For the girl crying scene I use 'Nobody Little Girl.' These are about all only waltzes that I use for this picture. If you think I am playing right and using good judgment, let me know. If not, tell me my weakness. I have studied hard to learn to play for pictures, and I never get to see them only at night at the show. I play them then."

I do not recall the picture and therefore cannot venture an opinion as to the appropriate music. The method you are pursuing has, I believe, the sanction of most picture players and I do not care to criticize it. From its musical synopsis, as given above, I should judge the story to be dramatic rather than comic, and, as a general rule, I favor the song title accompaniment for the latter rather than for the former. But I do not remember the picture and therefore can say nothing about this particular case. After all, as I have so frequently pointed out, the principal thing is to suggest to your audience musically the important parts of the story as told by the picture. Song titles will often provoke a smile by their very aptness to the situation (and they are useless if they are not apt), and it is for this reason that I feel cautious about using them in dramatic scenes. Both sentimental and comic scenes are well described by well known songs of that type, while for scenes of pathos it is hard to find anything better than plaintive songs whether known or not, as the music to these is always of a pathetic character. Every picture presents its own problems and I dare say you are solving yours satisfactorily. You seem to have a repertory equal to most occasions; aren't you the same "Oklahoma" who wrote about having all your music "in your noodle and at your finger tips?"

Buffalo asks for some good heavies such as could be used for ancient pictures and battle scenes. Also says: "I mention the following numbers, which I have found very useful: 'Brexit—a northern idyll'; 'Sirocco—a southern serenade'; 'Erius—an eastern dance'; 'Zephyr—a western epilogue' (all from the suite of 'The Four Winds')."

Thanks for the titles. I also can recommend the numbers as being useful. Regarding the first question as to "heavies, etc." I can only refer you to the publishers of melo-dramatic music. It is possible you may find what you want in their catalogues.

In a conversation with some friends the other day, one of them said to me in substance: "In one of your letters you object to waltzes in certain pictures as being suggestive of the ball-room. So far as my observation goes, the waltz on a concert programme is seldom or never played at a dancing tempo and therefore has little to suggest dancing. It becomes simply a number in $\frac{3}{4}$ time and as such its character should have no more weight than another number in 6-8 or any other tempo. I replied that the public is more familiar with waltzes and two-steps than with any other form of music, all the popular tunes are one or the other—if not so in their original form, they are made so by the publishers in order to popularize them through the medium of the ball-room. The average person recognizes a waltz even when played at a bright tempo. Aside from that I know of no reason why they should be regarded with any particular disfavor for any purpose simply because they happen to be written in $\frac{3}{4}$ time. It is because of this popularity probably,

that this form of music predominates among picture players. Wherever you go you hear the same routine of waltz and two-step, two-step and waltz, with a popular song thrown in occasionally by the way of variety. There are so many other pleasing forms of music that might be used to diversify the program and render it more attractive, that I wonder more do not take advantage of them. Reveries, Nolette's, Intermezzo's (other than "two-steps"), Gavottes, and any number of character pieces which would often be more acceptable than the dance music so generally used. And they are not difficult to find, either; I believe any publisher will send you a catalogue of his wares if you tell him who you are and what purpose you want it for. If those who are unthinkingly addicted to these two forms of dance music exclusively (and they are many) will follow this suggestion, they will probably thank me for it some day—at least they ought to. Of course it goes without saying that melo-dramatic music is another essential which should be included on their list. There is plenty of that on the market, too.

C. J. A., Chicago, Ill., writes: "Have not written the Moving Picture World for a long time, but nevertheless your page holds the same interest as ever. Since I last wrote I have secured the management of the Orpheum, first with a partner and at present by myself. You have my sincerest wishes in your endeavor to uplift the music end of the picture theater."

"In the April 1st edition of the World I read a long article by 'Connecticut' on your page. He seems to feel grieved because the pianist (or, as I should judge from reading his letter, the leader) receives a greater salary than the drummer. I will try to enlighten 'Connecticut' on the subject if possible. In the first place 'Conn' (pardon the abbreviation) is evidently not an A. F. of M. man or he would receive the same wages as the other side men, though not so much as the leader, which title alone should explain why the wage is not the same.

"There is an old joke among musicians to the effect that a certain house has so many musicians and a drummer in the orchestra. This joke is possibly a little overdrawn, but if Conn. would look into this from both sides of the question he would soon realize why he does not receive the same wages as the leader. To quote him: 'the piano is furnished by the theater and the piano player buys an occasional piece of music, while a drummer must buy two or three hundred dollars' worth of goods and watch the picture from start to finish.' Also in his article he says 'I am playing one of the finest houses,' etc. If this drummer is correct in this phrase, 'am playing in one of the finest houses,' I believe there is something wrong with the management or his next words are incorrect, viz: 'the player buys an occasional piece of music.'

"It seems to me that it would be impossible for a pianist to handle a four-piece orchestra (as he says the house uses), and especially a picture show orchestra, by purchasing 'an occasional piece of music.' The manager must be very easy going to let the orchestra rehash the same music night in and night out. I have about four hundred dollars' worth of orchestrations and I consider my music as but the smallest patch. Then laying aside the monetary expenditures, take up the time necessary to learn their respective instruments."

"I have a drummer working in my house at present who has been drumming nine months, plays double drums and bells in a very creditable manner. As to effects he is 'Johnny on the spot.' A year ago this man had never had his hands on drumsticks. Can you imagine a pianist, violinist, cornetist or any other orchestra man being able to play a creditable job in nine months from the time he took up the instrument and not have previous musical training. In about twelve years' experience in all parts of the United States in handling orchestras, I have never met a better drummer than a man who had been playing drums but about two and a half years of course he was an exception.

"You will find fine musicians among the drummers; for instance, in the grand operas, especially in Wagnerian, a drummer must have a fine ear to keep his tympanists tuned, but likewise are not the other musicians higher advanced

over the picture show brethren? Again, as to the effect making for pictures. Does not Conn. realize that the manager could hire a prop boy to make effects and pay him much less for doing so than he is paying the drummer? Also in a short time possibly do as well as the drummer? I have seen some fine effect men who did not know anything about drums.

"Let us take the last phrase of his remarks—"must watch the picture from start to finish." Does Conn. think that he must pay more attention to the picture for effects than the leader of the orchestra (whether he be pianist or violinist) for musical effects?

"Pardon me if I have taken up too much of your time, but could not let that communication go by without taking a fly at it. Am enclosing some of my programs and they will explain my position on the 'orchestra for picture' question. Seven pieces and am looking for more that are good. If the Exhibitors' Convention is held in Chicago this year, will make it a point to look you up."

"C. J. A." was formerly pianist in the house of which he now has the management. He encloses a number of programs, which indicates his enterprise as a manager. He is billing his shows like a dramatic production, with titles and synopsis of pictures, in some cases the cast of characters and the musical program. C. E. S.

The Edison Oxygen Generator.

A correspondent from Chillicothe, Ohio, who neglects to sign his name asks us to send him information for operating the Oxygen Generator, as he has mislaid those received with the apparatus. From the description we take it to be the Edison Oxygen Generator (Good-year patent), which outfit we have used on several occasions with much satisfaction. Presuming that our correspondent knows nothing about the working of the oxy-hydrogen light, of which the Edison apparatus is a simplification, we will say that the oxygen is generated in the large tank (as shown in the accompanying cut) from which it passes through a series of controlling valves and a rubber tube connection to the small tank which is seen attached to the side of the larger one. In the small tank the oxygen mixes with an inflammable vapor such as produced by ether or gasoline, passing from there through another rubber tube to the jet. It will be seen that there are two tube connections to the jet. One conveys ether only, the other oxygen. By manipulating the valves at each tube so that the proper quantity of oxygen is mixed with the ether, a brilliant steady flame is obtained at the tip of the jet which heats the lime to the degree of incandescence required for projection.

The oxygen is obtained from cakes of a substance called oxone or oxylyte. This is injurious to the skin and must be handled carefully. First loosen the four thumbscrews around the top of the large tank and lift out the center piece. Inside this will be found a receptacle for the oxone. The outside tank is then filled with water up to a mark about four inches from the top. The cover part, with the oxone receptacle attached, is then let down in the water and screwed down tightly. Oxygen gas immediately begins to generate, but automatically ceases under a certain pressure if the valves are closed.

Unscrewing the nut on the top of the small cylinder gives an opening through which commercial ether is poured until it begins to run out of a hole half way down the side which must be opened before the filling. This being done, the small cylinder is again hooked on to the side of the larger one, and all the valves closed, of course, until the proper connections are made to the jet. Now to get the light. The controlling valve on the top of the oxygen tank is slightly opened, this releases the oxygen which rushes into the small cylinder and gives pressure to the ether. Next open the valves at the top of the ether cylinder (stamped H to distinguish them from the oxygen), and apply a match to the tip of the jet when you will get a flame of yellow color like that of hydrogen gas. Regulate this to a height of about four

inches and then gradually turn on the oxygen (O) valve regulating the two until you get the proper intensity of light.

Without the use of a diagram cut it is hardly possible to make the instructions clearer. We will obtain this and print full directions if enough of our readers are interested.

We take this opportunity to say that we have found the Edison oxy-ether generator to be absolutely safe even in the most inexperienced hands. It produces a steady and powerful light equal to oxy-hydrogen and sufficient to project a picture large enough for the ordinary hall. It is less difficult to handle and even less dangerous than electricity. For lantern slide projection it is preferable to the electric arc. For the church, the school, and even the traveling showman, we know of nothing better than the portable self-contained gas-making outfit known as the oxygen generator, of which there are several makes on the market.

Victoria Theater, Lawrence, Mass.

Built by Franz Carl Koenig, Philadelphia, Pa.

The cut herewith shows the facade of one of the most perfect small theaters in the United States. It is the Victoria Theater, at Lawrence, Mass. Though it has a seating capacity of 900, the space it occupies is only 34 feet by 100 feet long, and lobby space has been deducted from its length. The lay-out of the house is simple, and, as you see in the cut, it has a large open lobby. From this five-foot stairway on each side leads to the mezzanine floor, and above that to a balcony. The windows on each side above the front sign, light and ventilate these stairways. The balcony is by no means freak, although the house is small. On the contrary, the space is so well arranged that every seat in it, and the standing room also, affords a full view of the stage and the pictures. On the mezzanine floor below the balcony on each side are box seats with sixty chairs. The balcony being above, these boxes are more or less private, and this is a good arrangement for box parties. The operator's room is in the center of the mezzanine floor, and in center with the picture curtain. This arrangement will interest operators who know the difficulties of getting a perfect picture under other conditions. At the rear of the operating room is the manager's office, and on each side of that is a retiring room, one for gentlemen and one for ladies. These are in easy reach of all. The manager's office is lighted by the large windows situated just above the entrance doors. From his desk the whole house may be readily controlled. The operator's room is directly under his eye. He overlooks the mezzanine floor and the auditorium. All stage orders are given by telephone to the stage manager and he can call attention to any defect in the performance at once. The operator's room is an iron frame, with asbestos boards. It is furnished with four machines, two picture machines, one stereopticon and one spot light. A special ventilating pipe runs from it to the roof.

There is no smell or foul air in the house at any time of the year, for a perfect ventilating system has been installed. By it, fresh air from the rear of the building is drawn through openings on each side of the proscenium arch. In winter this air is heated but it is always fresh. In the front are two large ventilating frames, running from the auditorium floor to the roof. These are connected with horizontal ventilating fan which draws the foul air from the auditorium, the mezzanine floor and the balcony; all of which are connected with it.

The lighting of the whole house, except the lobby and front, is controlled by a panel board on the stage; the others being controlled by a panel board in the box office. The lighting effect is economical. There is no direct radiation on any floor, except at the side entrance to the balcony, the cash booth and the office.

The stage is as perfect as possible. The dressing rooms are under it. But they have plenty of ventilation, as each has a window looking out on the street at the back of the building. Hot and cold water closets are also provided for the stage. The stage and the auditorium are connected by a large stairway to the basement. The acoustic properties throughout the house are perfect in every respect. Every detail of sound can be heard in every corner of the house.

Great care has been taken in providing exits for the auditorium and the stage. There are two leading from the rear of the auditorium and two from the stage. The stage outfit has been carefully selected, not only as regards the scenery, but in every detail. The asbestos curtain is worked by an electrical device; the push-curtain by a special patented device for side pulling.

The front decorations are made of galvanized iron and staff. The cash booth is of wood and staff. A large window gives a rich stained glass effect. The wainscoting and steps





"What do you play for Cow-boy pictures? What music is suitable for courtroom scenes? Should I play Indian music exclusively for Indian pictures, and if so where can I get it? What shall I play for bar-room scenes; for lumber camps, for mining camps?"

These and similar questions are frequently sent to me, nearly always, I am sorry to say, with a request that the letter be not published. Now these requests for privacy are a bit selfish on the part of the writers, if they would only stop to consider it, for whether my suggestions have any value or not, they are asking for personal information which might be interesting to others.

My correspondents have become so large as to make serious inroads upon my time, and as I have treated all such communications confidentially as requested, I have thereby deprived myself of much matter which might be used on this page. For this reason I shall hereafter assume the right to use the substance of any future letter which I think may be of interest to the constituency at large, omitting names and addresses.

Also I shall be compelled to stop answering private communications altogether except in urgent cases where the saving of time is an important factor; such writers will enclose a dollar to insure prompt attention. (At present many of them forget to enclose postage stamps.) Having got this "off my chest," I will go back to the questions which head this article.

"What do you play for Cow-boy pictures?" If you want your music to say "this is a cow-boy," I know of nothing except the cow-boy songs which were popular a few years ago. Many object to these because they are old; but what better can be offered? A few new ones have appeared in the past year or so, but the vogue is passing away and they have nothing to offer. Work up the picture if they are well enough to have any suggestive value to the average audience. A strain of "Idaho" or "San Antonio" or any other of the well known songs of that kind will suggest to the observer that he is looking at a cow-boy. This, of course, when you want to introduce "local color" in your scene.

For the rest of your picture the music must depend upon what you wish to say about cow-boys. Are they fighting, dancing, making love or lynching somebody? These situations would be described the same as if they were being enacted by any characters other than cow-boys. They are melodramatic and require melodramatic music. I am a great admirer of "local color" in picture music, but it must not be overdone. Because your scene is laid in the West among cowboys is no reason why your music should all be suggestive of that character. Work up the picture the same as if it were laid in another locality, and throw in a "cow-boy" tune once in a while so as to keep the atmosphere, and that is about all you can do.

I can appreciate the perplexity of the conscientious player in regard to this particular kind of picture. We have music peculiar to almost every part of the world and the inhabitants thereof, but with the exceptions of the class of tunes I have mentioned, there is absolutely nothing which the average person can associate with the Western States. It is true the ranchmen had their songs, but these were words of their own making set to tunes brought from their homes "back East," and would have no meaning when played to the audience of the present day. With other pictures the case is different. In a Mexican picture, for example, you can work up scenes of greatly varied character, and yet preserve your local atmosphere if you wish to do so. Mexican and Spanish music (they are similar) abounds in sharp contrasts and whether the airs be joyous, sentimental or sorrowful, the racial character is ever present. (N. B.—Please leave the castinets out of the pathetic scenes.)

Indian pictures. Genuine American Indian songs are with few exceptions of little value as instrumental numbers, especially for the piano. There are characteristic "Indian" numbers, however, written by modern composers which have come to be recognized as Indian music. "The Sun Dance," Herbert's "Indian Dance" (from "It Happened in Nordland"—both published by Witmark & Sons); "Indian War Dance" (published by John Church & Co.); one movement in

"Trailing the Trail" (published by Will Rossiter) are among numbers of this kind and as they are effective on the piano are better than real Indian music for picture work. Where Indians predominate in the picture, use as much of this music as you can (for the Indian scene) and the balance of the picture the same as any melodrama. It depends altogether on the nature of the scenes. These pictures also are usually melodramas. As to courtroom scenes, bar-room scenes, etc., I cannot understand why they should require a particular kind of music. It must depend upon what is taking place in these rooms. There are court room scenes which are pathetic throughout, while others are better described by a half-mysterious accompaniment. A humorous courtroom scene will, of course, be classed with the comedies and treated accordingly, i. e., lively or burlesque music or the ever popular song chorus (when it can be made suggestive of the scene.) As to the other two scenes mentioned, the same answer will apply. It is not practical to find music descriptive of every locality in which your picture may be laid. Important geographical places or those well enough known to your audience for their music to be recognized may often furnish a legitimate excuse for working a bit of "local color" in your scene—usually to its advantage. Also many of the characters (when prominent) can sometimes afford the same opportunity. A Confederate soldier would suggest "Dixie," a comely man "Ruben, Ruben, Ruben," a man in a "Barndance." College songs, plantation songs, national songs of Europe and other countries, with the tunes descriptive of Indian, Chinese, Mexican and other characters will furnish much to relieve the monotony of your musical program during the neutral songs, and when anything "is doing" in the dramatic order, work up the scene as you would any other variety scene, and regard the music as a mere accompaniment—unless you happen to have something particularly fitted for some particular scene. For example, you might have to describe a pathetic situation which occurs in the Southern States or some one of the European countries; in this case one of the plaintive songs of that locality would be infinitely better than an ordinary "plaintive."

Some time ago I answered an inquiry regarding the use of "patriotic" music. The writer said in substance: "We shall have patriotic pictures on a certain day. Should I play nothing but patriotic music for such? My answer was in line with what I have just said regarding other pictures. Play patriotic music for such scenes only as demand it. In the heavy battle scenes (if there be such) play heavy "hurries." In the death scenes (if any) use pathetic music. Save your "red-eye" and "flag music" for the most effective parts and see if you don't get more satisfactory results. I saw a good civil war drama some time ago and the accompanying music was patriotic throughout. The "Star Spangled Banner" waved through all the battle scenes regardless of which side was getting the best of it. "Hail Columbia" served to depict the death of the hero. It was much better than playing "The Star Spangled Banner" for the most effective scene of the drama, but had the pianist recited some of the "Star Spangled Banner" for the big climaxes, I believe—from the way the audience was "keyed up," she could have brought them to their feet. And it seemed to me that "The Vacant Chair" would have been more fitting music for the dead soldier. It is equally applicable to the North or South, though we can often use "Massa's in the Cold Ground" or the latter. Other than this subject, nature are "Just Before the Battle Mother" and "Tenting on the Old Camp Ground," both contemporary with the Civil War. I can see no reason however, why they should not be appropriate to any war picture. Speak of war pictures and patriotic pictures as if they were one and the same. The one so often includes the other that generally speaking the above suggestions will apply. Other than this subject, I wonder why so few seem to understand the value—indeed, the necessity—of the sound effect for gunshots. A battle scene is so empty without these effects—or to put it another way—the value of the picture is increased so much by the addition of these sounds, that I cannot understand how any manager will consent to show a picture without them. Most drummers know, or should know how to produce the sound of shots either single or in volleys, on the

small drum. Where no drums are employed the old stage expedient of striking a buggy cushion sharply with a whip will be found effective. Or two small canes or rattans, one held in each hand may, by striking alternately, give a perfect imitation of a volley of musketry. Many other pictures beside war pictures call for a gun or pistol shot. None of them need be loud, but it seems to me that so long as they are seen they might as well be heard and when they are heard they add to the dramatic effect of your picture.

Carl Fischer has issued a set of books for orchestra containing a good selection of national airs of many countries. They are "band-book" size, arranged by Theo. Moses-Tobani, and the piano part can be used alone as it contains all the melody.



Scene from "The King's Favorite"—Coming Thanhouse Release.

Boston.

Mr. Frank Howard, sometime proprietor of the big Lisen film exchange in Boston, but now traveler and pleasure seeker, dropped into Boston after an extended absence of several months spent in travels, accompanied by Mrs. Howard, over most parts of this country.

It is somewhat unusual for moving picture theaters to run "special releases," as they are not everyday happenings; but to see a theater running two specials on the same bill is somewhat in the nature of an event. Manager Appleby, of the Star Theater, Tremont Row, accomplished this when he exhibited "Count Leo Tolstoi," à Pathe, a special release, and the "Bangor, Maine, Fire," also a Pathe special, on the same bill. Manager Appleby says that "they come high, but the warm weather needs a little extra inducement." This is what might be termed "plunging" on the part of the Star, but it is also progressive.

The Realistic Moving Picture Company, Joseph L. Roth, general manager, has given up its Joliette Theater and is now operating only the Olympic Theater. Due to the fact that there was difficulty in the renewal of the lease, which would have expired October 1, 1911, the company decided to give the house up immediately. The Joliette is now being operated by the owners of the property. No changes have been made at this writing, and W. E. Greene's Independent service and illustrated songs still prevail. It is not often that a theater changes hands without many drastic changes in policy being made. Therefore, it is a compliment to Manager Roth that the new owners thought his ideas on the running of the Joliette could not be much improved upon. Mr. Roth is now giving his undivided attention to the Olympic Theater, Bowdoin Square. HENRY.

THE FORGED DISPATCH (IMP).

Of the forthcoming Imp releases none is more notable than the military drama, "The Forged Dispatch," a film intended to add interest to Memorial Day services. It is for release May 22nd, in plenty of time for the early run service of the theaters. "The Forged Dispatch" is one of the very best war stories ever filmed, and in addition to having the spirit of the conflict, a touching love story is incorporated which action opens in the first scene and closes at the finale. It is a story of jealousy, of the revenge of the disappointed suitor by causing the humiliation of the hero. The wrong is righted on Memorial Day when the survivors of the war are marching to the cemetery to pay their annual respects to their departed comrades. The finding of the forged order in the blouse of a soldier brother, who died at the front, the joy of the sweetheart who has awaited many years for the vindication of her soldier-lover, and the reversal of sentiment all combine to make it a touching story which closes with a grievous wrong righted to the satisfaction of any audience. The drama is elaborately staged, with a large cast, and appropriate costuming, and will go down in film history as one of the best efforts of the Imp company.

ESSANAY TO FILM AUTO RACES.

The Essanay Film Manufacturing Co. have arranged for the exclusive motion picture rights of the International Auto Races at Indianapolis on Decoration Day. This meet on the greatest speedway of the world should furnish material for a very exciting reel of pictures which will be released as a special on the day following the event.

NEW FILM RENOVATING COMPANY.

From the American National Film Co., 3 Tremont Row, Boston, Mass., we have received a sample of their renovating work. Part of the film is left in the original condition, showing the scratches and dirt usually seen on a film that has had long use. In the renovated portion the scratches are not visible and a pleasing tint further improves the appearance. At \$2 a reel we imagine that the exchanges will keep this concern busy putting their reels in order.

HUDSON MOVING PICTURE COMPANY.

The Hudson Moving Picture Company has recently been established in Hoboken, N. J. Mr. John W. Mitchell, well known in film circles, is general manager and superintendent of the plant. Mr. Mitchell was formerly connected with the Cameraphone and Edison companies in the capacities of director, cameraman and in other ways. It is the intention of the Hudson Moving Picture Company to produce one regular release per week of comedy and drama, which will be supplemented from time to time with a reel of educational or industrial pictures. Their present address is 556 Ferry Street, Hoboken, N. J.

MISLEADING POSTERS.

May 13th, 1911.

Editor Moving Picture World.

Dear Sir: I would like space in your paper to express my opinion about the lithographed posters sent out with the films by both Independent and Licensed manufacturers. The parties who get up these posters surely cannot be furnished with a photograph from any of the scenes, or when they do show a picture from the film, it is certainly with very poor taste, as to what will draw the public. The Imp release, "Second Sight," had one of the worst selected posters I have ever seen; in fact, it acted as a knock to the picture. The sooner the manufacturers will adopt a plain half sheet poster, or banner, with the name of the film cast of the characters and a half-tone photograph with one of the scenes with a short description, the better it will be for all concerned.

Yours very truly,

Sandusky, Ohio

CHARLES REARK

OFFICER, THEY'RE OUT AGAIN!

YES, THEY COME OUT WEEKLY ON REXDAY, THURSDAY.



A. L., Texas, writes: "I have lately started playing in a new picture theater in this city, and as this is my first experience in this line of business I wish you would tell me what kind of music I will need and some pointers on how to use it. The work interests me very much and I am anxious to do it right, so any advice you can offer will be gratefully received."

These letters are always interesting to me from their sincerity. The writers are in the same boat with myself and many others. They "want to know." Now, the best I or any one can do is to offer a personal opinion on the subject. The rest is largely a matter of your own application, experience and individuality. In previous articles on this page I have endeavored to set forth my ideas as to the fundamental principles of the application of music to the pictures, but any suggestions along this line must, from the nature of the work, be general in character. As I have frequently pointed out, there can be no definite rules laid down which will apply to all pictures alike, for the reason that there is no limit to the possibilities of pictorial subjects and their treatment. Each one presents its own peculiar problems of musical definition, and nearly every musician who has any ideas at all, has his own methods of handling these problems. Most of them (perhaps all) have some good in them, but in the present chaotic state of picture music it is unwise for any one to insist that his is the only correct "system" and all others are wrong.

Some time ago I visited a picture theater where a pianist held forth who had a reputation for "catching every move" on the screen. They said "he never left anything get by him." The first picture was a comedy. Music: "Oh You Kid," "Some of These Days," "My Wife's Gone to the Country," etc., all through. Sometimes only a few bars, sometimes a whole chorus. Every time I saw the pianist, he would so well in fact that it would have been difficult to improve upon it. I said to myself, "This pianist is all right." The next picture was a rural-comedy-drama of the present time. Music: "Barn Dance," "Ruben, Ruben," "Silver Moon," "Who Are You With Tonight," etc., etc. Still very good. Everything fitted and the audience was kept in a good humor. The last picture was of the ancient Roman period. Music opened with a modern waltz. Cleopatra goes up to the boat: "So Long, Mary." The boat moves away: "I Don't Know Where I'm Going, But I'm on My Way." Later, she is discovered sleeping surrounded by slaves waving palm branches over her: "Please Go 'Way and Let Me Sleep." And so on *ad libitum*. He certainly "caught every move," and I don't think anything "got by him," but he did not work up the picture as it should have been done.

Such pictures are serious, and a vein of levity in the musical accompaniment destroys their dramatic value whether the audience realized the fact or not. In this case, everybody appeared to be satisfied, but the picture was not presented in the spirit the producer intended it to be, and for that reason the audience did not get what they were entitled to. There wasn't the suggestion of a laugh in the whole film, nor was it necessary to introduce one. The other two reels had enough comedy to balance up the evening's bill, and the effect as given on this night was the same as when an actor "guys" his part. The piece was spoiled.

One thing I have always maintained is the necessity of getting the spirit of the picture—the impression you think the producer intended to convey, and then bring that out as well as you can. If the picture is comic, then any laugh you help to get carries out the purpose of the producer. Dramas may have both serious and comic elements; very often a laugh may be introduced where none was intended, without detracting from the general idea, but it must not interfere with a serious scene or one of importance.

"What kind of music will be needed?" is another very natural question. Every kind of music may possibly be used at some time or other, from grand opera to "rag-time"; from the classic sacred music to the Salvation Army hymns. There is no limit to what you might need or could use on

occasion. Luckily for our purposes, the average pictures run so nearly along the same lines that a little careful observation will show us what is most frequently called for. I do not believe necessary at present to again mention the music ordinarily required, as I have gone over the routine frequently. Those who wish may find plenty of hints along this line by consulting the back numbers of The Moving Picture World.

The last request: "Give me some pointers on how to use it" (i.e., how to use the music) is the one big question which involves all the others. It is equivalent to asking "how shall work up pictures." To some it comes natural to apply dramatic music to scenes. Other nimble witted players find the song chorus with its suggestive title or "catch phrase" to be a convenient form of describing pictures. Both are good, but neither should be used to the exclusion of the other. The latter needs no explanation. The principal requisite here is character and an up-to-date popular stuff stored in your memory and a ready wit. Practice, however, works wonders in this as in everything else. As to applying dramatic music to the scenes, practice is also an important factor—the more you do, the easier it is. Here also exists the necessity of memorizing a number of pieces of this character (dramatic music). In fact one cannot "work up" pictures with any degree of satisfaction unless they have a considerable quantity of ordinary music "in their noddles and at their fingers' ends" as one correspondent put it.

Some time ago a young lady inquired as to the proper manner of applying dramatic music to pictures. I advised her as a beginner to pick out those scenes which she was sure of—that is, scenes so pronounced that there could be no mistaking their character and fit them only at first. Later as she got more accustomed to this kind of work, she would be able to go further. She wrote me a short time ago that she had followed my suggestion and was getting along exceedingly well. Said she could see things in the pictures she never could see before. Of course as is to be expected, one develops with practice and learns in a measure to understand pictures as the dramatist learns the application of fitting music follows as a matter of course. Your work will be elaborated by introducing "local color" in the shape of songs peculiar to place, to time or to people; by introducing (wherever appropriate) up-to-date song choruses. National and patriotic songs, of course, have their place and must not be overlooked.

In the case of the "Cleopatra" picture referred to above, although we have nothing which could be called "Early Roman" or "Ancient Egyptian" music, yet there is much characteristic and descriptive stuff which will answer the purpose. The march from "Aida" (Verdi) and "Antony and Cleopatra" (Grunewald) are both broad and dignified marches and are good for professionals as well as for "fill-in" purposes. Fryors' "Egyptian Love March," Lorraine's "Salome," "Zallah" the intermezzo "Iris," Beethoven's "March from the Ruins of Athens" (sometimes called Turkish March); Schubert's "Moments Musical" and many others can be used which by their quaint character will serve as a musical background for this class of picture. Use dramatic music also when necessary, but no popular songs or "up-to-date" stuff whatsoever, as the ancient atmosphere is essential to the picture.

It ought to be apparent to anybody that no one "system" or method of playing to pictures will apply to all alike. The song chorus idea as played to the comedy and comedy drama above mentioned was admirable; but when applied to the classic picture it was execrable.

NOTICE

Next Week Being a Short Week on Account of a Holiday, all Correspondents and Advertisers are Expected to Have Their Copy in This Office by Monday.



Extract from a Brooklyn letter: "Would you kindly give me a list of names of the most commonly used songs of other countries, patriotic and otherwise, and tell me where I can procure the same."

Now, this question has been put to me a great many times, and I have always responded with a list compiled from various collections. I do not know of any one work which contains them all, however. Last week I mentioned a little book of Carl Fischer's which is as good as any and has the added attraction of being inexpensive. For the benefit of future enquirers, I shall give a list of desirable National Airs of this and other countries:

AMERICA.—"Star Spangled Banner," "Red, White and Blue," "Yankee Doodle," "America" (identical with the British "God Save the King").

SOUTHERN SONGS.—"Old Kentucky Home," "Carry Me Back to Ole Virginny," "Massa's in the Cold, Cold Ground," "Suwanee River," "Dixie," and "Bonnie Blue Flag" (the last being contemporary with the Civil War, "Marching Through Georgia" being a Northern tune of that period).

CANADA.—"The Maple Leaf Forever," "Vive la Canadienne."

ENGLAND.—"Rule Britannia," "God Save the King," "Roast Beef of Old England," "Tommy Atkins."

IRELAND.—"The Harp That Once," "Kathleen Mavourneen," "Come Back to Erin," "The Minstrel Boy," "Rory O'More," "Patricks Day."

"Boyne Waters," "Croppy, Lie Down," "White Cockade" are party tunes, of the time of William of Orange; anti-Catholic or "Orange" tunes.

SCOTLAND.—"Bonnie Dundee," "Within a Mile of Edinburgh Town," "Blue Bells of Scotland," "Auld Robin Grey," "Kinloch of Kinloch."

WALES.—"Men of Harlech."

NORWAY.—"Ja Vi Elsker Detta Landet," "Astri, Mi Astri," "The Challet Girls' Sunday" (by Ole Bull).

SWEDEN.—"Ur Svenska Hjertans," "Jenta O Ja," "Djupt i Havet," "I Rosens Doft."

FINLAND.—"Bjorneborg's March," "Suomi Song."

DENMARK.—"King Christian," "Denmark by Whose Verdant Strand," "A Soldier Brave" (German-Danish War).

RUSSIA.—"God Save the Czar," "Say'st Thou" (old ballad), "The Cossack Dance" (by Bendix), "Russian Suite" (by Gruenwald).

GERMANY.—"Die Wacht am Rhein," "How Can I Leave Thee," "Was Ist des Deutscher Vaterland?" (Emil Aeaver publishes a very complete list of German popular and folk-songs.)

HOLLAND.—"Wien Nierlansch," "Flanders," "The Merry Maidens."

POLAND.—"Poland's Not Yet Dead in Slavery," "Mazuruk," "Polish National Anthem,"

LITHUANIA.—"To the Lark"

AUSTRIA.—"God Preserve Our Noble Emperor," "Oh! Thou, My Austria."

HUNGARY.—"Swear Hungarian by Thy Country" (Hungarian Fantasies and Czardas as found in all catalogs will also apply)

ITALY.—"Garibaldi's Hymn," "The Tri-colored Banner," "The Volunteers Farewell!" (Many popular songs of the present day have been written around the Italian character, and often these can be used to advantage.)

GREECE.—"Sons of Greece, Come Arise," "National Air"

SPAIN.—"Hymn de Riego," "Quien Quisiera la Libre" (also Spanish waltzes such as "Santiago," "España," etc. Selections can frequently be made from "Carmen" for some pictures. The "Habenaro" figure will apply to Spanish as well as to Cuban and Mexican pictures.)

PORTUGAL.—"Hymn of Acclamation." (A new one is composed with the coronation of each king.)

FRANCE.—"Marsellaise," "Partant pour la Syrie," "Mourir pour la Patrie."

MEXICO.—National air, "Mexicanos, al Grito de Guerra," "La Paloma," "Manzanillo," "On the Mesa Grande," "Panquita."

EGYPT.—"Egyptian Love Dance," "Zallah," "Aida March" (from the opera), "Egyptian March" (Puerner).

ORIENTAL.—"In a Paroda," "The Prince of India," "Oriental Dance," "Vision of Salome" (Lampe), "Hindoo Priest's Incantation" (Bendix), "Fasha's Dream," "In the Soudan."

CHINA.—"Chinese Serenade" (Puerner), "Ping-ling," "China-town March."

I have so frequently given titles of numbers suitable for American Indian scenes that it is unnecessary to repeat them here. The numbers mentioned above are composed largely of genuine national airs, with the exception of the last three, which are characteristic numbers of the three countries named. The real music of China, Egypt and the Orient in general is not as a rule practical for this work. I have omitted the South American states and many of the smaller countries, as the music of these is rarely called for. In fact, it is only on occasion that many of them are needed at all—but, like the fellow with the gun, "when you do want it, you want it bad." I have selected these titles from six or seven different books and catalogs. It must not be understood that they comprise everything in that line, or even the best of their kind. They are merely intended to be representative, are all good and will give an idea to those who "want to know" what to get as a starter. Many good collections are on the market and your music dealer can undoubtedly procure them for you. I especially recommend that the reader supply himself with the Oriental, Chinese and Egyptian numbers, as they are constantly in demand.

Another thing I have been questioned about recently is "popular songs." The inquiry has come from illustrated singers in picture theaters and has been in the shape of a request for new music. Now, I have never regarded this department as including this kind of work, though it might legitimately be made to do so. In the cases referred to I have sent addresses of music publishers to the inquiring parties and let it go at that. I may possibly add a "song department" to this page, though I am not making any rash promises. If I find it will be of sufficient interest to my readers, as well as feasible for myself, I will develop something in that line also.

THE NEW KINEMACOLOR COMPANY.

We enjoyed a visit this week to the new offices of the Kinemacolor Company of America, situated in the newly erected office building at 145 West 45th St. and were shown through the entire plant by Mr. A. H. Sawyer, corresponding secretary for the new company. Within the 5,000 square feet of space leased by this company has been laid out a general office, executive offices, demonstrating and exhibiting room with a specially prepared concrete floor to serve as a substantial foundation for the projecting machine to be installed shortly for the exhibition of Kinemacolor. The entire rear end of the floor is to be devoted to the setting up and repairing of machines that will in the future project pictures in their natural colors.

Not wishing to be unduly urgent, but at the same time very desirable of obtaining what information we could regarding the policy to be followed by this company, in order to keep our readers posted, we were informed that it was the intention of the directors to start their regular releases some time in September, comprising twenty reels of American and European subjects of Kinemacolor and black and white prints, and, being favored with unlimited capital, are going to open and operate independent exchanges and theaters, in the event of their not being able to market their pictures through the existing channels.

With such men as Mr. John J. Murdoch, its general manager, and Mr. Arthur H. Sawyer, secretary, at the head of the new company, we can perceive no reason for anything but success for this enterprise. Later and full details of the above company will appear in the columns of this paper.



FRANK CRISP—E. M. T.—In the M. P. World for 15th somebody that like to know ask what to play for French pictures. To this question was a short answer. Now I would like to give you so well as I can in my broken English, some information about it. I am a Slavonian musician of 23 years violin and piano have Austrian Mittelschule and play from my twelfth year. I played in different symphony orchestras in Europe before coming to America, so you will understand I play high class music too. I have been in America three years.

For French pictures (dramas, etc.) there are good waltzes from Walthenfel. There exists a good Walthenfel Waltz album published by White, Smith & Co. (50c). Nice short things are melodies, minnets, gavottes, etc., by different composers (like the "Melody in F from Rubenstein")—Paderewski, Heller, Moskowski, Massinet, Scharwenka and Mozart (10 cents in Century, McKinley, Eclipse and other editions). I play many times (for French "salon-life") Chopin's waltzes and mazurkas; some are very pretty for "salon pictures." Pieces from Liszt (his "Berceuse") are good too. Easter are waltzes from Durand (in E flat and F). Schirmer edition publishes nice volumes of French popular music. We musn't forget Moskowski's beautiful serenade (Eclipse, Century, etc), or Paul Lincke's 'Lina' and 'Wedding Waltz,' or 'Glow Worm' and 'Amina,' etc. Also Francois Thome's 'Simple Aveu' (Confession). That's the music which can always be on the program.

Bar shows like 'Hamlet' selections are good; also fantasies, and transcriptions from operas like 'Thanhauser,' 'Trovatore,' 'Martha,' etc. (Century, Schirmer and other catalogs).

For French-Oriental pictures are good pieces like Schubert's Op. 66, or Mozart's 'Rondo—Alla Turca' (from Sonata XIII). I myself play many times (but by heart, as I know these compositions) many French national songs and dances like 'Pas des Patineurs' (the dance is like a gavotte—see 'Stephanie Gavotte,' Century Ed.), or for Spanish life, 'Pas des Pagnes' (à la Senora, Amos, etc.), and one of the best French is 'Excuse me; I do not know the composer.' 'Rendez-vous' (Rococo Gavotte). If I can learn the composer and edition on this, and anybody wants to know this, I will be glad to tell him, but I am now unable.

And who does not know the American popular waltzes and intermezzos, which are very good (some of those like 'Marsovia' and) the different 'Roses'-pieces) for French pictures? As for the so-called 'Foolish-head' pictures, I can't find anything better than the American 'rag-time' pieces (rhapsodies).

I know much about Slavic pieces by heart (Russian, Polish, Bohemian, Slovenian, Croatian, Serbian and others), but next time if some one would like it, I am very glad to help with this list if it is of any value."

Your list is a good one and would be a credit to any library of moving-picture music (or any other for that matter). Don't let your fear of "broken English" detain you so long as you have anything as interesting as this letter. Come again. Readers will please take note that "E. M. T." has a few kind things to say about American popular music, even though a trained European musician, experienced in symphony work and only three years in America. Open-minded—what? a bit of a humorist, too; notice that "rhapsodies" after "rag-time."

It just goes to show how one can become obsessed by an idea. When correspondents have mentioned "French" pictures my mind always reverted to the military, historical or classic pictures produced by the various French manufacturers. I never thought the "salon" picture needed special comment, yet it is now evident to me that, to many, the difference between the French and American production of this kind of play is sufficient to call for special musical setting (the "salon" picture is similar to our "society drama" and "drawing-room play": usually modern and distinguished from melodrama by its quieter atmosphere and lack of highly sensational situations). The music suggested in our friend's letter is intended, I presume, for "fill-in" purposes—the dramatic episodes of course will be worked out as usual.

Those who are fortunate enough to see and play for Pathe's beautiful picture of "Il Trovatore" a short time ago will be delighted to learn that their coming release, "Faust," is produced on a scale even more elaborate if possible than their previous effort and what will more interest my readers is the knowledge that a splendid musical setting has been arranged for this picture by a musician who certainly understands his business. There are 38 (thirty-eight) pages of music, which covers the two reels of film. It sells for 75 cents—a trifle less than two cents a page, and all selected from Gounod's immortal masterpiece. I feel that I cannot urge too strongly the advisability of ordering this music early so as to avoid the risk of disappointment, for you really cannot afford to be disappointed in this.

There are two full reels (1650 feet) and 38 pages of piano music. It will interest managers to know that electrotypes have been made for newspaper and other advertising work. There are three of these cuts selected from as many scenes of the play, and may be ordered through your exchange or from the New York office. Price, seventy-five cents per set of three.

And once more, don't delay about that music. The picture is released June 16th, 1911.

It has been regarded practically impossible to keep a drum in good playing condition in damp weather. The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that the drum will lose its brilliancy.

The problem of how to overcome this difficulty has always been a source of much trouble to drummers, and while many devices have been tried they have proven either unsatisfactory or impracticable.

The electric drum heater is an efficient, practical device recently put in the market by the Leedy Mfg. Co., of Indianapolis—see their advertisement in another part of the paper—that can be attached to any drum in a few minutes without removing the heads or marring the shell in any manner; in fact, the small metal plate that is fastened to the shell only adds to the general appearance of the drum.

The electric drum heater has many advantages over the electric light globe, which is commonly used, as the heat generated is evenly distributed—not concentrated on one spot—and is so regulated that it never becomes hot enough to bake or dry out the heads. Should the electric light globe happen to break or burn out, it has been necessary to take the drum apart, put in a new bulb, and reassemble the drum—this requires considerable time. The electric drum heater is practically indestructible, will never burn out and can be entirely removed in a few seconds without disturbing any other part of the drum.

Another good feature of the electric drum heater is that it is light, compact, and durable. It can easily be carried in a drum case, and the entire outfit, including the heater, six feet of cord, and the two connecting plugs, weighs but eight ounces—the heater alone but two.

The regular model is so constructed that the proper degree of heat is generated when connected with a 110-volt incandescent lamp socket, but we are prepared to make them to suit any other voltage desired.

This article is an excellent advertisement, for besides the pleasure derived from having the drum in fine playing condition regardless of the weather, it will save time, worry, and the expense of replacing broken heads.

Readers will note from our advertising columns that the United States Disinfectant Company, of Brooklyn, N. Y., have moved to new quarters. They have also opened a European office in Sollingen, Germany, and within a week or two will open a New York office on Union Square. As the hot season approaches, an absolute necessity in every well-patronized theater is a good disinfectant. The U. S. Company is one of the leading manufacturers of disinfectants and supplies a large number of theaters as well as institutions of various kinds throughout the country. We understand a large number of the exchanges handle their product.



Miss Janet McL. writes: "Have just read your article in the M. P. World for May 27th. Please accept my thanks for your timely article, not alone from the point of the spectator but from the point of the player. I have always contended that the 'cue-music' should be played for moving-pictures just as for any drama or comedy. I have tried to explain this to managers of M. P. houses, but they always insisted on the popular music of the day, irrespective of its fitness for the picture." (I have been hammering at this for nearly six months.—C. S.) "I think they are influenced solely by a desire to create a noise, thinking it will draw a crowd." (The street-fair showman with his "bally-hoo" band still exists in the moving picture business, but is not so prominent as he was a few years ago; maybe he is changing his views or is being crowded aside.)

"Moving picture spectators are beginning to discriminate between 'noisy,' rough places and 'quiet,' respectable places. If the management provides 'noisy' entertainment you can expect the audience to be noisy, and vice versa. In New York City last summer, I gave up going to the picture theaters more on account of the poor quality of the music than on account of the pictures. Some of the vaudeville is so vulgar I could not remain. . . . Now may I speak of the M. P. Theater from the musician's standpoint? Why do moving picture managers think that anything is good enough for the musician? The manager will ask the musician for the best he can give and in return he will supply a cheap, poor piano; half the time old, out of tune, and so dirty a sensitive musician cringes at touching it." (I am happy to state from my own knowledge that all managers are not that way; the management of the Orpheum Theater, Chicago, for example, is considerate to the last degree of all its employees, including musicians; but our correspondent has good grounds for complaint, as all know.) "In addition to the poor piano, the player is furnished with a hard wooden stool, on which he may sit, four, five or six hours with no support to the back, and a measly little light that covers one page of music. I have seen this condition in more than one theater where I have visited and in some where I have played. In fact, every employee will be considered before the musician, and yet more is expected from the musician than from any other employee. I wish you would touch upon this matter in one of your letters."

The writer has much truth on her side as many can testify, yet, as I remarked before, all managers are not alike. There are some who believe a workman will produce better results

under proper conditions than he can when handicapped by poor facilities and surroundings. Let us hope they will all be of that mind in the near future. Then it will be up to the musician; and this species, be it known, is as variegated as is the *genus* manager. We have all kinds of people with us. I have not space to give the letter in full, but will make one more quotation: "I am playing here in one of the M. P. theaters and have had many compliments for my 'cue-music.' I try to express the 'action of the mind' as much as possible. This cannot always be done, because the producer often gives us action foreign to the motive of the scene and story."

For the benefit of late comers to our page, I will state that "cue-music" is a term employed by theatrical musicians generally to indicate 'dramatic music.' I am in receipt of a letter enclosing programs from the Alhambra Theater, Cleveland, Ohio, reprints of which appear herewith. The writer, who is an observant traveller, says, in part: "The comment on the musical situation is far from overdrawn. On a recent visit to Toronto, where no music at all is given until 3 p. m., and very little after that time, I wondered if it were possible to do any greater injustice musically to the photo-play. My stay in this city (Cleveland) has proven to my satisfaction that it is. The Alhambra here, however, programs of which are enclosed, is, in my opinion, the greatest step forward yet made in this country in the exhibition of motion pictures. It deserves an extended notice in the M. P. World. Admission is 10 cents to 50 cents, capacity 1100, music superb—far ahead of the Orpheum in Chicago in my opinion. Orchestra consists of pipe-organ, piano, violin, cello and drums, and the success is such that another similar theater to seat 2,000 persons has been begun at 55th and Broadway, with well-founded rumors of several more to follow. Pictures are the features, with music and an occasional high grade act."

The programs below certainly show that a high grade of music is given, and the Cleveland public are to be congratulated upon having in their midst a moving picture manager who appreciates the value of good musical accompaniments to his pictures, and provides an orchestra capable of playing the best. Pictures are shown three days, according to the program, which provides ample time to select appropriate music. This, my correspondent says, is done admirably, and the result is a perfect wedding of the picture and the music which is a delight to the eye and grateful to the ear. Manager Edel (of the Alhambra) deserves much credit for his enterprise, and it is gratifying to learn that his success has been such that others are following in his footsteps.

Wanliak Pines Used Exclusively in This Theatre

Monday, Tuesday and Wednesday	The Alhambra	Thursday, Friday and Saturday
<p>A. Overture Lone Star Orchestra and Organ Exit Kate</p> <p>B. Life Portrayal Nations are not at variance with Art, and Art will conquer. (See being back the introduction of the picture)</p> <p>C. Organ 1. Fantasie 2. March 3. Life Portrayal Nations shall make our world, and Art conquer it.</p> <p>E. Vocal Master Willie Moulder</p> <p>F. Life Portrayal There are some kinds of artists in this world, and there are some who are not artists, and there are some who are not artists, and there are some who are not artists.</p> <p>G. Out March Three Days Orchestra and Organ</p>	<p>A. Operatic Selection Oude Orchestra and Organ</p> <p>B. Life Portrayal Moving pictures are the books of the future. (See being back the introduction of the picture)</p> <p>C. Organ Introduction to Third Act Lullaby Wagner</p> <p>D. Life Portrayal Does not the moving picture take its lead from the music? (See being back the introduction of the picture)</p> <p>E. Vocal Master Willie Moulder</p> <p>F. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>G. Out March Orchestra and Organ</p>	<p>A. Operatic Selection Oude Orchestra and Organ</p> <p>B. Life Portrayal Moving pictures are the books of the future. (See being back the introduction of the picture)</p> <p>C. Organ Introduction to Third Act Lullaby Wagner</p> <p>D. Life Portrayal Does not the moving picture take its lead from the music? (See being back the introduction of the picture)</p> <p>E. Vocal Master Willie Moulder</p> <p>F. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>G. Out March Orchestra and Organ</p>
<p>NEXT WEEK</p> <p>ALICE ERLICH Classic Duetting Arranged by Miss Marie Pines</p>		

Wanliak Pines Used Exclusively in This Theatre

Wanliak Pines Used Exclusively in This Theatre

Monday, Tuesday and Wednesday	The Alhambra	Thursday, Friday and Saturday
<p>A. Selections From "Alice, When Do You Love?" Bisset Orchestra and Organ</p> <p>B. Life Portrayal Pictures are windows to the unexplored beyond. (See being back the introduction of the picture)</p> <p>C. Organ (1) The Soudan (Lullaby) John Corvo Allen Allen leads his orchestra in the introduction of the picture</p> <p>D. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>E. Vocal (1) The Swan (2) The Swan (3) The Swan</p> <p>F. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>G. Exit March Orchestra and Organ</p>	<p>A. Overture "Barber of Seville" Orchestra and Organ</p> <p>B. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>C. Organ (1) Prometheus (St. Sebastian) John Corvo Allen Allen leads his orchestra in the introduction of the picture</p> <p>D. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>E. Vocal (1) The Swan (2) The Swan (3) The Swan</p> <p>F. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>G. Exit March Orchestra and Organ</p>	<p>A. Overture "Barber of Seville" Orchestra and Organ</p> <p>B. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>C. Organ (1) Prometheus (St. Sebastian) John Corvo Allen Allen leads his orchestra in the introduction of the picture</p> <p>D. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>E. Vocal (1) The Swan (2) The Swan (3) The Swan</p> <p>F. Life Portrayal The drama has long since passed the time when it was used for religious, or even the moral purposes. In the modern picture play the camera and its accompanying organ is indispensable to the stage, and its organ is indispensable to the stage, and its organ is indispensable to the stage.</p> <p>G. Exit March Orchestra and Organ</p>
<p>NEXT WEEK</p> <p>PASSION PLAY CLASSIC IN RELAY Arranged by Charles M. Edel and Louise Edel Wanliak Pines Used Exclusively in This Theatre</p>		

Wanliak Pines Used Exclusively in This Theatre



Chicago writes: "I confess that at times I am completely discouraged. I try to the best of my ability to play appropriate music for the pictures and succeed fairly—sometimes. I cannot say I am always satisfied with my own work, even with the good pictures which are usually easiest to interpret. Some of the photoplays are so carelessly thrown together as to make a musical setting very difficult, if not impossible.

"I know I have at least ordinary intelligence, a fair education and, I believe, some ability. I take great interest in playing to the pictures. Why shouldn't I? It is my occupation—my bread and butter—and it is just as serious to me as a bank president's work is to him. For this reason I try to do my work right as nearly as I can judge what is right in the small fraction of time one has in which to decide. But sometimes I think 'what's the use—who cares?' Not the manager. His one thought is 'Get their nickels—push 'em in—throw 'em out.' The operator's motto is 'speed 'em up.' And as to the public—you hear much of 'jacksack music,' but little is said about the 'jacksack audience.' I have visited many picture theaters and observed the observers closely, and the conclusion is forced upon me that the average person considers the picture show a trivial form of entertainment, and not really worthy of serious consideration. This attitude is not confined to the uneducated element by any means, but is just as frequently found among those who pass for people of refinement, intelligence and education. You will find them almost any night in any picture theater of the better neighborhoods. They are out for fun and the moving picture is a joke to them, regardless of its quality or rendition. It is cheap, therefore it must be trashy; ergo to show their superiority they must 'guy the show.' But they are steady patrons, at that. Once in a while an exceptionally good picture will 'grip' them, but not often. And this feeling toward the picture is not peculiar to the 'better classes,' either. You will find a sprinkling of it all the way down the line. Of course there are some who give the photoplay the same respectful attention they would to a theatrical entertainment, but the average American audience seems to judge the quality of anything by its price. The picture show is cheap. Who cares what the pianist does? who cares what the drummer does? He imitates a sheep and 'some ass laughs.' Of course he laughs. That's what he came for; if he didn't laugh at that he would laugh at something else. I know a number of musicians who conscientiously endeavor to fit their pictures with appropriate music, but they get no thanks for it—no praise, no appreciation that is noticeable. The only fellows who seem to receive any audible praise seem to be those who go after the laughs. They play comic songs in classical pictures (the spectators often join in singing these), the drummer injects some fool noise in a serious scene and your 'jacksack audience' is delighted. And this sort of thing is not confined to Chicago either. I have seen and heard it in neighboring towns, and friends tell me New York City is no better.

"I feel in a pessimistic mood to-day through reading E. C. Hall's article in the Moving Picture World of June 10th. We have no sound effects where I am playing, so the greater part of his article does not affect me, but he speaks slightly of music in general and that hits 'where I live.' It is not easy to think of appropriate music for all scenes. It is no joke to try and think of something that 'will fit' while you are playing something else. Often after the show is over and I have a chance to think, something will occur to me which would have bettered the picture. But while we are playing a show, we are not supposed to stop playing. The mental process is a dual one. We must think of what we are doing and seeing and at the same time search our memories for something else—often we don't know just what. It is easy to sit comfortably in a theater with nothing to do but find fault. It is easier to break than to make; and it is easier to 'knock' than to try to accomplish.

You are in a pessimistic mood. I don't think Mr. Hall was finding fault with music in general. His shots seem to have been directed chiefly at the 'foolish sound effects' so often heard and criticised. I think myself he was a little bit

over-critical in some respects. I believe in sound effects when used intelligently, and I think I have had that privilege at times. He expresses my attitude at the tail end of his letter, thus: "If you can produce every sound or every major sound (the italics are mine), etc." Now I think that embodies the whole argument. The major sounds like the major actions are the ones we are to regard. On a stage a whole crowd of people may be walking and conversing, yet the audience is permitted to hear only that which has to do with the play. It is the same with the action; that which helps to tell the story is made prominent; minor matters are kept in the background. As to playing the correct music, we have all sorts of criticisms and instructions. "Give us something lively," says one. "Why don't you play more popular stuff," says another. "Cut out the music," says another. Some critics want music going incessantly. Others think an occasional shading (such as is heard in better class theaters) is sufficient. Who is qualified to lay down any particular law? The musician gets the blame when the spectator is dissatisfied. That's natural; he is the fellow who is doing the mischief. But it is not always the musician's fault. I have more than once heard the "comic song" played all through dramatic pictures, the audience singing along with a gusto which showed that they thoroughly enjoyed it. They applauded themselves heartily at the end of each chorus. I doubt if anybody followed the pictures very closely; they were there for a good time—that seemed to be their way of enjoying themselves. They paid their nickles and came again. That's what the manager wants. Is he going to interfere with their method of enjoyment? No, so you could notice it. I don't know how conditions are in New York, but it seems inconceivable that all music in the picture shows of that city is bad. One would imagine that some place could be found where the music was at least passable. If there is any such it is never mentioned. I agree with the writer of the above letter in one thing. The critic is always abroad when there is something to be done, but praise is good work and is seldom heard. Now if the question was definitely settled as to what constituted correct music for the picture, the player could at least have the approval of his own conscience, but with so many divers opinions how is he going to improve himself when he is never mentioned except in condemnation? It must not be understood that I am taking issue with Mr. Hall. He is undoubtedly reporting things as he sees and hears them, and it is only through criticism that we can learn our faults or hope to better them. But when he casts a doubt on the mental capacity of any class of people without understanding the nature or reason for their work, he is uncharitable to say the least. It might be just as well to investigate a little closer before making suggestions of such sweeping nature.

Old thoughts in new dress may make new pictures, but not new subjects; look out for re-casts of the same subject; a changed name does not change the character of a story, even if a few new features are added. It may not always be possible to get something altogether new in every particular; it is possible, however, to get a difference.

How would it be if a certain number of picture makers were to change and mix up their actors and actresses? There is arising a monotony which needs to be broken. An interchange of ideas often proves beneficial, why not an interchange of personalities. Again the pendulum has been swinging too much in tragical direction; recently comedy-scenic and constructive films are being given too long a vacation; may they not return to the screen again.

A. B. L. Gellerman, president of the Independent Western Film Exchange of Portland, who recently opened a branch exchange in Butte and more recently opened a new picture house called the "Class A," has sold pictures to the Montana Amusement Company, of which Frank T. Bailey is president.



In a conversation with a moving picture pianist the other day, he said: "Your letters are going enough so far as they go, but you can't really teach anybody to work up pictures. You might help some beginners, but one must be able to improvise to be successful in this kind of work. And you cannot teach improvisation."

Possibly not. I shall not attempt to repeat all our conversation, but here is the gist of my argument. In the first place, if my letters have been of any help to beginners (and I have been told by many that such is the case), they are worth while. We can all imagine, and many of us have experienced the bewilderment of the pianist when confronted with his first picture show after having been told by the manager to "work up the pictures." What shall he play—and where—and why? A good start along a definite line will give him a foundation to work upon, and once he begins to "feel his way," it is only a matter of time until he begins to apply more or less appropriate music to the various scenes and situations, providing, of course, that he is at all interested in the work. I will not deny that a gift for improvisation is a great help, but I do not think it is indispensable. In fact, I believe it is very much over rated by many who depend entirely upon extemporaneous playing. I heard not long ago a very clever lady who said she "couldn't compose a bar of music," but who, nevertheless, adapted music to the picture much better than the average "improviser." She had a good memory (cultured, she said) well stocked with a varied repertoire to which she was constantly adding. Many so-called improvisers are contented to play a lot of mediocre stuff which, while it may satisfy themselves, can scarcely be called musical. Sometimes the best thing they do is to introduce a popular song chorus whenever it can be crowded in. I am not criticising the good extempore player nor finding fault with the introduction of song choruses, but I have no patience with those "know-it-alls" who can't see beyond their own narrow circle. I'll back a good memory any time against a poor improviser.

And what is meant by the expression, "working up a picture"? Does any one remember the old story about the blind men who went to learn what the elephant looked like? One of them got hold of the beast's trunk and declared the elephant was like a snake; another, who found the ear, insisted it was like a blanket; a third, with his arms around a leg, thought it resembled a tree more than anything else; while the fellow holding onto the tail said any fool could tell the elephant looked like a rope. Now, the question of "working up" pictures seems to have as many points of view as the blind men's ideas of the elephant. It depends upon which particular part of the beast you are embracing to the exclusion of all the others. I cannot see how anyone can be satisfied with playing interminable waltzes through any and all pictures with a bit of "shading" here and there. What reason is there for using a waltz for the groundwork in a classical picture for example? Say, an early Greek or Roman story laid in the days before waltzes were invented. "What's the difference?" said my friend when I put this question to him. There is this difference, you are suggesting something which is out of character with the atmosphere of the picture. For this reason it is incorrect, and one should not cavil at another's "methods" unless he has a respect for consistency. "Well, what would you play?" "There is nothing in it to work up," you say. There you go again. The fetish "working-up" is in danger of being overworked if we are not careful. What's the matter with a bit of Chinese descriptive music even though it is an industrial picture. It sustains the atmosphere and adds variety to your program. This last is an important item with some managers who feature their music. I am told there are many managers who have a great deal to say as to the character of music accompanying their

pictures. I know of some who insist on a straight concert program, regardless of what is being shown on the screen. The pianist is not always to blame for inappropriate music. But when he is given a free hand to "go ahead—play to the pictures—no interference—just get results" it is worth a few minutes of that pianist's time to consider what is implied by "playing to the picture" or "working up the picture" or "applying appropriate music," or whatever name he chooses to give it. Is he going to be satisfied with a few waltzes, a couple of "rags" and a bunch of popular songs? If that is his idea of "working up" a picture, it certainly is not mine of "applying appropriate music."

I have been asked what particular "method" I would advocate. I answer: "None in particular, all in general." When music is applied with intelligence and reason, no other "system" is required. A number of years ago, an excellent French pantomime company came to this country and played in a few of the principal cities. (I may remark in parenthesis that since the advent of motion pictures and the public's growing familiarity with "silent drama," this pantomime company would probably be better appreciated here now than it was at that time.) At any rate, the accompanying music made a profound impression upon me, and when the photo-play came into vogue, it seemed to me that the best way to regard it from a musician's standpoint would be as a pantomime. I speak, of course, of those pictures which "tell a story"—i.e., dramatic pictures. The music was kept going all through the action of the play, or at least for the greater part of the time, but subdued, as a general rule. In the tense situations you were so interested in the spectacle as to wholly forget the music, and this is as it should be. In a theatrical play the music is not allowed to predominate to such an extent as to detract attention from the play to the orchestra; then, why should not the same thing apply to the photo-play as well? I think it does. Music is an accessory to the picture, the same as it is to the spoken play. When the action becomes very marked, excited or violent, your music will swell in proportion, but as a general rule the music should not be so loud as to divert the attention of the spectator from the picture. Like the accompanying music of a play, you miss it if it is not there, but you don't notice it when it is there.

The main trouble in trying to lay out any sort of plan for guidance is the impossibility of establishing definite rules. No matter what suggestions one has to offer, there are always exceptions to be found. The best we can say is "as a general rule, this or that is the case." The greater part of picture work is a matter for your own judgment.

FOREIGN NOTES OF INTEREST.

A number of extremely interesting moving pictures were shown recently to a gathering of distinguished scientists of Paris by M. L. V. Bonvillian, of the Pathe Freres Company. Among those present was M. Camille Flammarion, general secretary of the French Astronomical Society. Before any of the pictures, all of which had been taken under the supervision of an expert in science and cinematography were exhibited, M. Bonvillian made a little speech, in which he said many bright and clever things that will bear repeating. Exhorting his distinguished audience to be indulgent in judging the films made under such extraordinary difficulties, he begged his hearers not to be too hasty with the word "error," but rather to substitute in its place the phrase "a difficulty not yet overcome." Five pictures were shown in all dealing with different subjects. Among the most wonderful was the picture showing the growth of a flower, which seemed like the work of magic. M. Bonvillian explained that the pictures of the growing flower had been taken at the rate of five an hour and were reproduced at the rate of sixteen a second, and that accounted for the magic. An Englishman named Pike showed some charming pictures of his life on birds' nests, and M. Bonvillian explained in a very witty manner the different troublesome disguises which Mr. Pike had to assume in order to secure his pictures.

Music for the Picture

By CLARENCE E. SINN.

"Ohio" says: "I am drummer in a picture show here. Have been devoting my attention largely to sound effects. In fact, I was engaged for that kind of work principally. The public seems to like it; the manager of the house wants it and believes it helps his business. I try to use common sense in my work, but I doubt if all the critics do the same. I read an article in the M. P. World a short time ago, wherein somebody said, 'If it is to be silent drama, for heavens' sake let it be silent (referring to the accompanying noises of music and sound effects).' Now, it has been tried a number of times to give pictures without these accompanying noises and apparently without much success. I agree with the critic in finding fault with those who have only cheap 'toys' in their outfits, and who introduce imitations in absurd places. Why should a 'dog-bark' be given simply because a dog appears in the picture? I heard a drummer some time ago use the horse-hoof effect for a horse crossing a stream and climbing up a soft, sandy bank. Such things are ridiculous. There is no use in telling the perpetrators of such rot to use judgment, for they have none. But that does not signify that all drummers are half-witted, nor do I believe that it calls for the elimination of sound effects altogether. The greater part of the public seem to like the pictures better when properly 'worked up,' and as they are the people who pay the bills their opinions must carry more weight than that of a person whose sole idea for improving the 'noises' is to cut them out."

Mr. Hall, you've evidently started something. May the seed fall in fertile places.

From Iowa: "Someone wrote you regarding photo-plays 'so carelessly thrown together as to make a musical setting very difficult, if not impossible.' I have found the same difficulty, though I suspect the fault is principally mine in most cases. I often find a really good picture whose scenes alternate so rapidly as to make it almost impossible to play more than a few bars of music to each one—not enough at any time to develop any recognizable descriptive music. I am often at a loss to know just what is the correct thing to do at such times."

When the scenes alternate so rapidly as to make it impossible to develop any recognizable descriptive music, about the next best thing to do is to play to the most prominent scenes—or rather, to select the dominant theme and fit your music to that. If this is not practical, play something neutral in character, but be careful that it does not conflict strongly with any of the scenes. Selig's "The Mission Worker" is a good picture, which might come under this heading. The scenes alternate between Chinese scenes, a sick-room, and a parlor—many of them rather short. It opens in a mission school. A mission hymn would be proper for this, in my opinion, even though the class is composed of Chinese. It is the spirit of the scene you want to catch. You can find room for plenty of "chink" music later on if you wish to play it. The sick room scenes, of course, call for a plaintive whenever long enough to "develop." I heard one pianist play "chink" plaintives and neutrals for this picture, which was correct, but in some places she had to jump from one to the other so quickly we could hardly tell what she was trying to play. Another gave it up apparently and played waltzes straight through, which did not add anything to the picture. So far as I was concerned it detracted. Another played a little intermezzo (Bratton's "In a Lotus Field") which seemed to answer the purpose very well and saved much worry. It was neither Chinese music nor pathetic, nor yet was it particularly adapted to the general run of drawing-room scenes, but it did not really conflict with any of these, and under the circumstances I thought it was a very good way out of the difficulty. Of course, the longer scenes were properly accompanied.

I visited Sitner's Theater in this city a few evenings since, and wish to compliment the pianist on his rendition of the Great Northern release, "The Ghost of the Vaults." The picture is of the "court dress" variety (knee-breeches, powdered wigs, etc.), and this precludes music of modern kind or suggestion. The opening is neutral, though rather dignified, and the music introducing the picture was in keeping. First, about sixteen measures from the "Pilgrim's Chorus" (Than-

hauser), modulating as the scene partook of a sentimental character to "Song of the Evening Star" (same opera). This ran through the scenes. The garden scene with the lovers' tryst was introduced by a **valse brillante** with much scale work (one of Chopin's if I am not mistaken). When the villain appears in the background the music was subdued, first by dropping the right hand and continuing the waltz **mezzo forte** an octave lower, then changing gradually to a heavy semi-mysterious till finish. The business with the rope ladder and the capture of the lover were described in the ordinary way with sentimental and **agitato** music. The dungeon scene had just enough of the prison scene from "Il Trovatore" to suggest its nature. The scene in the vault with the sepulchers was accompanied almost in toto by Beethoven's Funeral March ("On the Death of a Hero") and this was handled beautifully. First it was given as a funeral march fitting the ghostly character of the scene; then a mysterious character was given to the number, running through the sleep-walking scene and changing at the last to a decided **agitato** effect (this last occurring principally in the second strain of the march—the three sharps strain). The finish of this scene was a melodramatic "hurry." The manner of adapting the funeral march to several different phases of dramatic situation exemplifies what I have often contended, viz: that the manner in which your music is played is quite as important as the kind of music you play.

A suggestion for music to Vitagraph's "Tested by the Flag."—1, Soft waltz at opening, till change of scene; 2, "Mister Volunteer," (softly) till ball room scene; 3, waltz (when scene changes continue waltz softly all through next scene; 4, Trumpet calls and drums (or short march) till change; 5, heavy noisy Hurry all through battle; 6, "In an earth cell," semi-mysterious or **agitato** till change; 7, waltz or sentimental; 8, same as No. 6 till fighting; 9, Hurry for battle; 10, (parlor scene) waltz or sentimental; 11, military march (two scenes); 12 (same as 10), when Tow seizes Jack change to 13, short Hurry till Jack goes up stage. Then, 14, "Mr. Volunteer" softly till finish (or any neutral music. Can "play to the flag" is desired. It is optional).

John F. Meth, the popular manager of the Grand Theater, of Springfield, Ill., has resigned his position with the Kunz Bros. Amusement Co. and will in the future manage one of O. T. Crawford's chain of theaters in St. Louis, Mo.

Following the policy of the other Licensed manufacturers of increasing their weekly number of releases, the Lubin Company will, beginning July 1st, augment their output from two to three reels weekly. Their release days will be Monday, Thursday and Saturday.

FLICKERS.

The best part of the show is often on the outside.

* * *

Better an old picture that is good than a new one that is bad.

* * *

Icemen make good picture managers because they are prepared for a frost.

* * *

The summer trolley car is not the only place to find the end seat hog.

* * *

Good music will help a bad picture and bad music will spoil a good one.

* * *

When some young men spend a nickel they want the whole world to know it.

* * *

Picture shows have nothing to do with Christian Science, but some of them get the absent treatment.

* * *

An audience is quick to see the hand of the amateur, in managers as well as actors.

Music for the Picture

By CLARENCE E. SINN

It is coming to pass sooner than I dared hope. Good musicians are being commissioned to arrange the music for some of the better releases of films. Witness the Pathe Film d'Art "Il Trovatore" and "Faust," recently put forth; and now comes the welcome news that the Milano Film Company has motiographed Dante's "Inferno," with special music arranged by "Signor Carvaglios, composer of some note" (in Naples, Italy).

Some time ago I prophesied that the future would bring such a condition of affairs, but it seems to be much nearer than I imagined. At present these embellishments are being confined to a few of the more pretentious pictures, which is but natural. May we have reason to hope that all pictures will be more pretentious than they now are, and that in the near future? Yes. Think of the immense strides forward that have been accomplished by producers and actors in the last two or three years, and doubt if you can that the once disparaged "picture-show" is soon to occupy a high plane musically as well as dramatically.

An important factor has entered the field, viz: the moving picture critic; one who criticizes pictures, not from the standpoint wholly of a dramatic critic, but from the standpoint of moving picture producers as well as spectators. There is a difference in the two positions, and the intelligent comments made by gentlemen who are taking the trouble to study this difference are no doubt playing an important part in the development of the picture.

On the other hand, the criticism of music for the picture cannot exist in the same degree, for the reason that this branch has not reached the stage where it is worthy of real criticism. I am not intending to cast reflection upon the performers; I am referring to conditions. Imagine a musician sitting down before a critical theater audience to "dope out" music for a play he has never seen (or heard of, possibly), and whose nature he has to guess as the play progresses. What would be the probable result? Not very satisfactory, I opine.

Suppose, in addition to this, he never had any previous experience in this line, but had to rely entirely upon guess work as to what might or might not be appropriate to the subject before him. Yet this is exactly the position of the majority of moving picture musicians to-day. Those who are trying at all are doing the best they can under adverse conditions, and the fact that they accomplish anything at all is worthy of commendation. Some few obtain results that are really remarkable. (This may be applied both ways if you wish).

When music is to be composed or adapted for a theatrical production, the man who is to do this work is usually called for a consultation with the stage director. He often attends one or more rehearsals if expedient, and sometimes is given the manuscript to read. A set of "cues," with explanation of the situations and suggestion for their musical setting, is given him if he does not prepare these himself. Every opportunity is given him for a thorough understanding of the nature of the play, the kind of music required, where to put it and why. Of course, he is supposed to have the technical knowledge requisite, or he wouldn't get the job, so he already knows much of the "where and why."

Dramatic music has its reasons for being and its traditional lines, which are pretty well defined. I should say "theatrical music" rather than "dramatic," for it enters into forms of entertainment other than the drama. How much of this is due to custom it would be difficult to say. Of course, the whole idea of music accompanying a play is artificial, but so is the play (*vide Webster*: "Artificial—contrived by art or by human skill"). Now, whether we have simply grown accustomed to it, or whether it just "naturally ought to be that way," certain it is that some situations or actions or dialogues are given certain forms of musical accompaniment. It is an established fact that these do not "go" so well without as with the music. The higher forms of drama require little or none; melodrama usually requires much. A "dumb act" falls flat without music. Pantomime, being a play in dumb show, would lose half its interest if given without music. Pathetic scenes are often intensified by a strain of

soft plaintive music. Noisy and turbulent scenes can often be worked up to a higher climax by the addition of music of similar character, and many times the introduction of "creepy" stuff in mysterious scenes is as valuable as is the proper handling of lights. Both are accessory to the effect.

Unnatural? Certainly it is. "Art" in this sense is something opposed to nature. The juggler wants the leader to "keep time" with him in certain places; the acrobat wants a lively accompaniment by the orchestra or band, and that crash on the bass drum as he falls into the net. Of course, falling into a net couldn't possibly produce such a sound, and nobody imagines it does, but experience has taught them that these things help to make their acts "go."

All these things are traditional, but they are the result of the cumulative efforts and trials of centuries—since Monteverde first introduced the *pizzicato* and *tremolo* in descriptive dramatic music—and I believe their reason for being is a psychological one. I do not believe the use of dramatic or descriptive music is due altogether to the fact that people are accustomed to hearing it and therefore expect it. In fact, there are many times when the accessories are not noticed or realized by the spectator; he carries away with him a memory of the general effect only, and music can be made an important factor at times in producing this effect.

Talking about the future of music in this work, I wonder what will be the future of "sound effects." Will they be eliminated or elaborated? I think they will be very much elaborated. We know the lecturer adds to the understanding and consequent appreciation of the picture and it is, therefore, fair to presume that when the "talking picture" is brought to the required perfection it will be the one best bet. Here and there is found a spectator so esthetically inclined as to enjoy his pictures better in silence, but the majority of people like to hear something. Hence the theater manager employing "Lily Limp Limpwrist" and "Percy Fuzzyhead" is apt to fare better financially than if he gave a perfectly silent show. This may not be true in every locality, but I believe it would hold good in most of them. For this reason I believe the better way to answer the vexing question of accessory sounds is by improving their quality and not by cutting them out altogether.

Of course, it does seem absurd to see the lips of the actors moving in soundless speech and hear a dish fall with a crash. In this essential pantomime differs from the photoplay. The pantomimist does not pretend to speak or even move his lips. Ideas are conveyed by gesture and facial expression alone. The sound effects as made by the use of inanimate objects are heard of course. I will admit this is quite a difference; we see the actor talking in the photoplay, but do not hear him. We see a railroad train approaching and hear a part at least of some of the sounds it is supposed to make. The baby falls out of bed and makes a noise like a horse falling from a house, but the shriek of the terrified mother is inaudible, although she must have made the greater noise of the two. It is essential that these inconsistencies be reconciled in some way, and I think it will be along the line of a greater number of and more truthful sound effects (including speech).

How about several classes of picture houses with all the "high brow" stuff in one and all the horse play stuff in another. You could then choose your form of entertainment for the time and know where to find it. You might see a first class drama given with every word and sound audible. With correct music and other accessories. You could see pantomime if you wanted to. The lovers of the purely silent picture could be accommodated, providing there are enough of them to make such an enterprise pay. We could have high comedy, low comedy, vaudeville, burlesque, and musical shows each in its own "canned drama" theater. We could see—

Oh, wake up! This hot weather must be going to my head.

Mr. Thomas Bedding asks us to state that he is no longer connected, either directly or indirectly, with the Associated Motion Picture Patents Company, of 1482 Broadway, New York City.

Music for the Picture

By CLARENCE E. SINN

I enjoyed a treat a few evenings since. Prowling around the various picture theaters just to hear how other folks play pictures, I wandered into the Ideal Theater (North Avenue and Larrabee) and though the weather was very warm the house was packed. It took some little time to find an empty seat, but the quality of the show explained the large attendance. I remained for two pictures—"Tragic Wedding" and "Tabarin's Wife," both Pathe releases. The projection was excellent, but of course I was more interested in the musical accompaniment to the pictures. Here is where I had the treat. It is not often one has the pleasure of hearing music (mostly extempo) that sounds as if it were written expressly for that particular picture. It is difficult to convey in cold type a concise idea of descriptive music, but I have a mind to attempt it.

"Tabarin's Wife" was introduced with an allegro movement similar to the opening of a French "Opera Bouffe." This held throughout the first scene, diminishing where necessary to allow the drum rolls to come into prominence, and introducing strong marked chords to emphasize the poses of the actor who reads the announcement of the performance. Dominant idea of the music in this scene—vivaacious, fortissimo and theatrical. In the next scene showing the meeting of the wife with her admirer, the music changed slightly to something of a more sentimental nature, though not departing far from the original theme. In the following scenes showing the interior of the play house, the music increased both in tempo and volume. As the curtain rose a distinct theme was introduced abruptly, descriptive of "curtain music." The scenes in the dressing room and on the stage were "shaded" according to the action (which was mostly lively), until Tabarin finds the note, then it took on an agitated character until end of that scene, when he appears on the stage, back to the original motif which develops into a strong agitato until her lover kneels over her body, then wildly plaintive. I know this conveys a very incomplete idea of Mr. Thomson's creditable work, and I hope he will forgive me if I have overlooked anything.

The other picture, "Tragic Wedding," was chiefly noticeable from its long chases on horseback and the "grilling" hurries that were called for. These were worked in a very effective manner; softly, as the riders appeared in the distance, and swelling to forte as they approached the foreground; each time a group of riders halted for a moment, ritard and a few ad lib chords indicative of the restive stamping horses. Scene after scene of this sort of thing, and I believe that the applause the picture received was largely due to the excellent manner in which it was accompanied both as to music and sound effects. They relieved what might otherwise have bordered closely to monotony. That the audience appreciated it was evident even they may not all have realized exactly what contributed to the making of a "good show."

At another theater "Marked for Life" (Reliance) was seen. The picture is a beautiful one and its projection was in harmony, but the music was simply a hodge-podge of popular stuff, none of which could possibly have any bearing on the subject. While you looked at the beautiful scene between Travis and his mother you listened to "Come Take a Trip in My Flying Machine." Another pretty scene was accompanied by "Oceana Roll." With one or two exceptions it was like that all through. The exceptions noted were in the "musical" scenes where a pianist and a violinist were supposed to play their respective instruments. The piano player worked to these scenes which indicated that he was watching the picture. Then why did he play music so out of keeping in the remainder of the picture?

Apropos, why are so few "violin" pictures produced in which the actor imitates the motions of a real violinist? Even when playing a country fiddler the average actor seems to have little idea of how a fiddler holds his bow and instrument, nor of how he uses them. Criticism of these details is not confined to professional musicians. The average audience will contain others who know what is right or wrong, and technical details are surely worth being brought out correctly if they are worth putting on at all. When a violinist is introduced in a picture, the character usually

plays an important part. It doesn't add to the performance to hear some one in the audience exclaim: "That fellow isn't playing—see how he holds his bow—look at that elbow—why didn't they get some one to tell him," and so on. Other instruments being more easily imitated as to pantomime, do not suffer so much.

A letter from Pennsylvania bears the following question: "How can it be possible for an orchestra to play to the pictures?" The writer states that he improvises a great part of his accompanying music and depends upon memory for the balance. Those of my readers who work their pictures in the same manner will need no explanation of the question above. For the benefit of others it may be mentioned that the best pianists (who improvise) are more or less familiar with standard music of various kinds, whether it be operatic, dramatic, symphonic, or all of these. What I mean is that they have played or heard enough of this sort of descriptive music to have a pretty definite idea of the requirements musically of a scene almost at a glance. Now whether they should aptly recall a bit from their repertoire or compose something "out of their own heads," as one correspondent puts it, it really does not matter so long as it fits the situation. This for the starter. As the picture develops his musical changes according to action.

I have tried several times to give on this page a synopsis of such work by different pianists I have heard, as it is only by analysis of past picture music that one can give any definite idea of what may come. In Brother Thomson's rendition of "Tabarin's Wife," as referred to above, he may have begun with the opening of some standard opera for all I know—if so I failed to recognize it. But whether he did or not made no essential difference. He kept his eye on the picture and humored his music—slower, faster, louder, softer, or modulated to other themes as the shifting situations demanded. To improvise intelligently on a given theme, changing it to meet all situations as they develop and at the same time give a smooth and connected rendition implies a gift of no mean order. But to those who are not thus equipped I offer the suggestion that it is not necessary to compose all your own music; the greater part can be memorized (I know it is being successfully done), and the little connecting links or modulations are a matter of practice once you get the hang of it. So are little things like "humoring" the action (really these can be made very important matters if one cares to take the pains). The whole secret lies in the willingness to take pains. There are those who say "what's the difference" or "what's the use." In their cases there's very little difference and not much use.

To get back to what I started to say. Taking the hypothesis that the bulk of your music can be selected (of which it can if your repertoire and memory are equal to the demand), and that the "connecting links" form the principal part of your improvisation, it follows that an orchestra can proceed along these lines in a general way. While nothing is impossible, it must be admitted that it is highly improbable that any number of musicians will be banded together who are so thoroughly *en rapport* as to follow a leader through all the little subtleties that might be given by a pianist working alone; but the orchestra has other resources which will make up in part for this lacking. There are violinists as well as pianists who can take a given theme and humor it to almost any emotion—lively, pathetic, agitated; major or minor; waltz or march; piano or forte, etc. Giving such a one a pianist who understands and can follow him, there is no reason why the results should not be even more satisfactory than when given by a piano alone. With such a team for the nucleus of your orchestra, the rest would not be such a difficult matter. It must also be admitted that such a team would be extremely rare, but it is certainly not from want of talent or ability. It may be that the inducements are not sufficiently attractive for the better orchestra players to take up this line of work as a serious proposition. With the most of them it is only a make shift or a fill in until they can find something more to their liking. It may be a long time before conditions are such that the better class of orchestra musicians will give picture playing the serious attention

that is now given it by the best piano players in the field, but I cannot believe that it is impossible for the orchestra to give as intelligent a rendering of this work as a piano alone; providing of course that you have the right kind—and this proviso holds good with the pianist at the present stage of the game.

As matters now stand the experience lies mostly with the piano players, and for that reason it is more than likely they will have charge of the music generally in houses where other musicians are added and where it is desired that the pictures shall be properly accompanied. But this does not mean, to my way of thinking, at least, that the balance of ability lies with the pianist; rather say "the balance of experience."

Lyric Theater, St. Louis Mo.

One of the newer modern picture theaters of St. Louis, Mo., is the Lyric, erected at 6th and Pine Streets by John W. Cornelius. The accompanying photograph of the front



of the house gives some idea of the ornate scheme of architecture and decoration which has been carried out by the builders, making it the most beautiful of the downtown houses. Six hundred high candle power tungsten lamps and two flaming arc lamps illuminate this front, which is further brightened by an electric sign on top. The lobby and box office is done in Italian marble and on the balcony above the box office are a number of statuettes, which give a pleasing effect.

An interesting feature of the Lyric is its elaborate ventilating plant. The equipment consists of a 78-inch exhaust fan—said to be the largest in use in St. Louis—and thirty cooling fans distributed about the auditorium, having the effect of reducing the temperature some 20 degrees.

The operator's booth is of steel and large enough to accommodate two machines and operators, working constantly. An Edison and a Powers No. 6 have been installed.

In construction the Lyric is of concrete throughout. The floor is sloped so that the screen is visible from every seat in the house. The screen itself is built upon the concrete back wall—a part of the structure. The house seats 600 persons.

It is announced that Licensed pictures will be run at the Lyric. The management is in the hands of Mrs. John W. Cornelius, assisted by John A. Cornelius. Special pictures will be featured as issued, as the Lyric has the reputation of being the feature house of St. Louis.

A Horrible Example

Attention of the Moving Picture World has been called to what may be considered the most astounding expression of inhumanity that has yet come to light, by the following letter:

New York, July 16, 1911.

Editor Moving Picture World,

Dear Sir.—I would like to have your valued opinion of a person mean enough to write or approve of the enclosed (writer enclosed copy of advertisement, which we do not reproduce):

Mr. Albert Brighton was a personal friend of the writer. He was loved and respected by all who knew him, and for any manufacturer or producer to use his tragic end as a medium to peddle their wares, seems positively inhuman. Yours truly,

J. C. HAMILTON.

As related in last week's Moving Picture World, Mr. Albert Brighton lost his life while enacting a drowning scene for the Belmar Photoplay Company. Under the circumstances the most common conventions would have suggested some sympathetic expression of regret on the part of the picture maker and good taste would have suppressed the connection between the tragedy and the picture, during the taking of which it happened. No such nice distinction influenced this manufacturer. On the contrary, he rushed to the Morning Telegraph and caused to be inserted in the columns of that publication an advertisement for the picture in question, calling attention to the tragedy and asserting that the death struggles of the unfortunate player lent realism to the film, concluding with a bold-typed admonition to "order now."

We would like to accommodate our correspondent with our true opinion of this film maker's act, but we are free to confess that it would not look well in print. Speaking moderately, however, we would say, that while Mr. Belmar had a right to offer this particular film for sale, his policy of trading upon the fatal misfortune of one of his players was inhuman. If it were possible officially to bar his picture from the theaters we would recommend that measure, but we hope that managers of picture theaters have still sufficient decency and human sympathy to prevent it being exhibited in their houses.

As for the Morning Telegraph, which accepted and published the atrocious advertisement, condemnation cannot be too severe. The thing casts a stigma upon the trade that paper is eager to represent and common decency should have operated to suppress such a glaring example of bad taste. But the Morning Telegraph is a notorious panderer and could not be expected to be influenced by any of the nicer human emotions. Fakirs of the film business are finding it a ready recipient of all their schemes to fool the public with announcements of spurious pictures.

Commenting upon the incident and the advertisement, the New York Times of July 17 contributes the information that the mother of the unfortunate player paid all the expense of transporting the remains to Minnesota for burial, telegraphing the money to the undertaker for that purpose.

STOLEN REELS.

The United Motion Picture Company, 112½ W. Main St., Oklahoma City, Okla., ask us to make the following announcement:

On May 18th a party giving the name of George L. Williams arranged with us by telegraph from Hot Springs, Ark., for a service of 21 reels weekly, for use in a theater he was supposed to be operating at that point. In violation of our usual rule we made shipment, upon his urgent request, without waiting for the execution of the usual contracts. It has later developed that this party accepted the first two C. O. D. shipments containing 12 reels and left for parts unknown, since that time we have been unable to locate him. We will pay \$25 for information leading to the apprehension of this party and the recovery of our property. The following is a list of the missing films: 718, "A Child of the Wild"; 781, "As the Master Orders"; 765, "Unreasonable Jealousy"; 663, "Dots and Dashes"; 693, "Keeping His Word"; 695, "Ranchman and Miser"; 624, "Lena Rivers"; 304, "His Yankee Girl"; 646, "The Coward," "The Thief Well Received,"; 311, "Rivalry in Oil Fields"; 618, "Restoration"; 586, "Sinner's Sacrifice."

All reels have the reel number and the initials U. M. P. Co. stamped into them by perforations.

Since Messrs. Keyes Brothers inaugurated Independent photoplays in the Elite Theater in Des Moines, Iowa, which they recently purchased from an amusement company, it has proved a big success.

Music for the Picture

By CLARENCE E. SINN

I WAS beginning to feel lonesome. No letters from anybody; no questions, no suggestions, no kicks, "no nothin'." The hiatus is probably due to the hot weather; at least we can pretend it is that. And the summer season doesn't carry with it any particular incentive for extra thinking on the part of those fortunate (or unfortunate) enough to be working just now. Most of those with whom I have conversed seem willing to quit thinking about pictures and all appertaining thereto as soon as the nightly show is over, and don't care to read, write or talk of picture music. So I was wondering whether I would stall along and mark time or crawl in a hole and pull the hole in after me until somebody woke up (myself in particular), when along comes a soothing little message from a party by the name of Johnson—up in Minnesota where the Johnsons flourish. He says in part: "I am both a piano player and operator; have been in the moving picture business over five years and owe much to the Moving Picture World. Your department I find interesting enough so far as it goes, but you don't go far enough. The "Trouble Department" every week gives us something of practical value—something which we can apply to our daily work, or something which comes within our daily experience. In the answers to correspondents we find things continually which meet our needs. Many times I find questions which I had thought of submitting, but before I get around to it somebody else asks them and I get the answer without the trouble of writing. It seems to me that if you would enlarge your department in some way and get in more information that would be of general use, it would be of more practical benefit all around."

Ouch! Right below the belt. Mr. Johnson says he is both a piano player and operator; a good double. He doesn't tell us whether or not he works at both at the same time. Probably not. I agree with him as to the value of Mr. Richardson's department, and if I was an operator I would no doubt be better able to appreciate its services, but there are reasons why this page does not cover its subject with the same thoroughness of detail. One of the least of these is embodied in the correspondent's letter. By his own showing he is too negligent to ask for information for himself, but waits for someone else to "save him the trouble." I have always expressed myself as being willing to answer anything so far as lay in my power, so if anything is worrying you let us hear about it; if I cannot offer any practical suggestions there are probably some among the constituents who can. While Mr. Richardson has laid his work in a virgin field and has probably had to dig out for himself the answers to the many problems connected therewith, I believe they are largely mechanical—or at least capable of mechanical demonstration. When an operator has his troubles they are likely to stay with him until he discovers a way to rectify them or some one helps him out. The little things which may puzzle a musician in following a picture are usually so ephemeral in character as to be impossible of more than a general description, are incapable of being bound by any given rules or commented upon in any but a general way. They are here today and gone tomorrow, seldom occurring twice exactly alike. But for all that, we have hopes of getting things on a more practical basis than they now are. Come again, Mr. Johnson—glad to hear from you; besides I think you have something up your sleeve.

I took a little jaunt last week among some of the smaller towns in the vicinity of Chicago, and judging from what I heard, the musical accompaniment to the picture has much room for improvement. In one town particularly (Harvard, Ill.), though the pianist was an excellent one, she did not rise to her opportunities. They were showing among other pictures "The Witch and the Cowboys" (American), which contains splendid chances for musical development. It abounds in weird scenes, contrasted with those of agitated, lively and pathetic character and altogether is such a one as the average pianist likes to work up into a "showy" picture, yet this lady was contented to play waltzes, two-steps and "popular" stuff all through. The music fits the picture about as well as a shirt would fill a wheelbarrow.

I want to call your attention to a recent release, "The

Call of the Song" (Imp), with special music, vocal as well as instrumental. It will be worth your while to follow the suggestions as outlined by the producers of this picture and you will find the results will more than repay you for the little extra trouble.

"The Pied Piper of Hamelin" (Thanhouser) calls for a peculiar sound effect (that of the pipes), difficult to obtain in most places. Those fortunate enough to have a flute, clarinet or violin in the orchestra will let that instrument play a lively minor strain unaccompanied by the piano in the piper's scenes. An organ will answer the purpose, but if this is used, play a melody without accompaniment to imitate the pipes. Something weird and rather lively—a minor key preferably.

A friend showed me a copy of the Moving Picture World, issue of July 22d, and said: "How is this? You have been classifying the motion picture as pantomime, and here is an article (by Mr. Sargent) which declares it is not." I don't think it requires any comment from me, but if my friend thought a discrepancy existed others might do so as well. I am arguing from an entirely different standpoint. Speaking of the technique of the photoplay compared with the technique of the pantomime there may be many points of dissimilarity. I am not prepared to discuss that. I have chosen to consider the moving picture from the standpoint of its accompanying music as pantomime. There is nothing to argue about; all we are concerned with is the dramatic action and the descriptive music appropriate to that action. The technique of play building (or photoplay building) is another story.

* * *

In England a musical text book for moving picture pianists has recently been issued. The selections include grand marches or funeral processions, choral music, quick marches, Oriental music, agitators for pursuits, for quarreling and duel scenes, for combat, for death scenes, battle music, pastorale, country dance, peasant dance, gavotte, minuet, Hungarian Czardas, Spanish dances, Chinese music, lullabies, baby music, coquettish music, pathetic music, mysterious music, for reconciliation scenes, pleading music, for drinking scenes, for festive scenes, heavy dramatic music, storm music, American Indian music, etc.

A committee from the City Federation of Women Clubs, under the leadership of Mrs. Warren U. Galbreath, of Dallas, Texas, is trying to induce the city officials to organize a Board of Censorship, to pass on films exhibited in Texas.



Kissing the Blarney Stone.

Though much has been said about "kissing the Blarney Stone," few know of the difficulty of this feat. The accompanying engraving is from a photograph taken while Miss Gene Gauntier, assisted by the members of the O'Kalem company, accomplished the trick. Miss Gauntier claims the honor of having kissed that famous stone three times.

Music for the Picture

By CLARENCE E. SINN

EVERY pianist probably has some distinctive method or system he or she follows in "laying out" a picture. Some will work it up as well as possible at first sight and add any improving touches which may occur to them at each following show. Others will play anything or everything for the first show, meanwhile watching the picture closely to get an idea of the music most suitable. I have no comments to make either way so long as results are satisfactory; I mention this matter for the reason that I have been informed that I have done an injustice to a conscientious performer who evidently works according to the last named method (referred to last as "Harvard III"). I probably got in to see the first show, but I am informed on good authority that the pianist in question plays "to the pictures." In that case I wish I had waited to see the next show. Anyhow, I would rather "boost" than find fault.

It is so easy to criticize and so hard to always think of just the right thing to play. This is especially true when accompanying the picture at "first sight," as someone puts it. How often a scene will develop in a manner entirely different from what you are led to expect, and you find your music leading up to the denouement to be entirely out of keeping. Of course dramatic surprises are necessary to a good story, and I am not referring to these. What I have in mind is the difficulty of recognizing the nature of a play at its very beginning and the consequent perplexity of "opening" the picture correctly. Very often the music will (or should) indicate the nature of a picture before the action progresses far enough to do so. "What is this picture supposed to be—a comedy?" "I don't know; play a waltz till we find out." We've all been through that experience and most of us are still going through it. So the fellow who simply watches the show the first time and "works it up" afterward has reason on his side.

O. J. H. wants to know what to play for "Christian and Moor" (Edison). I have not a clear recollection of the details of this picture, but Mr. King's orchestra used the "Moorish Parade" to open the play—I believe it ran through the first two scenes. Then "Egyptian Love Dance" (by Pryor), till the rival lover appears. After that I believe follows the "Story of the Cross" when "The Rosary" was played. The rest was straight "dramatic" music—hurries, agitated, plaintives, etc. I am sorry I have not a complete synopsis of this music, but this may help some. I shall offer suggestions for appropriate music to coming releases whenever I can find it practical to do so, but heretofore this has been done more with the view of illustrating some point than anything else.

"The Death of King Edward III" (Vitagraph) is accompanied by plaintive music throughout. "Melody in F," "Traumerei," "Muskowski's Serenade," "Simple Aveau" and things on that order until the king takes the bible; then "The Rosary" (or some religioso), till close.

A correspondent from Texas contemplates installing a pipe organ in his theater, but before making the venture he desires a few pointers. As I am not in a position to offer him any practical information on the subject perhaps someone who has given this kind of music a trial will not be averse to helping our neighbor out. Tell us what in your opinion is the most satisfactory in regard to size, number of manuals, etc. Is it best to use the pipe organ exclusively, or in conjunction with the piano? Does it "wear" so well with your patrons as other kinds of music? And maybe someone could give an idea as to the probable salary an organist would expect to go down to Texas. (Anything in this line will be treated confidentially, and the letters forwarded to the manager in question.)

Mrs. G. L. (Washington) says: "I extemporize a great deal and am told I do well, but I find it more satisfactory not to depend altogether upon extemporaneous playing in working up the picture. I have a fair little library—not large, but carefully selected—and memorize some of those numbers which are demanded most frequently. Others I have only partly committed to memory, but am familiar enough with

them to watch the picture with an occasional glance at the music. I am constantly adding to my library and make it a point to practice my music at home instead of at the theatre, and in this way am enabled to give my attention to the pictures. I encountered and overcame one difficulty which I want to tell you about, as it may prove as useful to someone else as it has to me. I found it hard to think quickly of appropriate music for some of the pictures at times. Usually if I took time to look through my stack of music I could find something which would answer the purpose or be just the thing wanted, but that took too long; rather than do that I would 'fake' something. Well, I got tired of 'faking' so much when I knew I had good and appropriate stuff if I only could think of it quick enough, so made a help to the memory in the shape of an index. First I took all my dramatic music and cut out each number, pasted it on a sheet and numbered it. (I borrowed this idea from your 'Orpheum Collection' of dramatic music.) I have a great deal of this kind of music and find the separate sheet idea for each number is good. Also I can number and index separately the "hurry's, mysterious, agitato's, plaintives, etc.," and find them readily. My other music I divide under the following heads: 'Straight marches, rag marches, march intermezzo, grand marches, military marches, medley (popular) waltzes, plain waltzes, concert waltzes and waltz lento. Barn dance and 'Rube' characteristic. Gavotte, polonaise and minuet. Intermezzo-characteristic (such as Martenique, etc.). Nov-ellettes (this includes such numbers as 'Laces and Graces,' etc.). Sentimental and pathetic ('Heartsease,' etc.). These are often so near alike that it is hard to classify them separately.

'National music' I keep by itself. It includes everything which might be useful in giving 'local color,' from 'Suwanee River' to 'Die Wacht am Rhein.' I also keep Oriental, American Indian and Spanish waltzes under this heading. Many numbers, like the Spanish waltz, for instance, may be listed under two different heads. (This would be among waltzes and 'National music,' too.) 'Miscellaneous' includes anything and everything which cannot be classified under the other headings. These are all numbered and catalogued in a little book which I keep in a convenient place, and whenever I am in doubt about any particular number it only takes a few seconds to find something to fit—if I have it. If not, of course I have to invent something, but I can usually find something which will answer very nicely. I generally call upon my library when the scenes are long enough to admit of a well developed theme. Where they are very short or quick changing, I follow the picture with improvised music; that is the better way to my mind, as one can thus follow the movements of the characters. I also improvise in going from one number to another especially if they differ in character—such for example as changing from a waltz to a hurry."

Your method of indexing is almost identical with the method in use by Mr. King, of the Orpheum Theatre, Chicago. In fact, it was there I got the idea of publishing dramatic music on separate sheets as exemplified in the "Orpheum Collection." As to your handy book of reference, I can testify to its efficiency from my own experience. It is certainly an aid to the memory sometimes.

Wisconsin says: "What would you play for such pictures as 'The Stolen Dog,' 'That Dare Devil,' etc.?"

Both are lively comedies and the music should be kept lively all through. Occasionally in this kind of picture a popular song chorus can be introduced with good effect. If these are difficult to call to mind, why not borrow an idea from the letter quoted above and make a list of all the songs you can play without music and keep the list in a convenient place. A reference to it might often suggest something appropriate which would not have been thought of otherwise.

In answering advertisements kindly mention the Moving Picture World.

Music for the Picture

By CLARENCE E. SINN

PENNSYLVANIA asks: "What is the use of talking about applying intelligence to music for the picture when so often there is little or none applied to either the making or the showing of it? Some photoplays seem so utterly void of any kind of sense, either common or uncommon, that it is almost impossible to make or mar them by any sort of musical accompaniment; witness some of the Western pictures for example. I have resided in the Far West at one time of my life, and know something about both cowboys and Indians, and I can say that the actions and antics of some of these characters as depicted upon the moving picture screen are a long way from being representative of the real article. Some times it seems a waste of time to try to work them up; a lot of 'rag marches' is just about their calibre, and is all that they deserve anyway. Besides, I think that the person who enjoys that kind of picture would prefer it served with that kind of music, so what's the difference?"

"The Western picture is not the only sinner of the cheap and silly class, though they seem to predominate. Some of the other kinds of melodrama are just as bad. A person does not have to be a playwright or an author to see the inanities of such pictures. If a piano player is expected to have enough intelligence to play appropriate music to the picture (and we are being constantly reminded that he is), he may likewise have enough sense to be disgusted with the childish stories and action he is compelled to look at night after night. And another thing: When we do get a good picture, what generally happens to it? When business is light we may hope to see the reel run at a normal rate of speed, but as soon as the house is full and a few people are waiting at the door—'Zingo!' Let 'er spin. A thousand feet in ten minutes if you can. Characters and titles whiz across the screen so fast one really cannot tell what it is all about. The manager's motto is 'pack 'em in—throw 'em out. A show every thirty minutes.' The manufacturer's motto is also: 'Throw 'em together any old way. A new picture every twenty-four hours.' Of course, it isn't always that way; if it were we wouldn't know the difference. Sometimes we do get a mighty good picture. And sometimes the pictures are run the way they ought to be. But how many times a fine picture is spoiled in the running and how often we get them that are not worth running at all! Sometimes I think people have a nerve to criticize musicians for playing inappropriate music. To follow the picture correctly, the pianist must keep his attention constantly fixed upon it, and that is enough to drive a fellow insane. A friend once asked me if playing in a picture theater makes musicians crazy, or if they have to be crazy before they tackle the job. I pass it up. What's the answer?"

Our pessimistic friend outlines a hard condition of affairs, though his peevishness is not wholly without reason. However, I don't know what there is for me to say or do about it? Neither the manager or manufacturer is in the business for philanthropy. If they have any mottoes at all, they are probably "make hay while the sun shines," or "a dollar in the hand is worth two in the bush," or something like that. All you or I can do is just do the best we can—make the best of it. Things will get better by and by. Why don't you take a vacation?"

Another, also from Pennsylvania, says: "I have two bosses; one of them likes the music very soft and slow, while the other claims I cannot get it too loud—even with the loud pedal on. Now I don't know how to play to suit both, but I think it horrible to deafen the audience with a constant bang. What can I do?"

You say you have two bosses. Find out which boss is boss of the other boss. Then put on the loud pedal.

Some time ago a letter appeared by Willard C. Beane containing the very excellent suggestion that manufacturers of films publish a more detailed description of their releases for the benefit of musicians—something which would be a real guide in the selection of accompanying music. A couple of years ago the Edison Company went further in this direction and published a complete musical synopsis with description of the various kinds of music required and "cues" for beginning and stopping each number. Whoever got out

those "dope sheets" for them knew his business, but for some reason they were discontinued. I feel sure if they and other producers as well would give us some more of the same thing, at least for the more important films; their efforts would be highly appreciated. Such a proceeding would make it possible to add to the interest of the show and thereby add indirectly to the value of the picture.

I notice Friend Bush is interested in the Wagnerian motif idea as applied to moving pictures. You will remember P. C. H. Hummell started quite a little discussion on that subject last January. It brought forth several responses, if I remember right, but the interest died out. I am glad so able a writer as Mr. Bush has brought the subject forward again. My opinion is that the thematic idea (or *leit motif*) may be an important factor in the music for the picture of the future. It is possible to apply it occasionally even now (per Bro. Hummell), but a large part of present day pictures are so utterly devoid of motif or motive either that a little string of tunes seems about the only practical way out of it. By the way, we haven't heard from Brother Hummell for a long time. Maybe he can offer us something more on the subject.

Mrs. C., Washington, asks what to play for "cowboy" and Western pictures generally. About once a week I receive this question and have answered it to the best of my ability in this page or by letter. There is really little to say. I have suggested the "cowboy" songs and intermezzos, of which there is but a limited number on the market, as being the only things I know of which might answer for "local color," this being apparently the objective point. If the picture is of the comedy order, as many of them are, the principal thing in my opinion is to keep your music up lively. A fast moving comedy of any character, cowboy or otherwise, is best supported musically by lively, brilliant stuff. The pictures in question are usually of the slap-dash, rough-and-ready order, whether they are comedy or melodrama, and your music should be in keeping. Good, snappy marches are often useful. Melodramatic situations are treated as in any melodrama. But the horseplay and long chases and comedy scenes generally are fast and require little working up except lively music. The principal thing is, don't let it drop. If any little bit occurs which you think can be brought out better by using a song chorus, use it. You will not be apt to hurt the picture if you keep on playing. That is the important point. Keep it up lively. If the action subsides a little you can introduce a waltz or novelette, and in the sentimental scenes (when they do occur), you will often find a popular song to fit in very nicely. I think I have said all this before, and I am aware that it doesn't amount to much, but it is the best I can offer.

Ona Otto.—San Francisco writes: The absurdity of the music that is doled out as an accompaniment to the moving pictures in the smaller houses is even getting on the nerves of the local newspaper writers. In a recent issue of the San Francisco "Post" a clever reporter protested in the form of ridicule, to the extent of a column, the incongruity of the tunes that rend the air and pain the ear as one sits and watches what would be effective tragedy and comedy if it were not marred by the constant grinding out of maddening music. The article in the "Post" was headed with four big black headlines, which were as follows: "Cruel Persons Enact Cruel Scenes With Cruel Music;" "Mechanical Chimes—"Gee, It's Great To Be Married."—"As Widow Starves;" "Call Me Up Some Rainy Afternoon" as a man dies; "Why is it we enjoy these inharmonious things and call them good?"

The writer then goes on to describe several pictures, mostly serious, as illustrative and of the frivolous music that kept blissfully issuing from what he calls the "canned orchestra." Of course, as he says, the managers of nickelodeons are not as a rule either artistically, musically or esthetically inclined—they're out for the nickel (but who isn't these days?), but for the sake of the moving picture business as an art, a law ought to be made by somebody to either have no music at all or the kind that doesn't cheapen the pictures.

Music for the Picture

By CLARENCE E. SINN

A CORRESPONDENT wants to know if there is an exchange dealing in perforated rolls for player-pianos. I have held this inquiry over until I could learn something definite, but so far have not had the time. If there is such an exchange doubtless some of the readers of the Moving Picture World can give us the required information regarding location and terms. If there is not it seems to me there is room for something of the kind. Why cannot the users of player-pianos get together and conduct their own exchange. A little classified ad in this paper would get it started at small expense and bring quick results. I think it is worth the correspondent's while to try it.

Moose Jaw, Sask., wants to know who publishes the music to picture of "Faust." Pathe Freres released a picture in two parts on that subject and published music for the same. Apply to your exchange for the music or write directly to the manufacturers, Pathe Freres, New York City, N. Y.

The Thanouser people had a chance to issue a picture with music, but they passed it up, which is much to be regretted. They gave us the picture all right—"Romeo and Juliet," and they are to be complimented on their work throughout. But such a fine production deserves fitting surroundings of which music is not the least important. The opera of the same title (and story) would furnish ample material for a competent musician to make a score from. I saw the picture at several houses and in each case the house was crowded to capacity and a long line waiting for the next show. That and the fact that each seemed to thoroughly enjoy the picture and heartily applauded each reel would seem to indicate that the general public appreciates high-class films and will show such appreciation in the way it counts for the most; i. e., money at the door and applause for the show. I had the good fortune to hear the picture accompanied by very creditable music at a couple of places—notably at Sittner's Theater, Chicago. I did not learn the pianist's name, but desire to compliment her for good work.

I am offering a few suggestions for music for this picture which is selected mostly from popular catalogues, for the reason that this music is likely to be familiar to the majority of my readers. I am not offering this as the best selection, but as the most practical inasmuch as it is within the immediate reach of many. And of those who have not got the numbers mentioned, I believe they are sufficiently known to substitute music of a like nature. But I hope the next time anyone issues a splendid classic like this one they will include music in the production.

I have an inquiry about a book of moving picture music which has leather tabs fastened to and protruding from its edges. These are numbered like an index. Does anyone know of such a publication?

ROMEO AND JULIET (Thanouser).

Part I.

1. Martenique Intermezzo (or Allegretto) till sub-title: "Capulet and Montague, etc."
2. Heroic till combat, then—
3. Agitato till end of combat.
4. Gavotte till "Romeo is Persuaded, etc."
5. Allegretto (similar to No. 1) till "Romeo and Juliet Meet."
6. Valse Lento till they form for dance.
7. Minuet slow and well marked till dancers exit, then:
8. La Cinqtantine till "His Name is Romeo, etc.," then:
9. Valse Lento till "But Soft, What Light Through Yonder Window."
10. Intermezzo from "Cavalleria Rusticana" or something similar till "Romeo Entreats the Good Friar, etc."
11. Vesper Bells till "Juliet's Old Nurse Acts as Messenger."
12. Reverie (The Roses Honeymoon) till change of scene.
13. Gavotte till "Then Hie You Hence, etc."
14. Valse Lento till "Holy Church Incorporate." Then:
15. Religioso till garden scene, then:
16. Light pretty waltz movement or semi-sentimental. (I heard one pianist use "Oh, Promise Me" with good effect.)
17. Swell or change to sentimental for finish.

Part II.

1. Semi-mysterious till next scene.

2. Agitato at duel till they stop fighting, then
3. Short plaintive till second duel.
4. Agitato till end of scene.
5. Religioso all through scene. At change:
6. Pathetic till "Juliet's Father Not Knowing, etc."
7. Waltz movement till Juliet is alone with her father.
8. Reverie (The Harvest Moon) till Friar opens door for her.
9. Semi-religious till Juliet appears in the garden. etc."
10. Reverie (Heart's Ease) till "Believing Juliet to be Dead."
11. Pathetic till "Paris, Who Loved Juliet."
12. Pathetic (minor key—suggestive of funeral) till "Stop Thy Unhallowed Toil."
13. Agitato pp. swell for combat. Then:
14. Plaintive till "The Friar Learns That His Letter to Romeo."
15. Mysterious till Juliet rises.
16. Plaintive till change of scene.
17. Mysterious till Friar enters the tomb.
18. Plaintive (minor key) till end.

Suggestions are also appended for music to following pictures:

AT JONES' FERRY (Edison).

1. Country dance till stop dancing.
2. Lively intermezzo (two-step) till Boss Strikes Young Jones.
3. Hurry p. and f. till change of scene.
4. Moderato (Miami-Remick) till girl falls in river.
5. Agitato—long, till sub-title "A Chance for Revenge."
6. Short moderato till change.
7. Agitato till girl is rescued, then:
8. Plaintive till men shake hands.
9. Waltz or lively till finish.

THE HEART OF JOHN BARLOW (Selig).

1. Allegro moderato ("Kisses," pub. by C. K. Harris) till letter.
2. Sentimental (Apple Blossoms—Leo Feist) till John meets Paul with satchel.
3. Agitato p. and f. (long) till Paul is locked in closet.
4. Same as No. 2 till finish.

THE PARSON AND THE BULLY (Nestor).

1. Lively ("Wildflower Intermezzo") till next scene.
2. Mission Hymn (When she sits at organ) till crowd enters.
3. Hurry when parson knocked down till sub-title "The Next Day."
4. Spring Dreams (pub. by Feist) till "The Young Clergyman."
5. Lively till "A Few Days Later."
6. Any "cowboy" tune ("Broncho Nell") till bully strikes young clergyman. Then Agitato till girl comes front.
7. Intermezzo ("Lily of the Prairie" two-step) till sub-title: "Saturday Afternoon."
8. Any "cowboy" song chorus till "For the Church."
9. Waltz till "Round One."
10. Lively music. N. B.—There are five rounds fought. Use lively music for each round and waltz between rounds. After sub-title "The Knockout" short triumphant in march tempo till "Sunday Morning."
11. A few bars of mission hymn till men enter, then change to any neutral; moderato, waltz or intermezzo.

AFRICAN SHARPSHOOTERS (Gaumont).

1. March to open, continue through two scenes, then:
2. "Oriental Dance" (Herbert's; pub. by Witmark) till change.
3. Mystic Shrine (Oriental intermezzo) till finish.

GIVING THE HIGH SIGN TO WOMAN HATERS (Gaumont).

1. Beethoven's "March From the Ruins of Athens" till change of scene.
2. Intermezzo "Iris" (pub. by Witmark) till "Bringing the Presents, etc."
3. "Egyptian Love Dance" (Pryor; pub. by Carl Fischer) till sub-title "Discovered Making Love to Helen, etc."
4. Pearl of the Harem (pub. by F. A. Mills) till finish.

Working the Sound Effects.

By Clyde Martin.

It is not very long ago that it would take hours of arguing to convince an exhibitor that a drummer would be a valuable addition to the picture theater. To-day the question is not "Shall I use a drummer," but, "Where can I find one that is capable of doing picture work?"

It is just the same with the drummers of the country as it is with the piano players; a piano player may be a concert artist and still not be able for pictures; a drummer may be capable of holding down a job with the largest bands in America and then make a complete failure of picture work.

To my notion, a drummer should never be used through an entire picture, as their work would only become dull and wearisome; on the other hand, if the drummers will limit themselves to bringing out the climaxes and high-lights of a picture, their work will be appreciated and it will improve the picture a hundred per cent.

During the showing of the average dramatic picture there is very little use for drums except in the strong scenes where a strong roll will swell the music to the desired pitch.

In these advanced times a practical and serviceable line of traps is a necessity as well as a source of satisfaction, and a drummer using effective traps is invariably brought more noticeably before the public and his employer.

The question has often arisen as to whether a drummer should invest his own money in traps and sound effects or whether his employer should buy them. It is true that many drummers are working on such small salaries that it would hardly look right for them to invest all of their earnings to boost another's game; on the other hand, if they will just consider that when they have completed their outfit they can demand more money and if they are proficient they will never be out of work.

Sensation is ever a desire of the American public. They delight in being surprised, startled and amused. The drummer of to-day who can go before an audience and perform in such a manner as to attract attention to the features of a picture with some particular trap or imitation will soon prove his value.

There are a great many sound effects that would be out of the question for anyone other than the exhibitor to furnish, such as wind, water, thunder sheets, etc., as this line is large and bulky and give much more satisfaction if built permanently in the theater, either in front of the screen or in the back.

Possibly eighty per cent. of the picture houses of this country are built with the screen to the back and not allowing room for sound effects back of the curtain, in this case they can be worked down by the piano, but the effect is much better if there is space back of the screen.

Some of the best known exhibitors in the business will argue that sound effects are not necessary, and they cannot understand why this extra expense should be added. On the other hand, let us take the Lyman Howe show for example. Lyman Howe shows several pictures on his programs that the public has seen in five cent theaters. Howe projection is fine, but there are many picture houses over the country that are putting on just as good pictures. Mr. Howe does not use a symphony orchestra and still his admission prices range from twenty-five cents to a dollar. There's a reason. In the Lyman Howe show they never lose a chance to work an appropriate sound effect, and he can come into your city and show pictures that you have shown a year ago and people will pay a dollar to see them and wish he would come back, which he does, and the same people pass your place up and pay him another dollar. I have put up this argument to many exhibitors in my travels and they all say, "It's his reputation." I agree that it is his reputation, but how did he make it? Good pictures with sound effects.

I recently had the pleasure of playing the Palace Theater in Burlington, Iowa, for three nights. The first night there was a comedy picture on the program that had a five minute scene at Coney Island. Up to the front of the picture was a big merry-go-round. When I handed Manager Blank my prop list he thought I was crazy when I asked for an organ similar to one used on a merry-go-round. However, Mr. Blank looked the town over and finally returned in a wagon with the real article. That night when the Coney Island scene came on the audience heard the music from the merry-go-round, the noise of the roller coaster, the toy balloons, etc. To put it mildly, the audience did not want to see any other pictures on the program; they wanted them to run that comedy over again.

The next day telephone calls came in wanting to know if that same picture would be shown, but the program was changed. The picture could have been run another day.

Never run a good thing in the ground. If you have a feature or something they like, don't tire them of it. I am not writing this little incident in the spirit of boastfulness, but am merely using it as an example of what sound effects will do.

There is hardly a picture produced that does not offer an opening for some good effect and if you have doubts as to whether your audience will like it or not, just try it once.

It is not expensive to work the average effects as most of them are very simple, and you will find that little details count. Not long ago while playing a two-night engagement at the Crown Theater in Ft. Madison, Iowa, they were showing the Kalem picture, "The Railroad Raiders of '62," and in one scene it shows the Confederates tearing up the track ahead of the Yankee's engine. For this scene we secured a number of short rails and placed them behind the screen and the ushers were there with sledges. When the scene came on the audience could hear the sledges hitting the rails and this one little scene, that possibly would have gone by unnoticed, got a hearty round of applause.

By catching such cues, it does not mean that if there is a blast in a quarry you must touch off a stick of dynamite, the little effects are the ones that count. There is one thing that should be avoided in working sound effects, and that is, too much noise. We will say that there is a battle scene on, and the bullets are flying fast, it is just as effective to imitate shots on a leather cushion as it is to shoot a number of revolvers. Too much noise gives your work the appearance of horse-play and it is far from pleasing to the ladies in the audience.

There can be just as much refinement shown in working effects as there is used in your music and if some scene calls for a loud noise it is better to omit the effect.

Where you have a picture in which just one shot is given, it is sometimes advisable to use a revolver back of the screen, but never in front of the curtain. We will take, for example, such a picture as the Reliance production of "The Gray of the Dawn," or the Rex picture "Fate." In both of these pictures the shot is a strong feature and the pictures are produced in such a way that the use of a revolver would give the desired effect in the ghastly scenes portrayed.

In a forthcoming I will suggest a few sound effects for some of the more recent releases.

Those Sound Effects.

I am heartily in favor of everyone "writing to the paper." There was never such a relief to overcharged feelings as to sit down and tell the editor, or some other correspondent, or the public generally, just what you think of him, or it. Don't be afraid to speak right out—in fact, just let her rip! By the time you have hammered out three or four pages on the typewriter, or rendered unfit for further practical use a dozen or so sheets of ruled paper, you will find the temperature under your collar reduced many degrees. I always do so. Then I carefully read over what I have written, and am so pleased with the uppercuts and short arm jolts which I have delivered that I puff out my chest, take a turn or two about the room, return to my desk, and carefully tear up the letter. Almost always. Sometimes I go so far as to to put it in the mailbox, and am afterwards sorry, because the stuff is either so flat, stale and unprofitable that I am ashamed of it, or it is so good that it hurts the feelings of a lot of folks. Moreover, there is always the danger of starting something, as I seem to have done with a few remarks on sound effects. One gentleman was made pessimistic—he said so himself—and he was a perfectly innocent bystander, a musician who does not use effects. In consideration of the latter fact, it was not obvious how he got hurt, for I had no intention of disparaging real music with the pictures. Being personally unable to play even a Jew's harp, I have the highest regard for those who cause the air to vibrate with harmony and all that sort of thing. Moreover, if that gentleman plays as well as he writes, his theater patrons are to be congratulated. I thought I distinguished between music and noises, even though the latter comes from a piano, as have some of the worst I ever heard.

Then came "Ohio," and reproved me severely as a "somebody"—though my name was signed—and unkindly intimated that I failed to use common sense in my self-imposed duty as critic, as he endeavored to do in his business of making accompanying noises. He also said that he is a drummer who "was engaged for that kind of work principally." I am afraid "Ohio" is a prejudiced witness.

I do not believe that the public cares for sound effects, and, apparently, the majority of managers share my belief. However, it would not be difficult, and I should think it would be decidedly profitable, for managers to put this and other questions to their patrons. The most reliable method would

be to have printed a sufficient number of slips of paper, in this form:

Do you or do you not like the "sound effects"—horses galloping, etc.—in addition to the music?

Yes. No.

Tear off end of slip indicating your preference and drop it in a box as you go out.

The vote of one night would give a pretty clear idea of the preferences of a probably representative section of the public. A slip should be given with each ticket sold. There would, of course, be some litter occasioned, but it would be for one night only, and everyone coming in would at once know the cause of it, so it would be of small moment. Also, the bulk of patrons would be flattered that their opinions were wanted. The same method might be followed in regard to illustrated songs, or vaudeville. I think some managers would be rather astonished when they came to check up the ballots.

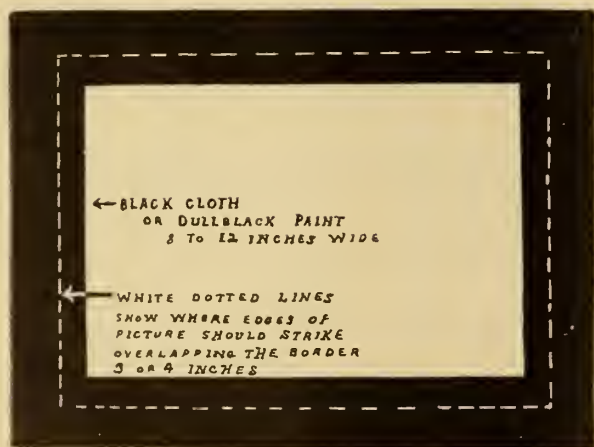
Before retiring from this bloody field, I must regretfully turn my guns upon a young lady, and a violinist, at that. Not because she doesn't play well, for she does exceptionally well, but because she is the cause of the electric fans being shut down, and because her solo lasts ten minutes by the clock just above her head. After sweltering through those ten minutes, one is very much inclined to doubt whether even a mighty good solo was worth what it cost. The music made by electric fans isn't so bad when the temperature is up about ninety. Put that up to the patrons and it is a very large chance that the young lady will be out of a job until cool weather.

EMMETT CAMPBELL HALL.

Framing the Screen

First, I wish to apologize to those exhibitors who wrote me regarding my letter which was published in the Moving Picture World of April 29th, and who did not receive a reply from me, as I received many inquiries from all parts of this country and Canada and as it would be impossible to answer them all personally, I am giving herewith full directions and sketches, which I trust are intelligible.

Many exhibitors make the mistake of putting a frame around the screen and then go hunting for a lens to fill the space left, with the result that as it is practically impossible to procure a lens that will fit the curtain exactly to the edges. The picture will be either too small or will overlap the frame and if the frame is gilded as it is in most cases, the dancing shadows prove very distracting to the eyes of the audience and in no way help to produce good results.

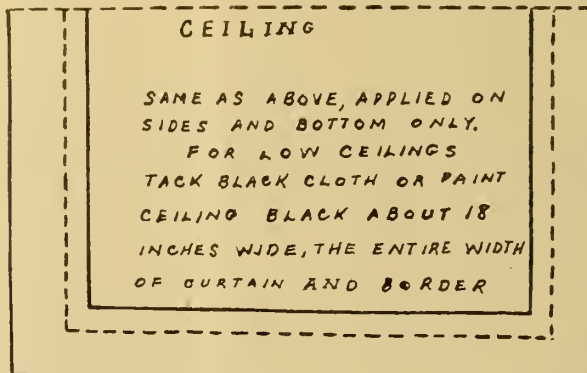


It occurred to a former employer of mine to use a black cloth border instead of the gilded frame and when the same was tried out it was found that not only did it do away with the dancing shadows, but it also enhanced the value of the picture by giving it perspective or greater "depth" than was formerly obtained and which of course is a very desirable feature.

The best way to put on the black border is to project the picture on the screen, apply the border which should be of dull black cloth or paint, the cloth being more desirable as it is more dense and absorbs the shadows better than the paint will.

The border should be anywhere from eight to twelve inches wide and the inside edge should overlap the picture three or four inches or, in other words, the picture should "shine" on three or four inches of the border all the way around, but in cases where the ceiling is low, a satisfactory result can be obtained by framing the sides and bottom only (see sketch).

The sketches will, I think, explain themselves and if the border is properly applied, the results will be surprising and it will be found that the picture will be clear right to the edges of the border, that all fuzziness and discolorations which sometimes appear in the best projected pictures will disappear and with properly shaded lights it is possible to obtain a good "daylight picture."



The lights along the side walls should be shaded so as to throw the rays downward on the seats where it is most needed and the ceiling lights may be lit if they are painted at the bottom of the bulb, but do not make the mistake of using too many ceiling lights, as the rays will cut into those of the picture machine and dim the effect on the curtain and this I believe is the trouble with all of the present so-called "daylight" pictures, despite the claims of their inventors to the contrary.

A single row of lights in the center of the ceiling, placed about fifteen feet apart, using a single eight-candle-power lamp in each should be sufficient for narrow houses, and a double row of the same for wide houses, and care should be taken not to get the first lamp too near the curtain as the picture rays are widest at that point and are more easily affected by the surrounding lights.

GEORGE B. ROCKWELL.

THE BEST WAY TO GET NEWS.

Everyone wants the news! Some want it the quickest way, and others the surest and best way, even if this happens to be a slower way; the slower way is more likely to be the more correct way. The cinematograph is constantly springing surprises upon us, however accustomed to its versatility we may be; that it should become a dispenser of news was not considered as probable—although readily possible. We have now, however, the "picture newspaper." Pathe and Vitagraph are both issuing "editions" at regular intervals, portraying current events at wide range. If other makers follow this excellent lead we may soon expect from the divided territory to be supplied with "picture news" from all parts of the world.

The quickest news is conveyed by the "talking newspaper" first established in Budapest, where those connected with a central telephone exchange, have the latest news simultaneously read to them; although this advantage has not yet reached American cities, they are surely the first to have the best method, even if slower one, of the "picture news." While the "talking newspaper" has the advantage of speed, it can never possess detail, minutiae is after all the most important; this the "picture news" conveys, with interesting and often most delightful satisfaction. If proof were required, the kinemacolor pictures of the outdoor scenes of the coronation will amply supply the same. Never before was such "picture news"; even the most ardent optimistic moving picture enthusiast may be pardoned if he displays a little "open-mouthed" wonder.

Other events chronicled by the recent issues by the firms named possess their own interest. There is no doubt the regular "editions" of these films will be taken with the same regularity as the daily paper. The writer is still of a formerly expressed opinion that the time is coming when the cinematograph will produce within a building, events taking place in the streets—an instantaneous picture news portrayer.

A new record for speed in the complete manufacture and display of a motion picture is claimed by the Selig Polyscope, the employes of which took a picture of 200 guests at the new plant in Chicago and displayed it three hours afterward.

Music for the Picture

By CLARENCE E. SINN

SPEAKING of the different way different people have of regarding things in general and moving pictures in particular, recalls something I heard the other day while Powers' "The Last Rose" was being run. One of the characters in this picture is named "Molly Shannon" and at her entrance the pianist treated us to "Where the River Shannon Flows." I couldn't see what possible suggestion the river bore to the lady or the lady to the river further than the similarity of names, and if we take that as a sufficient reason for the music in question it is going to simplify matters for us. Just learn the names of the several characters and make musical puns on them. For example: if the villain's name is "Rocks," play "Rock of Ages"; if the heroine's last name happens to be "Knight," the obvious thing to play would be "Who Are You With Tonight?"; "Nelly Banks" would be introduced by "On the Banks of the Wabash," and "Billy King" would be coupled with "God Save the King" (apologies to Wm. E.). Perfectly easy, isn't it? It could be carried further if you like. "Turkey in the Straw" suggests a scene from Turkey (if you possess an unbiased mind) and "Where is the German Fatherland?" might be used with some of these microscopical subjects—indicative of the germs, see? Ouch! Quick, Watson, the needle.

Drummer, Alabama, writes: "An article appeared in the Moving Picture World, Sept. 9th, in which the writer says: 'effects to help the picture must be few and well rehearsed for each separate and particular picture. The idea that a set of mechanical contrivances for the production of a limited number of sounds can be made to fit most pictures or even a small percentage of them is utterly absurd.' Now I am not going to argue with the writer as to the correctness of his statement. What I want to ask is: what good does it do us drummers and 'sound effect' men? To talk about any kind of rehearsal is absurd in most cases, and a thorough rehearsal is impossible in all cases so far as I have any knowledge, and I believe my experience is the same as the average trap drummer. In the smaller towns we run three and four shows per night with a matinee in some places. Occasionally we get a look at a picture an hour or so in advance of the regular performance, but not often. And one look at a picture is not a rehearsal. Our first sight is usually at the first show and then it is a case of guess work for both music and effects. The second and third shows we try to correct what was overlooked the first time and then it is time to go home. Next day the same thing with a different set of pictures. As to the limited set of mechanical contrivances mentioned, we must do the best we can. The number of sound effects on the market is limited; the number of sound effects called for in the average picture is limited too, to a great extent. There are train effects including bells and whistles, auto-horns, water effects, and others which are constantly needed. Of course, there are effects called for sometimes which we have no means of imitating correctly, in that case we have our choice of doing something or keeping still. I think the last is the best plan, but I know many drummers will agree with me that it is not always the best policy—if he wants to hold his job. I agree that it would be the correct thing to imitate all things correctly, but as I said, sometimes a picture comes along we are not prepared for, and what then? Even if a man is a good inventor the picture is gone long before he can hope to have his 'mechanical contrivance' complete and he may never have use for it again; and the next day may bring something else just as puzzling. In the cities I believe they run matinees every day and sometimes all day and the drummers have more shows to play and consequently more opportunity to perfect each picture with the traps on hand, but I don't see where even they have a chance to study and carefully rehearse each picture in advance and prepare special sound effects for them. Where are we going to get the time, and who is going to pay for the extra expense, which will be considerable? An ordinary outfit that is anywhere near complete costs from three hundred dollars upward, and the salaries paid in moving picture houses are not so large as to warrant extravagant outlay for stuff you may never use more than once. I am not finding fault with the writer's assertions so long as he says 'things would be better if done so and so,' but I don't believe he

understands much of the drummer's side of the work. The absurdities committed by bad drummers don't need to come into the main question. We know they ought to be roasted, and that's all there is to it. But what I want to know is: what practical benefit are we to get from general 'knocks' with impractical suggestions? We are getting to look to the Moving Picture World for help and advice and I want to say that we often find what we want. Hoping I have not taken up too much of your valuable time and space, I am yours, etc."

The article referred to is probably the one by Mr. Bush entitled: "When Effects Are Unnecessary Noises." There is no "knock" or "roast" intended that I can see. Mr. Bush's experience gives him the opportunity to observe the picture and its accessories from many angles, and his remarks as I understand them are merely suggestive as to what would be best for the good of the picture. We must admit that to get the best results a picture should be well understood before the performance by everyone connected with the presentation of that picture, and this implies careful rehearsals. I don't say we can get them or that such a thing is practical at present, but the fact remains that to get best results we should know exactly what we are going to do before the show just the same as the musicians, stage hands, property man and electrician in a regular theater.

THE STAGE ROBBERS OF SAN JUAN (American).

1. Heavy semi-agitato till "A Plan of Revenge."
2. till "I'll Take You to the Stage Robbers."
3. Sentimental (Bendix's "Reconciliation") till change of scene.
4. Agitato p. and f. till man and woman dismount, then
5. Plaintive till change of scene.
6. Long agitato soft till they ride off, then work with action till "A Town Hero."
7. Lively (cowboy tune will answer) till she enters picture.
8. Heart's Ease (Remick pub.) till "The Escape."
9. Light agitato through two scenes.
10. Neutral moderato till man unlocks jail, then
11. The Mouse and the Clock (Witmark pub.) till "Across the Mexican Line."
12. Heart's Ease till finish.

THE BUDDHIST PRIESTESS (Thanouser).

1. Neutral moderato ("Miami," pub. by Remick) till "The Natives Desert, etc." then:
2. Under the Harvest Moon" (Witmark pub.) till change of scene.
3. Mysterious till they rob the temple and exit.
4. Heavy (short) till "Her Parents Dead, etc."
5. "Under the Harvest Moon" till child falls asleep on altar.
6. Ping-a-ling" lively first scene then slow down with broad chords while priests prostrate themselves before her.
7. (Sub-title) "The Sacred Pigeons are Placed in Her Charge." Moon Song from Sullivan's "Mikado" till "Twelve Years Later."
8. Semi-devotional till priests' exit, then sentimental till: "The American Naval Officer Comes Ashore, etc."
9. Lively ("Heart of America" march, for example) two scenes.
10. "In a Lotus Field" (Witmark pub.) till "Discovered, They Take Refuge in the Temple."
11. Agitato till she leaves room, then:
12. Short sentimental till change of scene.
13. Agitato (long) p. and f. with action till priests are driven off.
14. Under the Harvest Moon" till finish.

THE SQUAW'S LOVE (Biograph).

1. Indian (Os-ka-loo-sa-loo) till Wild Flower leaves Gray Fox at river, then "Naponee" (pub. by Will Rossiter) till sub-title: "Gray Fox Asks Chief's Sanction, etc."
2. Agitato, very soft, till Indians seize Gray Fox, then p. and f. according to action through four scenes.

3. Slow Indian music till "White Eagle to Aid His Friend Carries," etc.
4. Agitato (soft, of a mysterious nature) till sub-title: "Gray Fox, Still an Outcast, Is Seized," etc.
5. Hurry till "The Chief Orders the Death," etc.; change to
6. Hurry (faster for pursuit) till "His Many Hardships," etc.
7. Mysterious till crowd of Indians take to boats again.
8. Quick hurry for chase till "The Twilight Song."
9. Indian sentimental till end.

THE DIAMOND GANG (Essanay).

1. Moderato till sub-title, "The Next Day."
2. Chorus of "Look Out for Jimmy Valentine" (pub. by Gus Edwards) till he changes clothes with janitor, then:
3. Mysterious till he falls through door into room.
4. Hurry till they leave him bound in chair.
5. Agitato (p. semi-mysterious) till "On the Trail."
6. Hurry. Subdue when street car comes on, then change to
7. Hurry (faster for running fight) p. and f. according to action. Finish with broad chords—sustained and forte.

LONE STAR'S RETURN (Bison).

1. Romantic Indian music till two Indians sit and smoke.
2. Slower Indian music till "The Lovers Are Being Watched," etc.
3. Agitato-mysterious till "Young Deer Resolves to Steal Laughing Eyes."
4. "Os-ka-loo-sa-loo" till both are in boat.
5. Light agitato through this and the next scene when Indian comes out of tent; mysterious till "The Search."
6. Light agitato till change of scene.
7. Mysterious till "Lone Star Returns to His Tribe in Time," etc.
8. Indian (same as No. 1) till finish.

IS THE TWO-DOLLAR-A-SEAT PICTURE THEATER IN SIGHT?

By Robert Grau.

The advent of the Kinemacolor pictures, and the fact that the best theaters of this country are now available for special productions of an elaborate character, clearly illustrates the remarkable development now going on in the motion picture industry and the writer is firm in his belief that this development will go on. Until the regular legitimate theaters of the highest grade all over the country will not only be as extensively occupied by motion pictures as by players in the flesh, but the scale of prices for seats will gradually become adjusted so that there will be no difference noted as between the two—which means that the day of the two-dollar-a-seat motion picture is near at hand.

Such a prophecy made as recently as a year ago would have been ridiculed, but the prophecies of a year ago are all fulfilled today.

The motion picture has made greater progress in the last three months than at any period in its vogue and to any one who has taken the trouble to investigate, the outlook must appear to be well nigh perfect.

It is in the large summer resorts of this country that one should look for indications as to conditions at this time, for in these are found the cosmopolitan public.

Previous to this year Asbury Park and Ocean Grove were famous for the great musical events taking place in the vast auditorium in the latter and the fine array of big Broadway attractions at the casino in the former. But all this has changed now and we find that the most compelling attraction at the Ocean Grove auditorium (which seats 10,000) this year has been the motion pictures, while the Casino has been abandoned as a playhouse, but in its place have come two moving picture resorts, both packed to the doors all open hours.

In the last year, greatly through the public spirited efforts of Mr. Andrus, of the Ocean Grove Association, a superb new pier has arisen in the latter resort, and with commendable foresight Mr. Andrus has erected here the most concrete and artistic moving picture theater that I have had occasion to observe in a long time. It so happened that in looking about for a manager to whom he could intrust the direction of this establishment Mr. Andrus recalled that Mr. Salo Ansbach had made a success of a similar enterprise in Jersey City on property owned by himself, and it was Mr. Ansbach's record at the Monticello Theater in Jersey City, that induced its owner to choose him as the director of the new Scenario Theater at Ocean Grove. The latter is the most perfectly conducted cinematographic resort imaginable. At first the admission prices were 5 and 10 cents, but the grade of film used and the entire conduct of

the house quickly demanded an increase to 15 cents at night and 10 cents at matinees. The house seats 600. An empty seat is an absolute rarity, yet no one is allowed to stand. Mr. Ansbach himself acts as usher, and he is constantly on the alert to raise the level of his offerings on the screen. Rehearsals of the films take place every morning and an orchestra of grand opera musicians is utilized.

It is here and at other resorts of a similar character that the intense interest in the motion picture at this time is made so vividly apparent. The public simply passes up the great musical events, and the plays direct from Broadway theaters, but stampedes to the picture theaters, until all of these have been seriously thinking of increasing the prices, which is most commendable, for such procedure is certain to be accompanied by an equivalent enhancement in the entertainment offered. Not one of these theaters offers a single vaudeville act and therein lies the success. Oh, you exhibitors! When will you be convinced that "straight pictures" should be your slogan?

The readers of the Moving Picture World surely recall the writings of this contributor, in which the evils of presenting vaudeville acts were emphasized. A good 'cello player will draw more money than the best vaudeville headliner, and bear in mind, that we are now evolving into the era of the moving picture headliner. In one more year (if indeed we have to wait that long), we will see reserved seats in the moving picture theaters, and reservations made a week in advance, and the spectacle of a line of ticket purchasers in waiting at the box office on their way to business will be on view. It has got to come; nothing can stop it. The patronage at the Herald Square Theater, attracted by the Kinemacolor pictures, is not of a transient character. The audiences come to the theater from everywhere in automobiles, carriages, and they arrive at the playhouse at the exact hour of commencing the performance. Seats are sold at the hotels, and premiums are paid for choice locations. Such is the moving picture of today.

The spectacle of an audience carried to such a state of enthusiasm that "bravos," such as are heard at the Metropolitan Opera House on a Caruso night, can now be witnessed any evening at the theaters, where the Kinemacolor pictures are on view.

The policy of the Pathe Freres, wherein they introduce their leading players to the spectators on the screen before the presentation of the photo-play, is an evolution well worth emulating, for this will gradually result in the players becoming favorites with the audience and this means that after all the players can achieve fame by their efforts in photo-plays.

The New York Times, in a full page article in the magazine section on Sunday, Aug. 20, sounded a true note indeed when its accomplished writer prophesied that the moving picture would obliterate the regular theater unless the latter element recognized the conditions now confronting its managerial forces.

DO YOU WANT THE "REAL THING?"

The Thanhouser Company received a peculiar application recently from an individual who styles himself "The King of Tramps." Thanhouser could not see his way clear to engage the king, so he passed the application along, through The World, to his brother manufacturers. Here is the king's letter:

Marathon, Florida, August 21st, 1911.

Dear Sir.—I wish to know if, at any time, your company might be able to use me for a part in some of your pictures. I am Boomerang Bill, The King of Tramps. I have heat my way in every State in the United States, Canada and Mexico, have heat my way to Gibraltar, Naples, Genoa, Cape Town, Sydney, and many other ports too numerous to mention.

Just 60 days ago I was the only one who ever beat the P. & O. steamships from Key West, Florida, to Havana, Cuba, and return, to Tampa, Florida. I am known all over the country. The New York World had a two-column write-up and my picture, in regard to me last April, also the New York Times. I have been wrote up all over the country by the best of papers and magazines. I refer you to J. Odell Hauser, of the New York Times. Mr. Mackay, editor of the Rail-Road Man's Magazine. Otto Floto, of the Denver Post. The Salt Lake Tribune. The Key West Citizen. The Kansas City Times. The Key West Journal. The Key West Citizen. The Tampa Times Union. Mayor Fogarty, of Key West. Mayor McKay, of Tampa, and many, many others. If you can use me in any of your productions, I assure you I can deliver the goods. I can ride the rods (underneath) or the top of any train in United States, going at any rate of speed. Can show you how I stole a Chinaman's hat check while he was asleep in a smoking car, and I rode 206 miles on the hat check. Wishing to hear from you soon, for I was told to write your company first, and if your company can't use me, I want to look elsewhere. I am,

Mr. George Cole, Marathon, Florida.

PICTURES IN ROLLER RINK.

R. R. Winter, manager of the Somerset roller rink, Somerset, Pa., opened his place of amusement on September 16th for the season of 1911-12. He wants to hear from exchanges having anything special to offer for one, two and three night stands. The house will run pictures and vaudeville.

Music for the Picture

By CLARENCE E. SINN

A COMMUNICATION signed "Virginian" says: "Chicago's letter in the Moving Picture World of July 1st is interesting reading, especially for those of us who earn our daily bread and cheese by dopping out piano music eight hours per day. I have worked North and South in the business and find a vast difference in the audiences. As a rule in the South they demand the best and most appropriate music to tell a picture story, and the life of a fake, noisy pianist is short indeed. The people are by inheritance temperamental and fall to tears and laughter instantly. All classes understand music by instinct and managers are hard to please.

"The accepted 'correct music' for any motion picture is only that which helps to unfold the plot or tell a story. It may be a medley of classic, operatic, comic, patriotic, or dramatic, but it must be so threaded together that it carries the audience on with the action of the story until "Passed by the National Board of Censors" is flashed across the screen.

"Five years experience proved to my satisfaction that popular stuff can be successfully played into most pictures, but we can't stand for death, renunciation or the pathetic to the tune of a popular rag or comic song. The Southern audiences won't stand for it. They feel everything and I believe they were spoiled from the start by the very quality of pianists, really refined and educated men and women who took up the work tempted by the salaries. By degrees the fake pianist edged in, and perhaps he does not have a time making good.

"I lost my job on a try-out in a New York theater because the manager said, "You play well, but we want popular stuff so they can sing. Go back and try again." I doped out 'Pony Boy' and 'My Wife's Gone to the Country, Hurrah!' and all the current songs and made good, but I couldn't stand 'My Wife's Gone to the Country, Hurrah!' shouted from a few hundred throats while I wanted to rescue the heroine from the burning ship with dramatic stuff. So I tried the Agency next day and found a really swell moving picture house where only continuous improvisations were allowed; absolutely nothing popular or that had ever been in print. Well, most of it would not have been received in the music stores, but the manager knew what his patrons demanded.

"I find that a wide knowledge of musical composition is essential, also a quick imagination and the power to make the audience feel the story. As a manager advised me years ago, 'make your music tell the story; if it does not, it is all wrong.' And how is a pianist to do this unless he is able to sink into the picture himself and let go of his imagination. It is sometimes—ofttimes unappreciated work, but the audience can be led up to appreciation. Americans, as a mass, are only in process of forming a musical taste. They can be made to understand and enjoy a picture by the aid of music and not stop to realize whether it is a rag or comic, and thus forget to knock the music."

I have heard of the excellent quality of music generally found in the Southern picture theaters. You infer that the Southern audience was "spoiled" in the beginning by its good quality of music. I wish more people were spoiled in the same way.

A. F. K. says: "I have been playing the pictures about three years. Extemporize some but not for all pictures. I memorize a great deal of my music and in that way pay close attention to the picture. I use popular songs occasionally, but not as much as my manager wants me to. Now I have no objection to playing popular songs if they are appropriate, but my chief difficulty is that I cannot think of things quickly enough to be of much use. I am familiar with a good many songs and their choruses, but I have always found it a hard matter to think of just the exact thing which would have fitted until after it is all over. I suppose I am slow-witted, though I hate to admit it, but I noticed one of your correspondents complain of a similar affliction a short time ago, so I am not alone in this. But it is not to tell you my troubles that I am writing this; it is to tell the way I am getting around them. Possibly it may be of assistance to some others. I took a hint from your Washington corre-

spondent who explained the way she made a help to her memory by indexing all her music. My scheme was to index the titles of all the songs I knew, putting the sentimental and 'love songs' under one head, the 'drinking songs' under another, 'base-ball songs' under another, and so on, classifying each as well as I could. This took some time as I have music to only a few and wrote down the different names as they occurred to me, but I found that the most writing them down was of great help in recalling my memory. Now when a scene is shown in which I think I can use a particular kind of song chorus, I glance at the index under that heading and usually find something I can use. Whenever I play a new song which I think may be useful or suggestive of any particular scene I enter the name in my index and make it my business to learn it. It is surprising what a training this has been to my memory. I have been doing this for only a few weeks and now have at my finger tips about half of my indexed pieces, and will have them all in a short time. Just the reading over of these titles serves to fix them in the mind and makes it easy to recall them with little or no effort. I am so well pleased with my 'scheme' that I feel quite enthusiastic and want to pass it along."

I wish every player was as generous in sharing his "schemes." There are many little difficulties confronting us all, some of a common nature which interest us all. Here and there will be found one who has overcome some obstacle in a practical manner. It is only by sharing the little grains of information acquired by our own experience that we can hope to build up anything resembling technical knowledge in this our chosen line of work. Not that I think A. F. K.'s experiment adds to the "technic" of playing for the picture, but I wish to commend the spirit in which it is offered. I dare say her "scheme" will be helpful to others. I know from my own experience that it is not always easy to instantly think of "just the right thing at just the right time." Much obliged, A. F. K. Next time you think of anything that seems good, pass it along again. Perhaps you will encourage others to do likewise.

One who signs herself "From a Small Town in Pa." writes a pathetic letter which she asks me to answer in this page, but as her complaint lies outside of my jurisdiction I do not see how I can suggest anything to help her. The letter is very long and the gist of it is that she "writes all the ads. makes them complete for wiring (that appears to be the word), plays piano continuously during the shows, including the time they take in changing reels, tries to keep a green operator posted on his focus, helps to select all the extra pictures and watches an alley exit door which is open all the time; and all this for nine dollars a week, half of which she gets and half of which she does not. (One of the managers, being a relative, does not think it worth while to pay his half of the lady's salary). Now they want to cut her down to six dollars per, half of which is likewise a practical salary, and half theoretical only. She wants to know what to do. From her own account she must be quite an important part of the show-shop, and I should think she was due for a raise in salary rather than a cut. Pluck up your courage and make a stand. If they don't "come across," try a want ad. in the Moving Picture World. Among its thousands of readers someone will offer you a better job than you now have. That is all I can suggest.

About once a week or so, as a matter I manage to drop into Sittner's North Avenue Theater, not only on account of the splendid pictures (he runs the best Independent films), but chiefly because of their good music. Miss Leola E. Walling, the lady who presides at the piano, is an excellent pianist and a very clever extemporer. Her musical setting to "Remed and Juliet" was very fine. In addition to this she is not afraid to play popular stuff in comedy pictures when the number is suggestive of the scene.

My opportunity for 'dopping out' pictures has been slow this week, however, I can suggest music for the following:

"THE BATTLE OF TRAFALGAR" (Edison).

1. "Reconciliation" (pub. by Witmark) til "The Last Letter Before the Battle."

2. "Parting" (same pub.) till "Sighting the Enemy's Fleet." March movement till "Nelson's last Entry in His Diary."
3. "Meeting" (same pub.) till "Clearing the Decks for Action." "Rule Britannia" till "October 21st, 1805."
4. Hurry for battle till "The Cockpit of the Victory."
5. Plaintive till "Avenging the Fatal Shot."
6. Hurry till "Captain Hardy Reports to Lord Nelson."
7. Plaintive till "Victory."
8. Hurry till "The Death of Lord Nelson."
9. Plaintive till close.

(The first three numbers are from Bendix suite of four.)

Working the Sound Effects.

By Clyde Martin.

HERE is such a vast scope when it comes to working sound effects that no set rules can or ever will be made that can be followed with exactness. The same condition prevails in working sound effects that we find in music for the picture. We may have our own idea in regard to playing for a certain scene and then find some musician working the same scene in an entirely different manner with just as good or better results. In "playing the pictures," like any other profession, we can always learn by watching others and you will find it a great benefit to get around once in a while and see what others are doing. The man that is willing to take a tip from someone else is the person who will never lose a job because he has allowed himself to get in a rut.

The greatest care should be used in purchasing of sound effects, as there are so many small concerns in the field manufacturing so-called effects that it is an everyday occurrence for some drummer or manager to get "stung." It is a fact that even among the largest manufacturers you will find that their list is not entirely satisfactory. Possibly one concern will make a better railroad imitation than another; then again we find that some barnyard imitations are more practical than others; so the greatest care should be used in purchasing these supplies. If you intend putting in an outfit of sound effects, just remember that the most expensive goods are the cheapest in the long run, and by once equipping yourself with a practical line, they will last you for years and give satisfaction.

The columns of the Moving Picture World contain a number of advertisements of reliable firms manufacturing sound effects, chimes, etc., and they will be pleased to send a catalog to anyone interested in this line.

There are a number of good effects that can be built in your theater at a small cost, and in my next article I will give a description of this line, but where you find an effect listed by a reliable concern it is usually advisable to buy it, as you get the benefit of the other man's experience.

I recently had the pleasure of visiting one of the leading picture houses in the northern part of Missouri and was pleased to see that the management had nerve enough to equip the house with a complete line of effects, but owing to the following knock I will not mention the name of the theater or the town. This manager had undoubtedly spent a large piece of change to secure such an outfit, as he had one of the best lines I have ever seen in a picture theater; but the worst of it was he had about eight or ten small boys back of the screen to work the effects and I wish you could have heard the botched-up affair they were making of it. The chances are that the only compensation the boys got for their "work (?)" was to see the picture from behind the screen, and they ruined the entire program. This same exhibitor could have hired one good man and got a great deal more satisfaction than he did with his army of kids.

It is true that a drummer can handle a great many effects, but the drummer cannot be supposed to take care of all of them. If there is not a competent person on the job a scene can easily be ruined and your sound effects will prove a detriment instead of a boost to the theater.

If there is a shot in the picture, the effect cannot be worked a second before or a second after the scene, but must be there to a dot. If a pane of glass is broken in the scene and the crash is not heard until after the scene is over, it makes a joke of the house and ruins the efforts of the manufacturers, the musician, and all others trying to make a success of the entertainment.

The use of a crash box is very bad in working effects. I have always made it a rule, if a fire scene is shown where window panes are broken, to use large pieces of glass and get the desired effect by breaking same with a heavy mallet. A crash box in such scenes is out of the question.

We are continually reading letters and arguments on the sound effect question and some of the arguments seem very reasonable, but we must take into consideration that there

is just as much room for argument on the sound effect subject as there is in the music end of the picture business. We all have our own ideas and it is natural for a person to stand up for his own side, but I think the time is near when the knockers on sound effects will see their mistake and soon will consider this new subject the same as they do the music.

One of the greatest drawbacks to working appropriate sound effects, the same as with the musical end, is that few of the workers ever have a chance to see the pictures until they are thrown on the screen for the approval of the public, and this is one of the biggest handicaps that we have to contend with.

There is little excuse for the sound effect man to miss cues after once seeing a picture and if the manager will just consider the small cost of running over the program in the morning for the benefit of the sound effect people and musicians, he will soon notice a great improvement in their work.

In the September issue of the Moving Picture World is a letter from Mr. Emmett Campbell Hall offering a suggestion that the exhibitors let their audience vote on the popularity of sound effects in the theater. It would be just as reasonable to let them vote on whether a Powers machine should be used or a Motigraph. If the audiences were to vote on some of the musicians and sound effect people that are holding down jobs in certain picture theaters, I believe there would be many people out of work.

Sound effects as well as the music should be handled by capable people, otherwise the work makes a joke of the entertainment, so the audience would not be voting on sound effects but on the person operating them, which, in nine cases out of ten would make a very one-sided vote.

You may all have your opinion as to the effectiveness and importance of sound effects, but for my own part I am a strong believer in them and have often softened the music through certain scenes that the sound effects may be brought out stronger on the scene, and I have always found that they have met with the approval of the audience.

It is very easy to over-do effects in the desire to catch all cues, yet the seemingly unreasonable effects are often the ones that make the hit of the evening. The audience has been educated to expect the sound of horses' hoofs, the splash of water, and the sound of the passing railroad train. But you give them a decided novelty when you let them hear the click of the typewriter when the stenographer is shown in the broker's office. Such details as this may sound very unreasonable to those who have never tried such effects, but take a tip from me and just try it once and I am sure you will agree with me that such details are valuable to your evening's entertainment.

As far as possible, your effects and traps should be concealed; never let the audience "get next" to anything you are working, leave them in the dark as much as possible and they will always appreciate your efforts. Sound effects, with the audience, are like alarm clocks with small boys: when they have seen the works, all of the novelty is gone.

No outfit of traps is complete without a telegraph instrument, as there is hardly a week passes that some producer does not put out a picture showing the tapping of wires, or the interior of a railway station. The telegraph instrument should always be connected and ready for use. I once had a piano player tell me that he did not think a telegraph instrument should be used, as there were often telegraph operators in the audience and it would be quite a joke with them. My answer to this "wise one" was, if that was the case he should never touch a piano, for the reason that oftentimes real musicians would visit the theater where he was working. He offered no more suggestions.

Another valuable addition to the picture theater effects is a set of cathedral chimes. Chimes are constantly needed during the showing of religious pictures and monastery scenes. The chimes, you will find, give tone to any picture of this nature and there is hardly a program that will not call for them.

I would be very glad to receive suggestions from anyone interested in sound effects, if you have found something new in this line, just pass it along and I am sure the readers of The World will appreciate your ideas in this new branch of the business.

F. R. Kramer, of the firm of Kramer & Talbert, Galena, Ill., owners of the Dreamland Theater, was in Chicago last week and arranged for advance bookings with the G. F. Co.'s branch at 117 N. Dearborn St.

A. D. Flintom and Solon Toothaker were in Chicago last week. Mr. Flintom stated that business in the branch offices of the General Film Co., at St. Louis and Kansas City, is highly satisfactory. Mr. Toothaker is a member of the St. Louis staff.

The Song and the Singer

BY CLARENCE E. SINN.

ONE doesn't have to take anybody's word that the coming season will be a busy one for the music publishers.

A visit to their offices will furnish the most convincing proof that the busy season is here right now. Up in the Majestic Theater building (Chicago), where are located the splendid rooms of Jerome H. Remick & Co.'s Chicago branch, I found the singers and performers standing at the counters three deep waiting to be made happy by genial "Billy" Thompson (Mr. Remick's representative) or his able staff of assistants. Billy was handling the crowd as easily as a ticket taker at a circus and seemed to enjoy it. He rests from midnight until two o'clock in the morning and spends half that time practicing the deaf and dumb alphabet so he can talk to three people at once. Among the best sellers of the Remick catalogue at the present minute are "Oceana Roll," "Hula Hula Love," "You'll Do the Same Thing Over Again," "Red Rose Rag," and "Oh! You Beautiful Doll." The last is the newest; I won't say it is the best, but believe me, Maurus, there is some class to that song. Just wait till you hear it. Or, better still, get it. The Loos Brothers are taking encores every performance at the Orpheum Theater on that song this week, and you know what that means during the busy hours of a moving picture theater.

The Loos Brothers (Ernie and Billie) are among the most popular boosters of the Jerome H. Remick staff. They have just signed for a five weeks' engagement at the Orpheum, after returning from Milwaukee, where they were on the bill at the opening of the "Butterfly Theater," week of September 3d. They were full of praise for this beautiful new theater and Manager Meister as well. Capacity 1,500 (I mean the theater, not the manager), eight pieces in the orchestra for the night shows and four for the day. Also a pipe organ, which was installed at considerable cost. Others on the bill at this opening were Maud Webb, Ollie Westermann and Signore Bosley.

Sid Lachman is singing "Oceana Roll," "Red Rose Rag," and "Oh, You Beautiful Doll" at the Willard Theater this week.

Bennett Malloy is out at Fort Madison, Iowa, handing out Remick hits at the Grand Opera House and making friends I hear; also making good.

The corner of State and Monroe streets is called "The Busy Corner." "Busy" is right, but it never was a really truly busy corner until Ted Snyder camped there. He has taken a fraction of 28th Street and set it down right in the heart of our otherwise quiet town and then calls our attention to "The Land of Harmony." I found the crowd spilling clear down the stairs and onto the street, got mixed up in the jam and for awhile didn't know whether I was going up or coming down. Found a force of workmen making alterations and putting in more partitions to increase the number of piano rooms. They have seven of these at present and all working every minute. The Ted Snyder Company moved in its present quarters six months ago and is rapidly outgrowing them. Indeed, to a casual observer it looks as if the business was already too big for its clothes, but as I have no authority to say so I won't mention it. Manager Clark calls your attention to a couple of pippins—"Mysterious Rag" and "After the Honeymoon." These two numbers bid fair to become as popular as "Alexander's Rag-time Band," and you couldn't say anything stronger if you tried.

Miss Flo Jacobson, "That Popular Band Singer," is off with the Ted Snyder forces. She is at present singing with Paul Smith's Seventh Regimental Band for the Municipal Congress session at the Coliseum (Chicago), 18 to 19, after which she goes to the Butterfly Theater, Milwaukee.

At Will Rossiter's (136 W. Lake and 123 N. Clark streets) I found the same busy drama being enacted—everybody up to the neck in work and looking happy. Will Rossiter is known all over the civilized world and Greater New York as "The Chicago Publisher," but in private life he is called the great Original Hustler. I remember when they used to call him "the Boy Wonder," but that was several years ago, yet though he may have lost a small fraction of his youth, he is still a wonder. He writes and composes songs and instrumental music while he is resting, is one of the largest music publishers in the business (to say nothing of the song books, joke books, and I don't know how many other kinds of books incidental to the trade), manages and directs this gigantic business, sings in the Will Rossiter Trio and teaches the young idea how to bust. The only thing that is keeping him so thin is fretting because there are only twenty-four hours in the day. Gee, but he's a happy guy; nothing to do till tomorrow.

Will Rossiter has put as many hot liners across the plate as the next one and his batting average is way up close to the top. Among his present best sellers are: "Carolina Rag," "Let's Make Love While the Moon Shines," "Somewhere This Summer With You," "When I Woke Up This Morning," and "Love Me, Let the World Go By." Some of the Will Rossiter singers are distributed as follows: Joe Marshall at the Erie Theater (Swartz, manager); Miss Bess Stokes, Sheridan Theater (Franke, manager); Irving Park Boulevard; Ted Ullmark, Central Theater (Compton, manager); Austin; Miss Ethel Barney, Lyceum Theater (Fred Linnick, manager), 30th and Cottage Grove Ave.; Bob Darby, California Theater (Franke, manager), 26th and Trumbull (all of Chicago, Ill.); John Baxter ("The Man Behind the Voice"), at Coney Island, N. Y.

John's title is no idle boast either. He has about the biggest good voice in the business and I shouldn't wonder if you could hear his songs from Coney Island to Madison Square on a clear day.



LOOS BROTHERS
Of the Jerome H. Remick Staff.

Maud Webb, who was on the opening bill at the Butterfly, Milwaukee, was held over for two additional weeks. Manager Meister evidently can appreciate an artist, and Miss Webb comes under that head. Rocco Vercio is on the Chas. K. Harris forces and making good with "Don't Blame Me" and "I Miss You, Honey, Miss You All the Time." Sam Hermann is at the Butterfly (Milwaukee). Miss Edna Shephard, the popular contralto, is pleasing her old friends and making many new ones at the Orpheum Theater (Chicago). Prudeaux and Howard, of the firm of L. Prudeaux have dissolved partnership. Mr. Howard opens September 25 for Bernard & Cacum, Palace Theater, Macon, Ga., for a four weeks' run. Mr. Prudeaux will remain in local territory indefinitely.

The Western Film Exchange of New York has filed suit against Ernest Brown, of Plattsburg, N. Y., to secure the return of one of their reels, which it is claimed the defendant has retained without right. The defendant has filed a counter suit.

Music for the Picture

By CLARENCE E. SINN

A DRUMMER writes: "I am thinking of buying a complete outfit of effects and going on the road playing two or three night stands. I am experienced in putting on sound effects. It is a work that I like. Now I want your advice; do you think it would pay me to buy a complete outfit and work the way I mentioned, and what salary do you think I ought to ask for doing the above?" (I omit the name and address of the writer.)

Giving advice is an easy matter; giving sound, practical advice is another thing. It's almost as hard as following any kind of advice, which is the hardest proposition of all. There are many things which would have a bearing on the question in the above letter. In the first place, he evidently has no outfit of his own, though he says he is an experienced man. One would think he would like to have a complete outfit of his own just on general principles, even if he did not undertake the venture in question. But aside from that, I think if it was myself contemplating this thing, that I would address the people I expected to do business with—i.e., the managers. A neatly written form letter setting forth my proposition briefly and exactly would probably be an inexpensive starter. Have this printed on a good quality of paper (no cheap work) and mail it to managers of moving picture theaters. I should figure as nearly as possible my probable weekly expenses and add a fair wage to that in order to arrive at an idea of the remuneration to be asked. It might be considered good business to add interest on money invested, but that is a matter which would depend upon other circumstances. There are two proverbs, trite but true, which are applicable. First: "Nothing venture, nothing win." Second: "Begin nothing of which you have not well considered the end." I should suggest to the writer that he first post himself thoroughly; second, to be sure he can deliver the goods. Then get out and toot your horn—let folks know you have the goods. I might also call your attention to the fact that the Moving Picture World is the one medium through which to notify moving picture people that you have something in the moving picture line, whether buying or selling. This young man contemplates selling his services, talents and experience to managers of moving picture theaters. This paper is read by every one of them in North America and most of those in other English speaking countries.

The following suggestions are offered:

"Foul Play" (Edison), First Reel.

1. Neutral till change of scene.
2. Livelier (any intermezzo) till Robert exits.
3. Dramatic till "Robert's Father."
4. Same as No. 1 till "General Rolleston and His Daughter."
5. Bright waltz till check is shown.
6. Neutral (something like "Passion," by Helf & Hager) till two men enter.
7. Semi-pathetic ("Apple Blossoms") till "His Guilty Conscience," etc.
8. Pathetic till "Convicted for Another's Crime," then
9. Dramatic (softly) till jury stands up; increase in intensity till Robert's father goes to him.
10. Pathetic till close.

Second Reel.

1. Neutral ("Little Trifler," by George Bernard) till change.
2. Hurry, p. and f., according to action, till shake hands.
3. At change of scene, soft agitato till Robert conceals pistol and exits.
4. Waltz till Bulletin Board.
5. Intermezzo till "Wylie, mate of the Prosperine."
6. Short mysterious (heavy) till change.
7. Neutral till "Preparing to Sink the Ship."
8. Mysterious-gloomy, till "Land at Last."
9. "Autumn Breezes" (Leo Feist) till "Land at Last."
10. (Warning cue: "Where is Helen?") Wait till Arthur sinks in chair, then dramatic music till close.

Third Reel.

1. Intermezzo, "Martinique" (by Loraine) till "General Rollinson Leaves to Search the Seas."
2. Agitato (for vision) till change of scene.

3. "Reign of the Roses" (by Ellis Brook) till "Helen Tells Robert's Father of His Safety."
5. "Reconciliation" (by Theo. Bendix) till Robert climbs aboard ship.
6. At change to street scene, Wylie recognizes Robert, agitato till "Justice at Last."
7. Dramatic till shot.
8. Pathetic till close.

Through courtesy of Mr. Grover Kayhart, I am enabled to submit the following suggestions of appropriate music to be used in Kalem's pretentious release, "The Colleen Bawn":

"Colleen Bawn" (Kalem), First Reel.

- 1, Paddy Carey. 2, St. Patrick's Day. 3, Wearing of the Green. 4, College Hornpipe. 5, Irish Washerwoman. 6, Come Haste to the Wedding. 7, The Girl I left Behind Me. 8, My Lodgings on the Cold Ground. 9, Colleen Bawn. 10, The Brown Maid. 11, Aileen Aroon. 12, Gramachree.

Second Reel.

- 13, Lough Sheeling. 14, The Fairy Boy. 15, The Song of Sorrow. 16, Killarney. 17, The Dear Irish Boy. 18, Pretty Girl Milking Her Cow. 19, Crooghan a Vence. 20, Kathleen Mavourneen. 21, Molly Bawn. 22, Woods of Green Erin. 23, The Groves of Blarney. 24, Moll Roone.

Third Reel.

- 25, I'm Leaving Old Ireland. 26, Shamama Hulla. 27, I Once Had a True Love. 28, 'Tis the Last Rose of Summer. 29, The Angels Whisper. 30, Low Backed Car. 31, Cushla Machree. 32, Fagan. 33, Kitty Tyrell. 34, Kathleen Aroon. 35, Cean Dubh Delish. 36, Sly Patrick.

For the benefit of those who have not these numbers or are unable to get them, I will explain that Nos. 1, 2, 3, 4, 5, 6, 7, 22, 30, 33 and 36 are lively tunes. No. 8 is also known by the title, "Believe Me If All Those Endearing Young Charms." Nos. 9, 11, 15, 16, 18, 20, 23, 25, 28, 29, 31 and 34 are sentimental and plaintive in character. No. 23 ("The Groves of Blarney") is said to be an ancient Irish tune from which Thomas Moore took the melody, "The Last Rose of Summer." The other numbers are characteristic Irish tunes, and are all very appropriate.

MORE HELP FOR PICTURE PIANISTS.

Elsewhere in this issue will be found the advertisement of Mr. Walter C. Simons, who has something of interest to say to pianists who are playing in picture, vaudeville and dramatic theaters. Mr. Simons is qualified to give instruction as to the proper method of playing picture and vaudeville accompaniments. He has filled the position of pianist in various theaters of the West and was pianist for Lyman Howe for one year; he also has a number of song successes to his credit, which places him in the composer class. Wherever Mr. Simons has appeared, either in pianologue or as accompanist, his work has been characterized as a feature of the entertainment by the critics. He is a young man of pleasing address and speaks with authority upon his chosen subject.

HANDSOME LOBBY DISPLAY FOR "HANDS ACROSS THE SEA."

Two special posters, one mammoth lobby hanger, a complete set of 8 x 10 actual photos and an interesting eight-page booklet, liberally illustrated, make up the line of advertising matter prepared for the new American Eclair Company's initial production in two reels, "Hands Across the Sea in '76." The posters and lobby hanger are superbly lithographed in six colors, the latter measuring 42 x 84 inches and is the first of its character ever made to order by a lithographer for a regular release. The photos are intended for display in frames in theater lobbies, while the booklets may be secured from the company in quantities for local distribution.

All exchanges will display an advance showing of samples, and bookings for the production should be made early to avoid disappointment.

Working the Sound Effects

BY CLYDE MARTIN.

JUDGING from the tone of some of the letters I have recently received from different managers of the country, I am inclined to believe that they are looking upon sound effects as an unnecessary expense to the picture theater, or, in other words, they seem to think they are merely some traps for the drummer to while away his time with.

You will remember that it was not many moons ago when the little store show held sway, and in those days it was easy to separate the public from their money. But, thanks to some of the live ones, that day has passed. It seems but a short time ago that wooden benches were good enough and saw-dust was used on the floor. It has not been so long ago that an exhibitor would think he was taking awful chances if he paid the price for a new model machine. But those moss-backs are now a thing of the past except in the most remote territories and, if the old timers would "fess up" and tell the truth, they would tell you that it was the enterprising managers that came into the field and drove them to the tall and uncut.

It is true that you can run one of these so-called store shows by using an inferior film service, a mechanical piano, poor seats, etc., that is, if your patrons have seen nothing better, but what future is there to it?

The electric lines of the country have made it possible for the people living in the most remote districts to visit the cities daily and by a few visits to the larger picture theaters of the city they can soon tell you whether or not you are keeping abreast of the times. It has undoubtedly come to the time when you can't fool them any longer; you will be obliged to give them the goods.

Why, then, are sound effects not to be considered? Most of the effects on the market today are made in a practical way by skillful manufacturers. Do you think these large manufacturing concerns would put capital in their factories if they thought their product was a hobby or a fly-by-night proposition?

Sound effects are here to stay; when installed they will soon prove to be a valuable addition to any picture theater and will get the money. If you install effects, your first announcement and advertising of your innovation will pay the cost of installing in a few nights' time.

Some people have asked me, "Why should we put in sound effects when we are getting such excellent pictures and giving the public their money's worth without them?" That is what the old timer with his store show would ask. Allow me to ask: Why does Lyman Howe use sound effects when he has pictures made exclusively for his own use and has little fear of competition? Then again: Why did the management of Dante's Inferno pictures add sound effects when they have a set of pictures that people are paying a dollar to see?

If you have the idea that sound effects are useless, you will soon get this notion out of your head when the man across the street installs an outfit.

H. P. J., Wisconsin, writes: "I have been considering putting in a line of sound effects, but would rather go easy at first and add to the list from time to time. Will you kindly suggest a list of the most essential traps that would be advisable to start with. I have thought of adding effects and cutting out the illustrated songs, but may use both. I have a No. 1 piano player and I believe effects will prove quite a novelty."

Thanks for your letter, Mr. "J." Your effects will no doubt prove the novelty you expect and I feel confident that you will be repaid many times by putting them in. I think your idea of buying just a few traps and then adding others is a very poor one. We will say, for example, that you have a picture on the program the first night that shows a railroad train pulling into a station. You may possibly have a railroad imitation in your first installment of traps. Then suppose the next picture on the program shows a barnyard scene, the chances are that the rooster crow, hen cackle, and cow bawl will be the effects that you have expected to order later on. You have lost a good point. If you expect to work effects you should work everything, as one trap is as important as another. As I have said in an-

other issue, "Don't do things half way." I know that you would not order a picture machine and advise the manufacturer to ship everything but the shutter and the carbon holder, that you expected to order them later. Why, then, would you order just a few sound effects? If you are "going easy" as you say, in order that you may see if it is going to pay, I believe you will be discouraged, for nothing done half way ever pays. Start in right and I assure you, you will be taking no chances.

Drummer, Cincinnati, O., writes: "I have been taking great interest in your articles in The World and agree with you that a person working effects should always be on the job. I look for little points in the picture and try to catch all cues, but there are some cues that come up that I do not know how to work. The one that puzzled me most was in the Selig release called "A Tennessee Love Story." In this picture there is a short scene where the old man is shown sawing wood. I tried hard to find something appropriate for this effect, but was unsuccessful. What would you have used in a scene like this?"

I am glad that you wrote me, Mr. Drummer, for I am pleased to hear from anyone who looks after these little details. Why didn't you try the original thing to get the desired effect? To do this you would not need to have a large sawbuck in the orchestra pit, but you could have scared up a small saw and a piece of pine that would have certainly gone good. It might be possible that you could get such a scene by using sand paper, but I believe the other suggestion is the best. If you discover a better way of working this effect, let me know, because it interests me. Thanks for your letter.

H. B. F., Los Angeles, Cal., writes "I have been a close follower of your letters on sound effects and I can truthfully say they have been a big help to me and my associates. I wish you would give me the addresses of some of the leading sound effect manufacturers that I may get their catalogs."

Thanks for your inquiry, Mr. "F." You will find a number of the leading manufacturers in the columns of the Moving Picture World. I am also mailing you a list of a few others I have found to turn out a good line of traps.

Manager, Memphis, Tenn., writes: Will you kindly suggest a list of traps that you would advise purchasing for a small show. The place I am to open will not justify me in putting too much money in effects, but I believe a few will liven things up."

The information you desire was published in my letter in the October 14th issue. In regard to your buying just a few effects for your new show, I would suggest that you read my answer to "H. P. J.," of Wisconsin, above.

T. B. JAY BUYS DANTE RIGHTS FOR INDIANA.

Mr. T. B. Jay, owner and manager of Pictureland Theater, Kokomo, Ind., has bought the Indiana state rights for Dante's Inferno, both Milano and Helios productions, and will push his new enterprise vigorously. Mr. Jay is one of the youngest of Indiana exhibitors, but has been remarkably successful in conducting a high-class picture theater, catering to the better element of the public. To talk on Dante's Inferno, Mr. Jay has engaged Mr. Albert Earl, the lecturer whose ability is so widely known through his lectures on Niagara Falls and Yellowstone National Park. Mr. J. R. Banta, formerly musical director of the New York Hippodrome road show, has been engaged as musical director. The engagement of these two able and experienced men guarantees that Mr. Jay's presentation of this great masterpiece will be second to none.

The moving picture show, properly censored and rightly conducted, as it is in this town, is not only furnishing a good entertainment at a reasonable cost, but in addition to that, it is performing a most excellent office for general good, by ruining a cheap class of immoral plays from the stage—Hattiesburg (Miss.) News.

The Song and the Singer

By CLARENCE E. SINN.

WHEN a publisher concentrates his efforts upon one particular song it is because he believes that particular number contains the elements that go to make a hit. He doesn't, as a general rule, form this opinion in any haphazard fashion either; the music publishing business is in the hands of shrewd business men who apply the same principles to this they would to any other line. Time was when the main difference between publishing songs and shaking dice was that you could lose more money by the former way, but in these strenuous times little is left to "luck." Chances are balanced with a fair degree of accuracy when it is remembered that the final issue rests in a large measure upon the whim of a fickle public.

The promoting or "boosting" of a popular song would make an interesting story of itself, but not more so than would the stories of the men behind the songs. Will Rossiter, the Chicago publisher, is one of these and his song, "I'd Love To Live In Loveland With a Girl Like You," is a case in point. This song was introduced quietly without



Miss Ethel Barney.

fuss or boosting; just left to float along with a lot of others to see what it could do for itself. Up to date the sales have reached over two hundred thousand copies, which Will Rossiter thinks is a remarkably good showing, considering the fact that little or nothing has been spent in promoting or advertising the song. Now he is going to push it for fair, and he is some pusher when he feels pushy. Frank Gage, who has charge of the slide department, tells me that in one week they shipped five hundred sets of slides for "I'd Love To Live In Loveland With a Girl Like You." That is a lot of slides in one week, if you stop to think about it. At five dollars a set this would represent \$2,500. Will Rossiter says they are going to make this one of the greatest ballad hits of the year. He says "they" are because he concedes that the singer has considerable to do in the making of a song, and he has some good ones on his staff. Here is the roster: John Baxter (the man behind the voice); Ethel Barney (the little girl with the boy's voice); Bess Stokes (the girl with the voice and smile); Joe Marshall (the high man with the low voice); Ted Ullmark (singing the songs

you like); Andy Mylotte (with a voice you can hear); and Bob Daily (the happy singer).

Ted Snyder's coming hit is "One O'Clock In the Morning I Get Lonesome." He has other hits in stock, don't forget to remember. One of them is "Mysterious Rag." I heard Tom Hanlon and Lew Butler (both on the Ted Snyder forces) do this song last week. Believe me, they do good work. Clark and Bergman, at the Majestic, are a riot with "Alexander's Band" and "Mysterious Rag." Miss Flo Jacobson, at the Coliseum last week, during the Congressional meet; this week at the Crown Theater. Also singing at the States restaurant and putting over a line of Ted Snyder's songs. She says that "The Mysterious Rag" promises to be one of the biggest hits Ted Snyder has ever put over. The business is still on the increase. The retail store is doing enough to warrant them in devoting the entire floor to this department alone, while the professional department in spite of the screen piano rooms now in use is not sufficient to meet the demands. Ted Snyder will have to put in a couple of bay windows or something pretty soon if he don't want to spill out all over the sidewalk.

Rocco Vocco, who is professional manager for Chas. K. Harris in Chicago, writes: "We are not pushing any one particularly in advance of another. They are all good and all making good, which is the supreme test. Sales are big and the season looks very promising. As to news items these may interest you." And he gave me the following: Hale O'Reilly is at the Circle Theater singing "Don't Blame Me For Loving You," "Don't You Mind It, Honey," and "Mississippi Splash." Phil Farnum is a tremendous hit at the Alcazar with "Joe, You're Good-a-For-Not" and "Mississippi Splash." Fuller Minstrels on the Sullivan-Considine time are going big with "Bless Your Lovin' Heart." The Ellis Ten Musical Hawaiians open the big land show at Philadelphia, starting October 9, and are using with great success "Bless Your Lovin' Heart" and "Don't Blame Me For Loving You." Rocco Vocco, at the Garfield Theater singing Chas. K. Harris successes. Edna Shephard, at the Jefferson, and Johnnie Keanan, at the Pastime Theater, are also using songs from the Harris catalog. Carmen Romano, at the Casino Theater, is singing "Don't Blame Me For Loving You" to big applause every performance. Goldie Wilson is another excellent singer who is making good with Chas. K. Harris songs. The Tivoli Quartette, now playing the Orpheum time, are using "Bless Your Lovin' Heart" and report best results.

O. B. Stimpson, manager of the States Restaurant, is going to be a very busy man this season. Not but what he is usually that kind of a man, but he will probably be in line to give a few tips on the original Bizzy Izzy before the flowers bloom in the spring-tra-la. He has taken charge of the "States Four" (male quartette) consisting of Sid Lachman, first tenor; Chas. E. Hay, second tenor; Billie Loos, first bass and Ernie Loos, second bass. Ernie Loos is the man with the elastic voice—was singing tenor last week and now doing the basso end. The "States Four" are singing the Remick hits (being all on the Jerome H. Remick staff of boosters) and are pulling off a stunt that redounds to the credit of all concerned. They are singing at the Cort Theater between the second and third acts every night this week—the other attraction at this house being Thos. Ross in "An Every Day Man." They are also engaged at the same theater for next week at the opening of "He Fell In Love With His Wife." This is some boost for the Remick songs.

Prideaux and Malchom are putting over "My Lovin' Honey Man" and "Killarney, My Home O'er the Sea," both from the catalog of Leo Feist. Prideaux (late of the team Prideaux and Howard) says these two songs are all the candy, and are going as well as any in the market. He also informed me in a whisper (stage whisper) that Leo Feist has a couple of new ones almost ready to spring on the glad public, which are really and truly "hum-dingers." (I don't know what a hum-dinger is, but it must be something good). Prideaux and Malchom are at the Orchard Theater week of the 9th and the Pastime week following.

Working the Sound Effects

By CLYDE MARTIN.

IT is not always in the larger cities that you find the best talent in this line of business but often in some of the smaller towns you will find talent hidden from the rest of the world. Not that I consider Burlington, Iowa, off the map, but in this little city I had the pleasure of hearing two of the greatest finds in the Middle West, Mr. Ross Bolick, a pianist, and Mr. Frank Streedbeck, a drummer. These two young men are working at the Palace Theater under the able management of Mr. Lawrence Blank and, believe me, they know what sound effects are and how to use them. The boys are original when it comes to working cues and I give credit to Manager Blank for leaving most of the work to the musicians and letting them work out the effects to their own notions.

It is often the case that a manager will have capable musicians in his theater, musicians who, if left alone, would work out original effects and cue music. But the manager, nine times out of ten, will insist on the musicians working on his ideas instead of their own and possibly this manager will know as much about music as a Missouri mule.

I have always found that when the music is left to the musicians, and the manager lets them know that he has confidence in them, they will take a great deal more interest in their work and get better results.

Manager Blank, of the Palace, in Burlington, is a talented musician himself and between the three of them they are putting on music and sound effects that are showing a marked increase on the daily deposit slip. The Palace is showing to good business at all times and credit must be given to the musicians for holding up their end. Manager Blank is a man that spares no expense on his show; he is one of those strong believers that the show is what gets the money and any detail that can be worked out in effects is secured at any expense. Not long ago the Palace was featuring a war story, I forget the name of the picture, but one of the principal scenes showed the fife and drums. On this occasion Manager Blank secured the services of a man to play the fife and the boys worked hard on the scene and made it a big success. To some people, the drummer looks like an extra expense, but Manager Blank not only employs a drummer but often employs two or three extra people on a night to work the effects.

Several months ago the Palace showed the picture of the "Dubuque Regatta" and from all reports the picture fell flat. On a short stay in Burlington a few weeks later I suggested to Mr. Blank that it would have been a novel idea to have used a motor cycle back of the screen during the picture of the motor boat races. The idea looked good to Blank and he immediately wrote for a return date of this picture. He brought it back and advertised it extensively. That night he engaged a man with a motor cycle, instructing him to watch the picture closely and as the boats came to the front of the screen to take off the muffler and get the effect as near correct as possible. Would you believe me, the audience went wild over the picture and Blank is bringing it back for a third time; and still there are people that say "sound effects are no good." One of the Burlington newspaper reporters said that Blank had the picture down so fine that the audience could get a whiff of gasoline as the boats went by.

This is only one example of detail work. My tip to the exhibitor is: try the most unreasonable things and watch the box office receipts.

L. J. W., Ohio, writes: "I have been drumming in this state for nearly four years, most of the time in picture houses. I have always had a desire to work with a complete outfit of sound effects, but if you know the salary conditions in Ohio you would not say that the drummer should buy his own effects. The manager of the theater where I am working has the idea that I should buy an outfit of effects, but I cannot see it at my salary of ten per. In one of the issues of the Moving Picture World you made the statement that it was up to the drummer to furnish the effects. What would you do if you were in a position like this? As I have it figured out, a good set of effects would cost not less than sixty or seventy dollars; that would mean six or seven

weeks this winter without a salary. Please do not publish my name or town."

No, old scout, I wouldn't publish your name on a bet, but I will try to give you a little advice. If you have been drumming for four years you must be a pretty fair drummer, but from your letter I believe that you must be a very poor manager of your own interests. If I were in your place I would not think of buying a set of sound effects on a salary of ten dollars a week. It is true that a good outfit of effects would cost no less than sixty or seventy dollars and it would seem out of the question for an exhibitor to expect a drummer to purchase such an outfit on the small present of ten dollars a week (I would not call it a salary).

As a rule, I believe the drummers of the country are the poorest paid people in the picture business and still their work can make or break a scene. Your state is to my notion one of the worst in the country as far as salaries in picture theaters are concerned. There are many parts of the country where a drummer can get good money, so take a tip from me and get out of a cheap place, then when you get to making good money you will find that it will pay you to have your own sound effects. A man that carries a complete outfit is bound to get the money in the long run. I trust that you will look at this letter in the right light and I will be glad to hear from you again.

Harry Aiken, Pennsylvania, writes: "I have been taking considerable interest in your sound effect letters in the Moving Picture World and I believe you are doing a great deal of good in this department. I notice you have asked for suggestions and I am going to offer one. Don't you think it would be better to work effects on the feature nights only, so the audience would not get tired of them? I have given this matter considerable thought and I believe you will agree with me."

I try to be as agreeable as possible, Mr. Aiken, but I am sure I cannot agree with you on this point. If sound effects draw crowds to your theater on the feature nights, why won't they draw on any other night? Then again, it is a decided fact that audiences do not tire of effects because every program that comes to a theater has different stunts for the drummers and effect men to work. There is a wide field to working sound effects and there are always surprises in store for the audience. If your effects tire the audience, it is a safe bet that the effect men have allowed themselves to get in a rut and are not on the job looking for new stunts and surprises. Think this over, Mr. Aiken, and I believe you will see where I am right.

Mr. G. W. B., Indiana, writes: "I am using a five-piece orchestra in my theater and I will say that I believe they are as good as you will find anywhere. I have a great drummer, who knows his business and makes most of his own sound effects, and I certainly agree with you when you say that the music and effects are half the show. I am not after any publicity, but merely want to thank you for the help you have been to myself and musicians. If your travels ever bring you in this part of the country we want you to come and see us. Keep up the good work."

Thanks for your kind letter, Mr. "B." I am sure it will be a pleasure for me to come to your theater the first time I am in your territory. I am glad my little letters have been of help to you and I feel sure that your musicians have some original ideas that would be of interest to the readers of The World. Let me hear from you again.

Drummer, St. Louis: I am sorry, but I cannot answer your letter through the columns of The World; if you will write me again and give me your name and address, I will be pleased to try and help you.

NEW FILM SPLICING DEVICE.

A. J. Wellman, of Catlettsburg, Ky., has invented a clever device for splicing film. By adjusting the film in the machine, removing the emulsion and applying the cement, a lever is pressed down hard, completing the operation and obtaining a splice that will hold. The little machine is not expensive and should be in all exchanges and operating rooms.

The Song and the Singer

By CLARENCE E. SINN

MORE than 15,000 moving picture theaters in this country; nearly all employ one or more singers. Allowing two singers for every three houses would mean something like 22,500 singers "plugging" songs every day in these 15,000 picture houses. How many times a day? We can get an approximate answer to that. In the cities some of the houses ran as high as eighteen shows a day. In the outlying districts and in the smaller towns only three shows and sometimes as low as two shows per day is the custom. The average of two and eighteen is ten shows per day. Just to give a good wide safe margin call it nine shows per day. Fifteen thousand theaters giving on an average of nine shows daily means that about 135,000 different audiences are being entertained every day by these 22,500 singers. One hundred and thirty-five thousand totally different crowds of from one to eight hundred people each. (Notice how conservative I am; some houses seat much more.) When we remember the large territory permitting Sunday shows, where extra performances are given—all the way from a single matinee to a "continuous"—you can see that it is no exaggeration to say millions of people are entertained each week at the moving picture theaters. What a power for advertising purposes! That a great many music publishers recognize its value is evident from the fact that most of them employ a staff of singers whose duty consists in part of "plugging" songs in houses of this class. But they only cover the cities and larger towns. These singers form only a fair-sized minority of the 225,000. The great majority in the 15,000 theaters are working "on their own hook" and often find it difficult to keep up-to-date in their songs. Judging from some communications I have received, the song publishers' advertising does not always cover the small town very thoroughly. Now the singer in this place is confined to the town during the period of her engagement and has little or no opportunity of visiting neighboring cities.

The wide-awake element in the town does occasionally visit the neighboring city or town and there hears the new songs which have not yet reached their own town. The point I am trying to make is that the professional singer in the small town who should introduce the latest songs to her public is often among the last to hear them. And it must be remembered that her public is a potential buyer. It might surprise music publishers to know that there are professional singers whom their advertising does not reach. I have received a few letters in the past asking information regarding new songs, and expect to get more such. In fact, it was this which suggested the opening of this department, which will be conducted primarily in the interest of the singer. Correspondence solicited and information cheerfully given. Address "The Song and the Singer," Moving Picture World, 169 W. Washington St., Chicago, Ill.

The little lady whose picture graces the page today is Miss Marjorie O'Brien, who is featuring some of the songs from the catalogue of Betts & Binner, among them being "Oh, That Musical Dream." Miss O'Brien is well known among professional singers, and it goes without saying that she is making good with her present repertoire.

"Oh, That Musical Dream" is the name of a new-born song of which George Little and Jerry Sullivan are the proud and happy parents, and the music firm of Betts & Binner stand

as god-fathers and sponsors. This is the first "rag" number ever published by Betts & Binner. Heretofore this conservative firm has made ballads and semi-classical songs the leading feature of its catalog, but they feel that in "Oh, That Musical Dream" they have acquired a piece of property which is really worth while, hence their departure from their regular routine. Mr. Don Meachy, formerly of the New York Telegram, is press agent for Betts & Binner. This gentleman is another recent acquisition to the firm and is a live wire. Through his energetic energy and hustling hustles, the B. & B. songs are being placed in most capable hands. He says "Oh, That Musical Dream" is surely a comer; more—he says it has already "come." "There's nothing to it—the song exploits itself," says he. "Why, it's just crying to go out in the world and let people sing it." I wonder how many folks realize what a lot of other folks it takes to make and market a song. Take "Oh, That Musical Dream" as an illustration. First are the creators, Geo. Little and Jerry Sullivan. Next are the publishers, Betts & Binner. Then the man who exploits the song, Mr. Don Meaney. Next, but a long way from last, are the people who sing the song—the boosters. Any performer who is putting over a good song is "boosting" the song whether he happens to be on the publishers' payroll or not, and a large percentage of them are not. This remark is inserted to allay any misapprehension if a performer should perchance be mentioned as "boosting" a song. The term is used advisedly.

These excellent artists are now handling Betts & Binner songs, including "Oh, That Musical Dream": Miss June Imes, now playing the Orpheum time, Portland, Ore., this week. Miss Ethel MacDonough, formerly "The Divine Myrma," playing the W. V. M. A. time. Miss MacDonough played the American Music Hall last season and was held over for two weeks here. Her act at that time was a diving act, but she has now substituted a straight singing turn and is using "Oh, That Musical Dream" with great success. The Great Lester is another one to be added to the list of Mr. Meaney. Also Sherman Hyman and Van Shaick, the three Chicago entertainers who will play the Majestic

Theater shortly as the headline attraction.

With such people as these handling their songs, we can look forward to seeing Betts & Binner among the foremost publishers in a very short time.

Notes from M. Witmark & Sons tell us that "The Premier Quartette," whose excellent voices and perfect harmony are rapidly carrying them to the top wave of popular success, are taking encores with the big song hit, "Baby Rose." They are also singing the new ballad, "Good-Bye, My Love, Good-Bye," by Ernest Ball.

Cohan & Young are scoring on the Orpheum time with "Where the River Shannon Flows" and the new Jewish hit: "Never Mind the Family Tree."

Miss Rita Hamlin, who is a very clever little lady doing boy impersonations, is making a hit with "I want a Regular Pal for a Gal" and "Ragtime Love."

Miss Daisy Collins at the Monogram Theater and States Restaurant this week is using a number of Witmark songs: "Santanitza," "Good-Bye, My Love, Good-Bye," and "In the Garden of My Heart."

Sampson & Reilly, the talented singing couple, are meeting with popular favor on the Orpheum circuit. They are singing "Good-Bye, My Love, Good-Bye."



Marjorie O'Brien Singing "Oh, That Musical Dream"—Pub. by Betts & Binner.

The Song and the Singer

By CLARENCE E. SINN.

E. CLINTON KEITHLEY, whose portrait adorns this page, is professional manager for the Forster Music Co., Suite 60, Grand Opera House, Chicago. Mr. Keithley is a few other things yet besides. For one thing he is the composer of one of the coming song hits of the year—"A Garland of Old Fashioned Roses," which is published by the Forster Music Co. E. Clinton says the sales are extremely encouraging; near one hundred thousand sold in the month just past, and the song has had no real advertising to speak of; been off the press only about four months. A beautiful set of slides has been prepared by Scott & Van Alena for the "Garland of Old Fashioned Roses" and the promoters are expecting to make this song one of the big successes of the season of 1911-'12. Dale, Devereaux and Grae Sisters are featuring the song in their musical tabloid, "In Pajama Land." They are now playing through the East. Miss May Bolen, who is at the Empress Theater, this city, week of October 23, is also using the "Garland of Old Fashioned Roses" with pronounced success.

A new number has been added to the Forster catalog, which is from the pen of Walter Wilson and is entitled, "I Want to Hear a Southern Tune." The lyrics are by Bob F. Sear and R. Jackson; the song has a catchy, "rag" swing, though of a sentimental character, and should hold its own among numbers of a like nature.

The Harold Rossiter Music Co., 145 N. Clark Street (Randolph Building), have entered the season with a list of good songs. They are concentrating their efforts particularly upon those which have already made good and are now being rapidly pushed to the front among the best sellers. Look over this list of titles; if any of the songs are not in your repertoire you are that much loser: "Down in Melody Lane," "I'm Awfully Glad the Girl I Had Has Found Another Beau," "Barnyard Rag," "When Rubenstein and Mendelsohn Play the Wearing of the Green," and last but emphatically not least, Leo Friedman's new ballad, "Years, Years Ago." All are good songs in the Harold Rossiter catalog, but this Friedman ballad is worthy of particular mention. When I say it is as good as anything Leo Friedman ever wrote, I am not giving my own opinion only, but the opinion of all who sing it and hear it. "Years, Years Ago" is destined to shine among the brightest of Leo Friedman's jewels—and he has never handed us a "rhinestone" yet. These songs are being handled in tip-top manner by the Harold Rossiter staff, which includes the following: Monte Howard, who is featuring the songs in the Jones Linicke and Schaeffer houses in Chicago; Orpheum Theater week of Oct. 16th. Mr. Milton Weil at the Casino last week met with success using "Down in Melody Lane" and "Years, Years Ago." Mr. Max Reinold, at the Circle Theater, is putting in some telling licks for the good of the Harold Rossiter songs. Mr. Ralph Madison, the big man with the big voice, is a new recruit to the "boosting" force of this house and is making good. Mr. P. F. Powell, who is well known to the music world, has joined the Harold Rossiter staff as an outside plugger and is bringing home the bacon. Taking it all in all, the business outlook for this house never looked more promising. Tom Mayo Geary says so, and he ought to know. Tom is manager for Harold Rossiter, you know (or if you didn't, you know now) and he is so busy he makes a live trolley wire look like a piece

of frayed rope; he's got the little busy bee skinned seven ways for Sunday. It took me two weeks to get a little bit of information out of him (he was willing enough, he said, but didn't have time) and finally I had to back him up in a corner and extract it with a corkscrew. Tom tried to be sick last week, but didn't even have time for that, so he is back on the job once more to the immense satisfaction of all but the doctor.

M. Witmark & Sons are in line with their usual bunch of good numbers. Can anybody remember when they did not have a line of the best? I can't, and I remember the firm for more than twenty years when I used to call at the little old office in New York for "professional" copies. That little office didn't resemble the building the firm now occupies, but it was a haven for the "troopers" (I was on the road then), where Witmark Senior and the sons always gave us welcome and always sent us away with a collection of sure-fire songs. Times have changed, but the firm of M. Witmark & Sons are still dealing in "sure-fire" goods. Calling at their Chicago branch in the Schiller Building, I found Ascher B. Samuels in the professional department, wearing an expansive smile and a busy look. (He had on some other things, but I don't remember now what they were.) He told me that: "Ernest R. Ball, King of Ballads, was in the city last week on a short visit, and brought with him several new numbers. They include 'Let Us Have Peace,' 'Good-bye, My Love, Good-bye,' 'If All My Dreams Were Made of Gold,' and 'I Want a Regular Pal for a Gal,' which has all the elements of a winner."

The songs now being pushed by M. Witmark & Sons are in capable hands as usual. The "Empire Singing Four," who are playing around Chicago for a few weeks, are putting over easily the new Irish ballad, "For Killarney and You." This is destined to be as popular as "Where the River Shannon Flows," and that was some noticeable.

Spencer & Spencer are playing the Doyle circuit and report their biggest applause coxer is "Todolo Man." Their dancing and closing song is "Dixie Daisy Dear," both from the Witmark catalog. This team played the Congress Café last week. The Lenzes (at the Century last week) have been featuring Ernest Ball's great ballad: "In the Garden of My Heart," but have replaced it with the new song by the same writer, "Good-bye, My Love, Good-bye." They say it looks just as good as its predecessor. McDonald & Genereaux, "the Scotch lassie and the funny little man," have just returned from a trip over the Hodgkins circuit, where they used "Bonnie, My Highland Lassie" and "Nation's Best Battles." They are leaving this week to play return engagements, when they will replace the above songs with "Mother Machree," and "I Love the Name of Mary." Bobby Hardy and Josephine McIntyre put over one of the big hits of the bill at the Plaza last week singing "Ragtime Love," and the new conversation song, "When Sunday Rolls Around." Jean Massey is making a host of friends with her clever violin playing and singing. She is singing "If All My Dreams Were Made of Gold" and at engagements filled in this city is nightly forced to respond to several encores. Ward & Carlisle at the Ashland are using "Dixie Daisy Dear" with success. Alice La Mar at the Congress is making good with "Mother Machree" and "For Killarney and You." Clucas & Jennings at the Monroe find winning num-



MR. E. CLINTON KEITHLEY,
Professional Manager for Rossiter Music Co.

bers in "Ragtime Love" and "Todolo Man." Frank Titus, "The Musical Coon," is getting the applause with "In the Garden of My Heart."

Knight & Dever, who are playing the Orpheum time also, were callers at the Witmark office a few days since. After looking over the new ballads they decided to use that tried and true winner, "In the Garden of My Heart."

Callahan & Rettow, in a neat singing, dancing and talking act are putting 'em over with "If All My Dreams Were Made of Gold" and closing their act with the big song, "Baby Rose."

Mayo & Vernon, at the Apollo last week, will play all of Hamburgers' houses before leaving Chicago. They are using the two new rag hits, "Ragtime Love" and "Todolo Man," and are going big with both numbers.

Rae Samuels ("Kid Ragtime Samuels"), whose portrait appeared in these pages a short time ago, has attracted the attention of the Western Vaudeville Association, who are always on the lookout for talent, originality, versatility and clever folks generally. They found it all in one package when they discovered "Kid Rae," for she is certainly a live wire though a modest one, if what I hear is true; they say she was doubtful as to whether she could make good when she was offered the big time. If she really did underrate her ability, her friends didn't. Anyhow, the "Ragtime Kid" makes her debut into the big time next week and will play the Orpheum circuit of theaters extending from coast to coast, the longest booking possible to give anyone. She will feature the sensational song hit, "Honkey Tonkey Monkey Rag" (Thompson Music Co.). Good luck to you, "Kid!"

Thos. J. Quigley, the lyric tenor, and general manager for Carl Laemmle's music house, left a void in this man's town which will be hard to fill, when he went to New York to take charge of that end of the business. A letter received from him last week said: "The big song we are featuring just now is 'Mine,' which is illustrated by the Levi Company. These slides can be obtained with a spotlight feature which will not necessitate the using of anything but the regular set of slides, which are so constructed that they throw a spotlight on the singer at the same time."

RANDOM SHOTS OF A PICTURE FAN.

The best people are becoming fans, the rank and file of our army get new and distinguished converts every day. When you find the leading thespians of the day in enthusiastic attendance, such lights as the original "Get-Rich-Quick Wallingford" and Charles J. Ross sitting right beside you in the temple of the photoplay, you feel that the stock of the moving picture is soaring. I spoke to both these stars of the speaking stage a few days ago in an out-of-town theater while the operator was putting the next reel into the magazine and they just love the picture and predict all kinds of great things for it. "Praise from Sir Hubert is praise indeed."

What funny notions some managers and exhibitors have. I wandered into a photoplay theater the other day and between vaudeville and moving pictures, they showed a short series of slides they called a "Travelette." These particular slides were supposed to show life in Turkey. The so-called "explanatory" slides were in bad English, poorly spelled, and the pictures were ill-selected. I had a feeling of being taken from an express train on board of a canal boat, showing stereopticon slides in a moving picture house. The day for such things has gone; even the fine and meritorious travel pictures today are moving pictures.

"A Night in an English Music Hall" might not unsuitably be followed by a newer vaudeville sketch called "A Morning in an American Moving Picture Palace," unless stricter watch is kept at the door and alcoholic gentlemen ("souses" in the parlance of the day) are absolutely barred. Not long ago I sat in a so-called "model" moving picture house and just as I was comfortably settled this slide was shown on the screen:

Disorderly or Drunken Persons Will Be Turned Over to the Officer.

I was mentally congratulating the management on its heroic plan to keep order, when the courteous usher asked me to get up and let a tall, blond, freckle-faced brother pass into the next seat. The "brother" was in an advanced stage, his breath chokingly redolent of cheap whiskey. He lunged rather than sank into his seat, his hair was rumbled and his navigation bad. Nevertheless, he had passed the scrutiny of a fierce-looking "bouncer" at the gate. He was, happily for me and some women patrons nearby, a mild and peaceful patient and soon woke the echoes with his hearty snores. I have no statistics and no personal experience on which to base a conclusive test of sobriety, but something should be

done to check this evil. What is a "special officer" for, if he cannot shut out men with uncertain footing and a too certain breath.

Fans are wondering how the Kalem Company managed to turn all those strange photographic and other tricks in their reel, "The Lost Freight Car." One of the fans I know, looked at the picture three times, determined to solve the mystery and wanted to tell me his solution in great detail. I advised him to write to Mr. F. H. Richardson, who can solve pretty nearly every moving picture mystery and then I fled. If I had not caught a car just in time, my friend would have pursued me into the privacy of my home. When your dyed-in-the-wool fan gets to talking on such subjects, nothing short of a swift injection of morphine will stop him.

In their reel, "The Trail of Books," the Biograph people have uncovered an unusually clever little actress, a child of seemingly not more than four or at the most, five years of age, who must be a perfect delight to the director, who has her in charge. I do admire the children in a Bio film. They are sweet, natural and human. In other companies the child is almost invariably the "chee-ild" of the melodrama, acting like a wound-up doll. I will make an exception; in a Lubin film, "From the Field to the Cradle," there is in the last scene a baby surely not older than seven or eight months. He, or she, has nothing to do but show delight at the sight of a bottle of milk and then struggle for it. The baby rose to the occasion and the way it clutched the bottle and started in to drain it made all the ladies in the audience break out into delightful ahs and ohs. More anon.

P. F.

"LIVE" ADVERTISING FOR EXHIBITORS.

Essanay Evolves Unique Idea.



Mr. G. M. Anderson.

This cut of Mr. G. M. Anderson, together with a very interesting feature news story, is being loaned to exhibitors of motion pictures for use in their local newspapers. All that the Essanay asks in return is a letter or "O. K." from the editors of the papers and marked copies of the papers in which the cut and article is printed.

The story is a live one. It "most photographed man in the world," is seen by 300,000 people daily and that his face is almost as familiar to the people of this country as that of President Taft's. Mr. Anderson has appeared in more photoplays than any other motion picture actor, having begun as an actor

and producer when the first motion picture was made in this country.

Mr. Anderson originated the first "cowboy" character in motion pictures and has been seen as sheriff, prospector, cattle thief, bad man, sky pilot and other roles too numerous to mention. The photoplays in which he appears are shown in North and South America, Great Britain, Germany, France and Spain, in South Africa, Australia and the Philippines.

"DANTES INFERNO" IN BOSTON.

A Two-Weeks' Engagement at the Grand Opera House.

A moving picture entertainment at high prices in one of the largest theaters of Boston, attended with such success, that the engagement had to be extended for two weeks, is pleasing news for the friends of quality.

Messrs. Feighery & Place, controlling the state rights for Massachusetts, presented the Inferno in a manner befitting the literary and intellectual centre of the country and were rewarded with a well pronounced success, business having increased rapidly from day to day.

The performance was given under the direction of W. Stephen Bush, who also delivered the lecture. Some of the best-known newspaper critics of Boston characterized the production and the method of presenting it as a revelation in moving pictures and gave it more space than any moving picture entertainment had ever had in the press of Boston or anywhere else. Arrangements for an early return engagement were made in the middle of the first week of its stay at the Grand Opera House.

1912

© 2021 Coale) Education Group, Inc.
DUPLICATION & PROHIBITED,

Music for the Picture

PLAYING THE PICTURES.

READERS of the Moving Picture World are beginning to show a lively interest in the character of music to be used with the pictures. Several communications on the subject have appeared in these columns recently and some seem to have aroused criticism. The World is pleased to give space to communications of this sort, since it tends to bring out the best opinions on the subject of proper music for pictures, a subject, by the way, that is becoming more and more important as the pictures continue to improve.

Mr. Harold Kimpton, vaudeville pianist and singer of illustrated songs, now at the Lyceum Theater, Thief River Falls, Minn., takes issue with recent suggestions from Mr. Vail. His letter is interesting and is given here:

"In your issue of Feb. 24th I notice an article on 'Playing the Pictures' contributed by Mr. Vail. While very much enjoying Clarence Sinn's articles on the same subject that have frequently appeared in your columns, I certainly must ask your permission to let me register a protest in this case. In the first place, I fully recognize the splendid opportunities some photoplays give a pianist for introducing classical compositions; in fact, I use many of these works myself on pictures that demand 'music worth while,' but I honestly believe Mr. Vail's daily program would be every bit as monotonous as a repertoire consisting only of so-called popular music. If he really does feature such compositions as are listed, then I readily give him great credit for attempting such a Herculean task, at the same time censuring him for so wasting his genius in a picture theater.

"I believe the majority of pianists who read your magazine will agree with me that the only successful way of 'playing pictures' is to have a repertoire varied enough to include the best of the standard and popular compositions. Cater to your audience. Give them what they like. Just because a pianist has developed 'acute classical mania,' that is no sufficient reason why his audiences should have that kind of music inflicted on them all the time, and if Mr. Vail's admirers really 'get' his stuff, then I have also to pat them on the back for their evident culture in things musical.

"Another important thing: This program in question is almost entirely composed of the works of foreigners, with a few isolated exceptions. The latter-day American composers have contributed music that is well worth considering, no matter how highly cultured a pianist becomes. For instance, Chas. N. Daniels has given us several delightful little works under his nom de plume of 'Neil Moret' which are a great aid in 'playing the pictures,' and other brilliant and versatile American writers have dandy numbers which strike the public's fancy far better than some of that musty old stuff in question. In conclusion, I beg leave to append a varied program which I am at present using to the apparent satisfaction of my audiences and employers alike. With best regards,
"HAROLD KIMPTON."

DRAMATIC:

Dream of the Violets.....John T. Hall
SerenadeC. Roland Flick, Op. 2
HeartseaseNeil Moret
Evening Star (Arr. by Liszt)Wagner
Prelude in C Sharp Minor, Rachmaninoff, Op. 3, No. 2

RELIGIOUS:

Simple AveuThorne
LargoHandel

MILITARY:

Attaque les Ulans.....C. Bohm, Op. 213
From Battle to VictoryVon Elon
National EmblemBagley

INDIAN:

Indian SummerNeil Moret
Heap Big InjunSawyer
Cloud ChiefJ. Ernest Philie

COMEDY:

Slippery PlaceJ. Bodewalt Lampe
Staccato PolkaC. Bohm
Red DevilLucien Denni
Grace and Beauty RagJames Scott

WESTERN:

March from "Dream City"Victor Herbert
American Conquest(Ascher Edition)
Under the TentsChas N. Daniels
MarcelineTrinkhaus

SUGGESTIONS BY LYLE C. TRUE.

Being a subscriber to the Moving Picture World and an enthusiast on "Playing the Pictures," thinking it might be of interest to others who enthuse, too, I submit a musical programme of one of our shows to demonstrate what is being done in the "Wild and Woolly." The following releases were accompanied by this music with violin and piano:

"First Violin" (Vitagraph): Selection, "Mignon," Thomas; "Legende," Wieniawski; "Nocturne Op. 37, No. 1," Chopin. "Physician's Honor" (Lubin): "In the Shadows," Finck; "Flight of the Birds," Rice; "Cavatina," Raff; "Madrigale," Simonetti; "Day Dreams," Spring Maid. "Grip Snatcher" (Essanay): "Funeral March of a Marionette" (comic), Gounod; "Mysterious Rag," Snyder; "Please Go 'Way and Let Me Sleep"; "Punchinello," Herbert.

Sincerely,

LYLE C. TRUE,
Director (Pianist), Folk Theater,
San Francisco, Cal

MUSIC WITH THE PICTURES.

Owing to the numerous inquiries and discussions relative to "playing the pictures," and having played the pictures at intervals since 1899, I feel that I am somewhat competent to offer a few and I hope valuable suggestions on this subject, which I trust will be helpful to the picture fraternity in general.

Taking the pictures of to-day, at their present state of perfection, they should be treated the same as a real dramatic performance instead of a reflection upon the screen. This is a point that should never be overlooked, and the keynote to successful picture playing.

Play a curtain raiser, suitable to the title of the picture, then work into the action of the picture without a stop. Follow the action of the play and the principal actor and modulate your music to suit their action, gradually increasing or decreasing the volume, also the tempo to suit; and continue the music and, if possible, cause the music to cease as the picture ends. If the picture fades away, let the strains of the music also diminish with it, and when the last vision disappears, immediately stop. And if the picture ends with a grand climax, bring the music up with a grand finale.

In regard to the selection of music, select the pieces that are popular. Songs are better as a rule. They may be selected and used regardless of their age, just so they are familiar to your audience, and then try to blend them with the action of the picture, and that not only helps to explain the picture, but pleases the ear as well.

It is well to see the picture once through first and one will find it a great help if he will take a pencil and note down suitable pieces as the different scenes appear, and, if possible, memorize them, so as not to be handicapped by having to turn the music, and if one can only memorize two pieces a day, in a short time you will have at your fingers' end, so to speak, any number of pieces suitable to almost any scene. If memorizing is impossible then arrange your music as a vaudeville director would do, having them all in regular order, so as to follow as the scenes appear, but you will not give as smooth a performance as if you had them all memorized. But by constant practice and close application, there is no reason why anyone with any musical talent whatsoever cannot in a short while be able to skillfully "play with the pictures."
H. H. TUGGLE.

SUGGESTIONS FOR PIANISTS.

By C. K. Aiken.

There is no more recurring theme in pictures than domestic trouble. Time and again the central interest of a story lies in this alone. A pianist should always play to such situations. His music must, in drama of this kind, reflect the prevailing emotion strongly enough so that real life acting is suggested. "Meditation," from "Thais," by Massenet, is a number which can be played to good effect. "Contemplation," by Maurice Telma, is another.

Often domestic trouble becomes turbulent. In this case the music should almost sound the note of tragedy. Beethoven's "Sonata Pathetique" is the first piece that comes to my mind capable of giving this impression. The opening page will many times be quite enough for the purpose. Those who unhappily regard it as too difficult should play an adaptation. The simple chord progressions rendered with a rolling bass are better than nothing. The Biograph "Blot in the Scutcheon" had many scenes strong in tragical power. It is useless to try to accompany such a picture without music of depth and intensity.

Every pianist ought to be interested in playing for Edison's "Jack and the Beanstalk." The strides of the giant and the giantess may be caricatured by playing down in the bass something like the Raikaczy March; the distinction between Jack and the Gant may be suggested by playing the same thing higher up on the keyboard and faster. Mendelsohn's "Midsummer Night's Dream" (Smith's transcription) is excellent while the Giant sleeps. For the most part the music should be graceful and animated somewhat like Chaminade's "The Flatterer."

Western pictures, like Selig's "The Danites," are frequently difficult to play for. Very classical music is inappropriate, and so is the popular. On the whole, a middle course is advisable. In "The Danites," compositions by Edward Holst and Engleman, go well. The tavern scene at the opening of the second reel may be worked up with any old English jig. "The Song of the Soul," if played at the very last, sets off the whole picture nicely. Western pictures demand music of only a semi-classical nature. There must be plenty of life and vim, Spindler's "Charge of the Hussars," for example, when the action is slow and yet not sad, a musical comedy selection may be used.

Have you observed the fact that the Moving Picture World outclasses all other publications in the amount of real information published each week? One hundred pages is some picture paper.

DOLLY SPURR GETS NEW HOUSE.

Dolly Spurr, manager of the Royal Theater, of Marion, Ind., writes that she has leased the Grand Theater, a large vaudeville house in that city, and rechristened it the "Royal-Grand." The old Royal will be retained for a special Saturday show, but it was not large enough for the rapidly growing patronage, hence the purchase of the Grand.

The new house has been equipped with two picture machines and a room for ladies and children, where the mothers may leave their little ones in charge of a maid. The opening took place March 14th, when the following program was shown: "Shamus O'Brien" (Imp), "A Bad Investment" (American), "Songs of Childhood Days" (Rex), "Bedelia and the Suffragettes" (Reliance). A full orchestra was in attendance and souvenirs were distributed.

Dolly Spurr has also leased the Airdome for the summer, which will be transformed into a veritable summer palace. Soft drinks will be sold. Independent pictures will be shown in all the Spurr houses.

NEW PICTURE COMPANY.

The American Associated Amusement Company has been launched at Oklahoma City, Okla., with a capital stock of \$100,000. J. D. Robertson, Renfro Turner, A. K. Riley, John S. Watson, Warren Jennings and outside capitalists are behind the enterprise, according to the Daily Oklahoman of March 3d. It is the plan of the promoters to build a theater seating 1,500 to be devoted exclusively to the motion picture. From the report it would appear that the new company intends to make pictures, also.

POWERS PLAYERS HAVE TROUBLE ON MEXICAN BORDER.

Owing to an outbreak of the Mexican troubles near Las Cruces, New Mex., the Powers Motion Picture Company's organization was compelled to temporarily abandon its studio at that place and retire forty miles into the mountains.

The company came very near being embroiled in the battle that took place at Las Cruces and only escaped by an exceedingly narrow margin. Director O'Brien, however, with an eye to business managed to secure a good picture of the big fight, which the Powers people will shortly release in a split reel.

Besides Director O'Brien, the members of the company are Gladys Fields, Miss Dudley, Leo White, Mrs. Mackin, F. C. McMahon, E. Robles, A. Neilson and others.



Powers Stock Company at Las Cruces, N. Mex.

Music for the Picture

SUGGESTIONS FOR PIANISTS.

CONSICIENTIOUS and thorough planning of one's music is necessary to the best picture playing. An unplanned program may prove satisfactory, for in this work the same as in anything else there are those for whom the rules do not apply; but the average pianist can do no better than to plan his music. There are in every picture a few situations which stand out above all others in importance. These should be singled out for special treatment. The public, always ready to detect incongruities between music and picture, will forgive small errors of judgment if leading situations are played to skillfully.

To illustrate this point consider the Biograph subject, "A String of Pearls." The story begins happily with faint suggestions of romance, for which the music should be graceful and pretty on the order of Massenet's "Aragonaise" (Century edition). Then of a sudden there is a drop. The young man comes home ill, to all appearances the victim of tuberculosis. Despair is in every heart, the future looks forlorn indeed. This the music must reflect and at the same time transform and make sweet. Kate Vaunali's "Goodbye, Sweet Day" has all the qualities for this purpose. Then later when the gorgeous social function is on at the millionaire's home, some brilliant piece like Gottschalk's concert valse "Radiouse" is necessary. Soon the invalid returns well and happy while the millionaire's wife in striking contrast falls ill and dies. These two situations will bear the most varied treatment. Perhaps the best that can be done is to play the lively "Flower Song" from Faust for the one and "Ase's Death" (Grieg) for the other. Of course more music will be needed for the picture than just what is named here. The point the writer wishes to make, though, is that a great deal will have been done towards a musical interpretation if a few important situations such as these are properly handled.

How well people like the old tunes! This was forcibly illustrated in playing for Kalem's "A Spartan Mother." A song like "Old Folks at Home" with variations can still make a very good impression. In one part of the picture the Union army is seen driving the Confederates from the field. Carlos Tryor's paraphrase of the "Star Spangled Banner" will sound magnificently here; then without modulating into another key and with the same variations the pianist can play "Dixie" as the Confederates regain their ground under the lead of the panic-stricken youth. The piano should actually roar in these battle scenes.

Lubin's "A Mexican Courtship" requires quite a number of Mexican and Spanish pieces. There are several lively Spanish airs in the "Rose of Panama," a musical comedy that recently held the boards in New York. "Senora" waltzes by Nathan are old, but they have a good swing. Neither should we despise the "Toreador" song from "Carmen." It is good to close the picture with "Gypsy Love Song" from the "Fortune Teller." A most beautiful effect can be obtained by playing this song in the higher register of the piano entirely with arpeggios. C. K. AIKEN, 56 Toledo St., Adrian, Mich.

PLAYING FOR PICTURES.

The lively interest in the character of music to be used with pictures is surely a herald of progress. The writer has recently visited picture shows in four different states, and in many—yes, most places—found that the idea that it made much difference what was played did not seem to have entered the pianist's mind.

How often was the pleasure of seeing a stately military picture marred by the playing of a waltz or a ragtime; or the picture of some pathetic scene, by "Steamboat Bill," and other innumerable incongruities!

The music may—nay, should always—be in accord with the spirit of the picture. Some are doing this in a most commendable manner, and these are the ones in demand by all wideawake managers. True, the player who does this has a great and valuable work before him and will receive credit more and more as people awaken to the difference

between playing in harmony with the picture or in discord with it.

Let us not "censure him for so wasting his genius in a picture theater," but give him a cheer and let the world know that we consider the picture theater deserves the best that can be had.

EMMAH WILLIAMS.

MUSIC FOR "MADAME ROLAND."

By Maurice Komroff.

1. Introduction, "The Marseillaise" (very softly).
2. Simple and light, like "La Fille du Régiment," by D. Krug, Op. 114, No. 22; or "The Wild Rose," by Ed. Mac Dowell, till scene shifts to the hall of the legislature.
3. Something agitated, reaching a climax, like the second movement of Rachmaninoff's C Sharp Minor Prelude, or Lasson's Crescendo. Play this till Viard brings the charges against Roland and his wife.
4. Dramatic, softly till the arrest of Madame Roland, and louder as she defends herself. For this use the first and third parts of Rachmaninoff's C Sharp Minor Prelude, or Chopin's Polonaise, Op. 40, No. 1. Play very softly just before her acquittal is announced, but resume previous tempo as soon as she is free.
5. Sadly—as she is arrested again. Any slow waltz may be played. Lincke's "Unrequited Love," or Cohan's "Yankee Prince" waltz are both good. This may be played while she is taken to prison, and continued till after she waves her friends farewell.
6. Funeral march—as Madame Roland is driven through the streets and mounts the guillotine. Chopin's Funeral March, Op. 35, is perhaps the best for this.
7. "The Marseillaise"—as Madame Roland looks towards Liberty and cries, "Oh, Liberty! What crimes are committed in thy name!"

PLAYED PIANO FOR 64 CONTINUOUS HOURS.

Miss Nettie M. Hubbell, of Bridgeport, Conn., recently accomplished the unheard of feat of playing a piano continuously for 64 hours, breaking all known records in that line of endeavor and winning the championship of the world from J. M. Waterbury, who claimed that distinction. Miss Hubbell is the regular piano player for the Lenox Theater of Bridgeport, owned by R. F. Kinder. Waterbury plays for the pictures at the Lincoln Theater in the same town and claimed to be the best long-distance ivory tickler, with a record of thirty hours continuous performance. Mr. Kinder tried out his player on different occasions and found her good for thirty hours without an effort; then a contest was arranged between Miss Hubbell and Waterbury which commenced on Monday, March 11, at noon, and continued without a break until four o'clock Thursday morning when Mr. Kinder brought the test to a close. But Waterbury had quit the contest four hours before and cheerfully acknowledged Miss Hubbell the winner.

Commenting upon the contest, the Bridgeport papers declared that Miss Hubbell gave an intelligent and pleasing performance throughout the entire contest, while Waterbury frequently rested for a few moments at a time and during most of the time did little more than drum on his instrument. Miss Hubbell never left her seat during the entire performance and what nourishment she took was fed to her without interfering with her playing. Thousands of people passed in and out of the theater during the contest, which attracted great attention throughout the city and surrounding towns.

Miss Hubbell is an attractive young woman of splendid proportions and looks equal to the unusual task she accomplished. She is very enthusiastic over her achievement and is anxious to enter another contest of endurance if she can find anyone, man or woman, who will accept a challenge. She is confident that she can beat her best record of 64 hours easily.

Music for the Picture

BY CLARENCE E. SINN.

MGR. R. W. MIDGLEY, of the "Liberty Motion Picture Palace," Salt Lake City, has forwarded programs which are neat and tasteful and of interest to this department by reason of a musical program being included with that of the pictures. Licensed pictures are shown, the bill is changed twice a week, giving the musical director, Mr. Edgar Bayliss, ample time to select his music. On the back page of the program is a list of from twelve to fifteen standard musical numbers, numbered in order. In the programs sent, the musical numbers played with each picture are marked with a pen at the top of the synopsis of said picture. For example, Selig's "The Brotherhood of Man" is marked "10, 11 and 12." Turning to the music program we find the corresponding numbers to be "La Tambo" (Dillea), "Fabio Romani, Overture" (Isenman) and "Chanson san Pares" (Tschaiakowsky). These programs are of a high grade of music throughout, with just enough of the popular stuff interspersed to add variety. The natural inference is that Manager Midgley has a house so well lighted that his programs may be read during the performance.

From "The Marvel" theater, Frederick, Md., newspaper clippings are sent showing a similar plan of announcing the picture music, with the exception that these programs are printed in the daily paper. The musical director, Miss Maude Waters Dittmar, shows considerable circumspection in selecting appropriate numbers, which are published along with the synopsis. Independent pictures are shown. Among those submitted are: "I Wish I Had a Girl" (Imp), with popular song accompaniment, like "I Want a Girl," etc. "The Christian Martyr" (Gaumont) is accompanied by "Oratorio-Elijah" ("If With All Their Hearts," "Lord God of Abraham," "Baal, We Cry to Thee," "Be Not Afraid" and "O Rest in the Lord").

For those who do not work out their pictures in detail these programs will offer hints worth considering. As observed, they do not pretend to follow the pictures as to scene and situation, but only as to the general character of the photoplay taken as a whole. Indeed, although I like detail work applied to picture music, yet there are many pictures which do not readily adapt themselves to this treatment. Take the Gaumont "Christian Martyrs" for example; it will be found that a general atmosphere in keeping with the spirit of the picture is best sustained by such music as Miss Dittmar suggests. And this is true of many of the better class of pictures. High grade overtures, symphonies and other standard works will often sustain the dignity of a classical picture when attention to minor details might cheapen it.

Of the ordinary dramatic pictures which at present predominate the field, I must say that I prefer to "work them up" in detail when such a thing is possible. In quickly shifting scenes of short duration such as the Biograph Co. makes a specialty of it is often better to play to the predominating theme and ignore the other. This suggestion I offered more than a year ago, and have seen no reason to modify it as yet. However, as repeatedly pointed out, each picture carries its own little problems and must be humored accordingly.

Patriotic and war pictures generally are helped by attention to details as suggested by the different scenes. Also some classical pictures. It all depends on the picture. It is evident, however, that a straight "concert" program relieves the mind of the musician of much worry, for it is really no joke to follow a picture closely and intelligently with appropriate music. On the other hand, a good concert number is often a welcome addition to the performance and an added attraction to the house. I believe they should be interspersed with judgment, but not used exclusively.

The following suggestions are offered:

"How Washington Crossed the Delaware" (Edison).

1. Third movement in "Raymond Overture" or any semi-military music; continue till caption: "His Signal—The Hoot of an Owl."
2. Mysterious till kitchen scene.
3. Neutral (something of the intermezzo type) till change.

4. A few chords on the piano in imitation of her playing; then
5. Allegretto till change.
6. Something in the ballad style to conform with his singing and playing. Continue till he stops.
7. Agitato (soft) till change.
8. Agitato (a little heavier) till "Washington Crossing the Delaware."
9. Semi-mysterious (like the first movement in "Pique Dame" overture—through four scenes) till "The Small Body of Hessians."
10. Lively music (for banquet scene—short) till combat.
11. Hurry till end of combat.
12. March movement to finish.

(I have not included any American patriotic airs, as none we are familiar with had been written at the period in which this picture was laid, or were known under other titles. For example, "My Country 'Tis of Thee" was "God Save the King" at that time. However, those who are not over critical may introduce "Flag Music" after No. 9 and at finish of picture.)

"The Seventh Son" (Vitagraph).

1. Religioso till end of prayer; modulate into a few bars of soft, semi-plaintive till "A Plan to Frighten Their Brother."
2. Mysterious till "Fort Sumter Fired Upon."
3. "The Battle Cry of Freedom" (old song) or some march movement till "Four of the Widow's Sons Go to War."
4. "Tramp, Tramp, Tramp, the Boys are Marching" (old song) till "Making Bandages."
5. Pathetic till "Good-bye, Mother, Don't Worry."
6. Tolstol's "Good-bye" till "News of the Battle of Bull Run."
7. "The Battle Cry of Freedom" softly till telegram is shown.
8. Pathetic till "A Council of War."
9. "Red, White and Blue" (or any patriotic air) till "Two More Are Killed."
10. Hurry (heavy for battle) till "Panic Stricken, etc."
11. Agitato (softly but fast) till "The Sixth Son Dies."
12. Plaintive till "For Her Only Surviving Son."
13. Very pathetic till Lincoln takes tablet from her.
14. "My Country 'Tis of Thee" (softly in a pathetic manner), swell when picture of graves is shown, then subdue till final tableau. Then forte till close.

"The Illumination" (Vitagraph).

This is best accompanied by sacred music or at least music of a religious character throughout. Sullivan's "Love Not the World," Handel's "Largo," Mozart's "Priest's March," and the numbers suggested by Miss Dittmar in the letter quoted above are all appropriate. An organ, even though it be a common reed organ, will add to the effect. A great storm scene is shown beginning with the caption "And the Sun Was Darkened, etc." and ending with "And So They Went and Made the Sepulchre, etc." This may be accented by music of a turbulent nature with crescendo rolls on the bass drum or tympani, if you have them. The storm scene from "William Tell" will answer admirably. If you haven't got that or something as good, you may substitute a bass solo with tremolo accompaniment for the right hand, which permits you to make the crescendos easily. An ordinary melodramatic "hurry" would probably cheapen the quality of your work. If you have nothing else, however, try and pick out something that sounds as impressive as possible.

MUSIC FOR CINES SUBJECT, "JOSEPHINE."

By S. L. Rothapfel.

At the opening of picture play "Sunshine and Shadow" waltz, with spirit, until Josephine's husband and children are arrested; then break into "Marsellaise." Play pianissimo until mob breaks into room, then crescendo. Continue until mob leaves room; gradually diminish as Josephine has vision of her husband's death.

Crescendo again at the sub-title "After the Death of

Robespierre, Josephine and Her Two Children Are Liberated." Play with spirit until sub-title "Josephine Is Introduced to Bonaparte, Then a Common Artillery Officer."

Resume "Sunshine and Shadow" waltz, continue until sub-title "The Members of the French National Assembly Are Evicted by Bonaparte's Grenadiers," then run into "Marselaise." Play until sub-title "The Religious Marriage of Napoleon and Josephine on the Eve of the Coronation Day," then play "Pomp and Circumstance," march, Elgar, very slow tempo, first movement. By repeating this movement it will just about bring you to the ceremony. Swing into second movement, play with very slow tempo until sub-title "Napoleon Announces to the State Council His Decision to Divorce Josephine."

Resume "Sunshine and Shadow, waltz, pianissimo, until Napoleon hands Josephine letter.

As she reads mute all strings and play with great feeling, "Simple Aveu"; this is to be continued throughout the balance of the picture and can be used with crescendo where Napoleon shows the new-born baby to the populace, but must diminish again as Josephine reads the letter which advises her that a new heir is born.

This arrangement is made after a practical demonstration and will be found very efficient and simple, only four numbers being used in the entire picture; can be played effectively with piano, organ or orchestra of any number of pieces. The best effect will be obtained by a pipe organ, piano, two violins, cello, flute, clarinet, trombone, cornet and tympani. If lecturer is used mute all instruments.

SUGGESTIONS FOR "THE SEVENTH SON."

By Manuel Komroff.

- I. "Home Sweet Home" as they are all together.
- II. "The Battle Cry of Freedom" as the war breaks out.
- III. "Tramp! Tramp! Tramp! The Boys Are Marching" as the first two sons march away.
- IV. "Soldiers' Farewell" as the next two leave.
- V. Play No. III as the sixth son goes to the front.
- VI. "Just Before the Battle Mother" as the seventh son becomes a deserter and runs away.
- VII. Dramatic, as he is court-martialed.
- VIII. "America" for the scene in the White House.
- IX. "The Last Rose of Summer" as she talks to President Lincoln.
- X. "We're Tenting To-night" as she shows the President the photo of the graves of her other six sons.
- XI. "America" as he grants the pardon.

Always consider your audience; try and give them the kind of music they desire. The popular taste is not always classical, in fact seldom does it run above the semi-classical, which is that kind of classical music that has become popular. For instance, Mendelssohn's "Spring Song," or Rubinstein's "Melody in F" are both selections of classical music that have grown popular. I have found that audiences as a rule like this kind of music in preference to the new classical or ragtime music. Although you perhaps may prefer the pure classical—and have good reasons to back up your taste, yet you should consider the audience and try to give them what they want.

I have found that audiences do not care to have new music tried out on them while the pictures are in motion, but would rather have music that they are familiar with. If possible have the music of such a character as to tell the thought in the picture. For example, supposing we have a war picture and soldiers are marching across the screen, you may play Schubert's military march, which would carry out the idea in the picture, but I have found it ever so much more effective to play "Tramp! Tramp! Tramp! The Boys Are Marching," which also has the same idea, but is better known to the audience.

A bad habit that many pianists have is the playing of selection over and over again. Of course sometimes a tune will appeal to us and we will hum or whistle that tune over and over, sometimes for days, and we are often glad to get over it. Musicians should be careful not to catch this; at any rate do not play the same thing over and over, consider the audience.

VAIL EXPLAINS.

Editor, Moving Picture World:—

Dear Sir: My article, entitled "Playing the Pictures," which appeared not long ago, seems to have been sadly misunderstood by one of your correspondents, whose letter was printed in a later issue of the "World." The list of music which I enclosed was, I admit, largely classical, but it was not intended to be fully representative of the daily programmes which I prepare for the pictures. The exceptionally heavy pieces which it contains are for use in playing exceptionally heavy reels—it is easy enough to pick up light music for the "fillers." For every classical number that ap-

pears on my programmes there are two selections from musical comedies like The Red Mill, The Balkan Princess, The Enchantress, and dozens of others; three or four good waltzes, such as Gold and Silver; Spring, Beautiful Spring; Valse Septembre, etc., and frequently a couple of snappy and recently-published "rags." In such a varied programme every class of reel from "The Fall of Troy" to a "Foolshead" can be given the treatment it deserves.

Leaving my personal abilities out of the question, I wish to challenge most emphatically the absurd notion that any music ever written is too good or too "classical" for playing the better class of feature reels. Heavy music is ridiculous when played for a crockery-smashing farce, but popular, or even light classical music for "Hamlet" is as incongruous as an interpolated buck-and-wing dance by the venerable Polonius. The work involved in carefully adapting the best music (for the purpose), to subtle dramatic situations, in making it speak the language of the characters, in carefully preserving the mediaeval or antique spirit of the setting—all this calls for the very highest kind of musical culture. Not a week passes without bringing with it some picture which calls for music that is difficult to obtain and both physically and mentally exhausting to play. Were I possessed of double my present modest sum of technical equipment, I should still feel that I was not "wasting my genius" (!) in a moving-picture theatre.

GEORGE WEBBER VAIL,
Virginia Theatre, Washington, D. C.

LEWIS GIVES A FEW SUGGESTIONS.

To the Editor of The Moving Picture World.

Dear Sir: Being a constant reader of The Moving Picture World, which I, among thousands, call the height of perfection, I would like to say a few words in regard to music for the picture. It is my belief that the time is not far away, when every pianist will have to be able to properly accompany the picture as a vaudeville player does with every act. The pianist that has for his repertoire a few of the popular hits and a few sets of waltzes will soon find out that managers are waking up to the idea of playing the pictures properly.

I find my best help in The Moving Picture World, and find the musical suggestions fine. I also read the advance stories of the film and find it one of the best helps. I have also always sent for the Kalem special music and I recommend it very highly. Mr. Simons' ideas are much the same as mine and I think if anyone does not know how to play for the pictures it would pay them to get one of the special music sheets, and work up every picture from that.

Last Friday we had Vitagraph's "Illumination" and, in order to understand every part of it, we went to the exchange and brought the reel before 10 o'clock and had the operator run it through twice for us. The first time we watched it through very carefully and then arranged our musical program, which consisted of, for the opening, "The Lord Is My Shepherd," until the blind man is cured, then into Millard's "Ave Maria" until the sign called "Calvary," then into "Calvary" until the crucifixion, then into "Ashamed of Jesus." From here until the Resurrection we used "Weber's Mass in G." After the Resurrection we used "I Know That My Redeemer Liveth," then into "The Palms" until the end, letting the organ (which we used all the way through the reel) slowly die away. With the chimes that were used twice in the reel, it made a very good effect.

We received many favorable comments on our work. I can't understand how a manager would book such a picture if it had to be accompanied by the popular hits of the day.

The next best thing in the business in my estimation is the trap drummer and effect man. Our house claims the best in the city and I doubt if there are any better in the state. A drummer, like a pianist, can improve or mar the picture by poor judgment.

Wishing The Moving Picture World the same success it has always known, and that this will not take too much of your valuable time, I will close.

With best wishes to The World, P. E. LEWIS,
Paterson, N. J.

WORCESTER, MASS., CHURCH PUTS IN PICTURES.

Mr. Bernard M. Corbett, of the Edison Company, writes from Buffalo that he has equipped the lecture room of Grace M. E. Church, Worcester, Mass., with a Model "B" Edison machine which will be used there permanently. Mr. Corbett supervised the first exhibition, consisting of the following reels: "The Man Who Learned" (Edison); "Pathe Weekly;" "U. S. Army Aviators" (Lubin); "A Mid-Winter Night's Dream" (Lubin); "Eugene Wrayburn" (from "Our Mutual Friend"), by Charles Dickens (Edison).

Music for the Picture

BY CLARENCE E. SINN.

"THE SPANISH CAVALIER" (Edison).

An Edison Drama After the Well-Known Song, With Music.
By M. Komroff.

ONE thousand feet of film places us in the heart of the Spanish Inquisition, with all its tortures, thrills and romances. The acting and settings help to portray the spirit of the time when heresy was taken seriously.

Two lovers on a balcony, a Spanish garden and a promise end the introduction. A priest is next taken into confidence and secretly weds the lovers. The cavalier is called away to war and, there being no photographer in those days, the lady traces the shadow of his profile upon the wall; then they part. While the husband is away at war, one of the powerful leaders of the Inquisition woos the lady and is, of course, refused. This causes the fiery Spaniard to seek revenge. The portrait is discovered and the lady's maid arrested and tortured upon the rack till she is forced to accuse her mistress of heresy. The lady is again asked to marry the leader of the Inquisition and upon refusing is cast into a dungeon, charged with heresy. The good priest informs the cavalier of the episode and at night they visit the prison, kill the watchman and with his keys enter the dungeon. The priest bolts the door with his arm as others attempt to enter, and his arm does not leave the staples until a sword is run through a crack and pierces his body. The lovers in the meanwhile have fled, locking the doors behind them, and in a distant land they live safe from the fears of the Inquisition.

The picture was well acted, with just enough of the Spanish fire and passion to contrast it with other historic periods. We note with interest the ogee arches and Moorish architecture used in the balcony scene; the producer was right—Moorish workmen and architecture were used in Spain until the year 1491. The film as a whole is a fine bit of photography. It was released on April 19th and shown the same day in Proctor's 125th Street Theater, New York.

Music for "The Spanish Cavalier."

The story of this film is told in an old song of the same name. The song, however, is too short to entirely fill the picture, and, although it may be used at the start and finish, we need some descriptive and dramatic music for the scenes between.

1. "The Spanish Cavalier," during the balcony scene.
2. "Wedding March," Mendelssohn, as they visit the priest and are married.
3. "I Love Thee," Grieg, as the lady sketches the portrait of the cavalier, and as they part.
4. "Rhapsody No. 2," Liszt, the first movement, while the Inquisition leader makes love to the lady. And also during the fortune telling scene.
5. "Pilgrims' Chorus," Wagner, as the lady's maid is arrested and tortured.
6. "Chanson Triste," Tchaikowsky (Op. 40, No. 2), as the lady visits the priest and is arrested.
7. "Pilgrims' Chorus" as she is tried.
8. "Nachtstücke," Op. 23, R. Schumann, as she is placed in the prison.
9. "Traümerei," R. Schumann, as the cavalier sleeps under the tree.
10. "Polonaise," Chopin, Op. 40, No. 1, during the rescue of the lady.
11. "The Spanish Cavalier" as the lovers sing in a distant land.

PLAYING "A ROAD AGENT'S LOVE" (Essanay).

By M. Komroff.

A simple and effective way of playing "A Road Agent's Love" is to four themes or pieces, one dramatic, one descriptive, one sad, and a love song. They are then played as the thought of the picture indicates.

Dramatic—As the women try to lift the trunk, Marche Grottesque—Singing or Polonaise, by E. McDowell, are both good.

Love Song—As the young man lifts the trunk for them, Elgar's Love's Greeting Op. 12, or Rubinstein's Melody in F may be used for this.

Sad—At the home of John Mackley, who cannot meet the note, Greig's Asa's Tod or Moszkowski's Valse Melancolique, Op. 31, No. 3.

Descriptive—Something more spirited for a contrast and to be used for the horseback riding and capture of Bob Fargo, Delibe's Pizzicato (from Ballet "Sylvia") is light and lively. Play this when Fargo is hiding behind the rock and the stage nears the scene, but as soon as Lucy appears return to your previous Love Song.

Dramatic—As she returns home to learn that she must marry the money lender.

Sad—As she writes Fargo the letter—the same sad selection used before.

Love Song—As Fargo writes her in return and goes back to Rattlesnake Clave.

Descriptive—As they ride for the bandit.

Dramatic—As she pleads with the sheriff for Fargo.

Descriptive (lively)—As the mortgage is paid off with the "reward" money.

Love Song—As Lucy tells her mother that she will wait for her lover to return from prison.

PLAYING "TEACHING A LIAR A LESSON" (Essanay).

By M. Komroff.

The theme of this picture is so simple that it is useless for us to outline its music. It may be noted, however, that the action takes place in Russia; the wide-awake pianist will get the spirit by inserting Russian music. A short classified list of Russian music, popular in this country, is given below; one played from each class would just fill the picture.

Dramatic — P. Lasson — Crescendo. Rachmaninoff — Romanze, Op. 8, No. 2. P. Tchaikowsky—Chanson Triste, Op. 40, No. 2. Rachmaninoff—Prelude in C sharp Minor.

Love Songs—Tchaikowsky—Romance, Op. 5, or June, Op. 37, No. 6. Stojowski—Chant d'Amour, Op. 26, No. 3. Rubinstein—Melody in F. Iljinsky—Berceuse.

Descriptive — Karganoff — Sanott. Kowalski — Salut à Pesth. Arensky—Nocturne E Flat Minor. Liadow—Music Box, Op. 32.



Scene from "The Path Direct" (Republic).

Music for the Picture

BY CLARENCE E. SINN.

Detail Music for Pictures.

"Mr. Clarence E. Sinn, Moving Picture World; Dear Sir:—I must say I am somewhat in the position of Mr. Vail, who felt it necessary to explain in your last issue. I feel an explanation is necessary regarding the programs for the music to the pictures at the "Marvel." I am sure everyone will agree that detail work is necessary in picture playing; I admit it cannot be intelligently done without some detail work, but we are apt to grow monotonous to our hearers by too much of this and in spite of ourselves get into a rut. No one doubts the necessity of good, snappy ragtime for the comedies. Here, too, discretion must be used, for often a popular song even for comedy could suggest a very ridiculous idea. For a comic duel we could not think of playing "Put On Your Old Gray Bonnet." The study of suitable music for drama's taken as a whole is fascinating to say the least.

"Much detail work must be given to the "Ioi Bison" subjects and the climax of these beautiful plays is well worth studying. I will only mention two: "The Battle of the Red Men," and "The Deserters." I closed "The Battle of the Red Men" with "Torch Dance" from Henry the Eighth Dances, until Indian maid hurls the chief over the precipice, then the presto finale. During the contemplation of the quiver of arrows until the end, "Less Than the Dust" (Indian Love Lyric suite by Finden).

"For 'The Deserter': songs from 'Chocolate Soldier,' 'Forgive, Forgive,' 'Sympathy,' etc.; "My Hero" during viewing body of the Deserter; Chopin's Funeral March for the procession to the grave; after the firing of the volleys, "taps," of course; 'America' as the band and soldiers leave the grave, allowing music to diminish as they disappear in the distance.

"Taken as a whole, 'The Meister Singers' selection worked out fine for the 'Violin Maker of Nuremberg' (Solax), using the 'Prize Songs' for violin contest. One thing more—the rythmical work on 'Classical Dances of Countess de Swirsky' (Imp): No. 1, 'Anitra's Dance' (Greig); No. 2, 'Graceful Dancer' (Tracy), and No. 3, 'Spanish Dances' from La Traviata. Much credit is due our trap player, who assisted so ably in putting these dances over, especially the Gypsy dance. I am, yours sincerely,

M. W. DITTMAR, Frederick, Md."

Just the mere reading of the above is a treat to a picture-music fan. This correspondent evidently believes that the very best you have is none too good for the pictures—that is, for good pictures. The list of music is among the very best, and, moreover, fits the situations cited. The Henry the Eighth Dances contain other good numbers, which I am mentioning for the benefit of those who are not familiar with them. The "Shepherd's Dance" is a good characteristic. "Anitra's Dance" (Peer Gynt suite by Grieg) is also useful in many dramatic pictures. I used it to effect in "The Golden Supper" (Biograph) a year ago. The "Scarf Dance" is another number to have. In fact, the world is full of good music, but it is often hard to think of when you want it most. Such letters as quoted above ought to be of great value in a suggestive way as well for the hints offered toward the proper musical accompaniment of the pictures mentioned. I hope we have not heard the last of you, M. W. Dittmar. Come again.

A correspondent is asking for information regarding music for "Western" pictures. I presume she wants titles of the so-called "Western intermezzos." Here are two or three picked out at random: "Starlight Sioux" (Aubrey Stauffer), "Indian Summer" (Niel Moret), "Kick-a-poo" (Von Tilzer), "My Prairie Queen" (Von Tilzer), "Blue Feather," "Orinoco," "Lily of the Prairie," "Starland," etc. Don't overlook "Zephyr" from the suite of the four winds by Trinkhaus (published by Witmark). Some day I think I will make a long list of this kind of stuff and fill this page with it; there seems to be an unquenchable demand for it. Speaking of the four winds suite, this is a valuable addition to anybody's catalog. The "South Wind" number ("Sirocco") is Oriental in character, and the "East Wind" is a fine Chinese characteristic. All are good.

The Kalem Co. promises us an Egyptian picture with

music May 27th. As they have not disappointed us in the past we may safely expect a welcome addition to our list of Oriental music, for it is a safe bet that a great deal, if not all, of it can be used later for other pictures of like nature. I know of some who are still using numbers from "Colleen Bawn," "Arrah-na-pogue," "Spartan Mother," "Il Trovatore," and "Faust" whenever the opportunity offers. And why not? It pays to get this special music when issued by these enterprising producers, and it likewise pays to keep it. So you see you profit doubly. Talking about Oriental music—for we were talking about it a few lines ago—here is a list which is worth your while: "Star of India" (Bratton), "In the Soudan" (pub. by Witmark), "In a Pagoda" (Bratton), "Oriental Dance" (Victor Herbert), "Egyptian Love Dance" (Pryor), "Hiko-Hiko" (Luders), "Hindoo Priests' Incantation" (Bendix), and "Mystic Shrine." Puccini's "Madame Butterfly" offers some special stuff which, though not easy, will repay anyone who will take the trouble to study it.

SOME SUGGESTIONS.

Mr. King, director of the Orpheum Theater orchestra, has kindly furnished the following suggestions:

"Queen Elizabeth's Ring" (Cines).

1. Waltz lento through first scene (short).
2. Paderewski's Minuet (or Gavotte—long) till scene with Page and Maid; then:
3. Allegretto till Lord Leigh enters.
4. Short agitato till "The Page Reveals, etc."
5. Andantino from Raymond overture till "The Plot—The Arrest."
6. Agitato till "In the London Tower."
7. Mysterious until change of scene.
8. Neutral till "To the Block."
9. Long pathetic (Massinet's "Elegy," "Aria from Pagliacci," or any standard number of serious nature) till close.

"The Craven" (Vitagraph).

1. and 2. Light intermezzos of the popular "Western" character (like "Sunbird," "Starlight," etc.). Fill in with these till: "Give Me Fifty Dollars or I'll Kill You."
3. Short agitato mezzo-forte till change of scene.
4. Same music as 1 and 2 till letter is shown on screen.
5. Semi-mysterious (agitated nature) till "Black Pete."
6. Agitato for rifle duel ("shot" sound effects); play till she starts to enter the rushes.
7. Second movement in Suppe's "Morning, Noon and Night" overture (the andantino) till end.

"Paying the Price" (Lubin).

1. Intermezzo ("Western type") till Bert Adams seizes woman's arm.
2. Agitato till he rides away.
3. Similar to No. 1 (mysterious nature) till "Tell Ned Davis, etc."
5. Agitato till "The Theft of His Horse, etc."
7. Similar to No. 1 till Ned enters his home.
8. When Ned starts to leave, agitato till "Let Me Take Him."
9. Hurry for struggle and fire till "You've Lost Your Cabin, etc."
10. Lively till close.

"For the Papoose" (Pathe).

1. Os-ka-loo-sa-loo" (Indian song) till change of scene.
2. When he seizes girl, short agitato till "That Same Night."
3. Long, semi-mysterious agitato till Indian kills sleeping man.
4. Hurry till "Next Morning."
5. Indian music, sentimental order, till man throws cloth over Indian girl's head.
6. Agitato till "Be Not Afraid, My Sister."
7. Long, semi-mysterious till struggle.
8. Hurry till man is seen dead.
9. Sentimental Indian character (long) till end.

Music for the Picture

BY CLARENCE E. SINN.

THROUGH the courtesy of Mr. R. R. Nehls, manager of the American Film Co., I had the pleasure of viewing their beautiful picture, "The Myth of Jamasha Pass," which was scheduled for release May 9. This production is worthy of being classed as a feature and deserves careful consideration by those who take pride in the musical settings of their pictures. Mr. Jas. S. McQuade gave a comprehensive synopsis of the story in the Moving Picture World, April 27, so I shall mention only enough of the more prominent details necessary for an understanding of its musical program.

In the first place, the picture deals with a legend, and the accompanying music should be of a mystical character. At the opening we see an old prospector in camp preparing his evening meal over a fire. An allegretto of a neutral character would be best here; not too lively, as I believe it would clash with the ensuing scenes. This continues until both young men join him. When they are seated, the old man tells them the legend of the mythical maid, Trinkaus' "Boreas" (suite of the four winds) will answer nicely if attention is paid to expression. Continue until young men lie down to sleep. Then something more mysterious. C. V. Stanford's "Oedipus Rex" (prelude), if played *andante moderato* instead of *adagio*, will carry out the character of the next scenes. Continue until the Maid vanishes; now a good dramatic *mysterioso* from any of the libraries of dramatic music till title: "And There Comes a Time, Etc." Neutral (intermezzo) till the Maid appears, then "Boreas" till "And Dissension Arose, Etc." Short neutral until they meet. Mysterious similar to the last till both men and the Maid together, then *agitato*; swell for fight and continue until man is thrown down the hill; subdue till "Ever Through the Night." Light semi-mysterious for the pursuit. (The first part of Greig's "Humoresque" opus. 6, No. 4) till "And the Legend of Jamasha Pass, Etc."; then "Boreas" till close.

A number of programs from the Liberty Theater, Salt Lake City, have been received. Space forbids giving all of them here, but the following is a fair specimen of the rest. Opening, Selection from Rigoletto. No. 1, "A Day in Venice." No. 2, "Selection from Faust." No. 3, "Brass Band Ephraim Jones." No. 4, "Ragtime Violin." No. 5, "Adieu." No. 6, Selection, "Mefistofele." No. 7, "Anathema" (pipe organ). No. 8, "Oh, You Darling" (from Miss Dudelsack). No. 9, "By the Saskatchewan." No. 10, "After Sunset." No. 11, "Tales from Vienna Woods." No. 12, "The Singing Girl" (selection). These are printed on the back of the program (four pages, 6 by 3), the two inner pages giving a short synopsis and title of the picture; numbers written at the beginning of each indicates the musical numbers played for the five films, thus: "How Washington Crossed the Delaware," 1 and 2, patriotic airs to end. "Those Hicksville Boys," 3 and 4. "Nemesis," 5, 6 and 7. "Oh, Those Eyes," 8 and 9. "The Social Secretary," 10 and 11. "A Funeral That Flashed in the Pan," 12. Besides a pipe organ the Liberty Theater has an orchestra of 10 pieces under the direction of Prof. Edgar Bayliss.

The following suggestions are offered:

- "FOR THE PAPOOSE" (Pathe).
1. Indian music ("Os-ka-loo-sa-loo") till man seizes girl, then:
 2. Short *agitato* till "That Same Night."
 3. Mysterious till Indian kills sleeping man.
 4. Hurry till "Next Morning."
 5. Indian sentimental till man throws cloth over Indian girl's head.
 6. *Agitato* till "Be Not Afraid, My Sister."
 7. Mysterious *agitato* till struggle.
 8. Hurry till man is seen dead.
 9. Indian pathetic till end of picture.
- "PAYING THE PRICE" (Lubin).
1. "Western" intermezzo ("Wildflower," "My Prairie Queen" or something similar) till Bert Adams seizes woman in third scene.
 2. *Agitato* till he rides away.
 3. Same as No. 1 for three scenes.
 4. *Agitato*-mysterious till "Tell Ned Davis, Etc."
 5. *Agitato* till "The Theft of His Horse, Etc."

6. Same as No. 1 till Ned enters his home. When he starts to leave house.
7. Hurry for riders. Subdue for interior and swell for outdoor scenes till "Let Me Take Him, Etc."
8. Heavier hurry for fire and struggle, *p.* and *f.* according to action till "You've Lost Your Cabin, Etc."
9. Intermezzo till close.

"THE OLD KENT ROAD" (Vitagraph).

This picture was suggested by Chevalier's coster song, "Wot Cher" or "Knocked 'Em on the Old Kent Road," and I think it would not be inappropriate to use other well-known songs of this writer in addition to the titular one.

1. Chorus of "Knocked 'Em on the Old Kent Road" till title: "Sue's Steady"; then:
2. "Mrs. Henry Hawkins" (Chevalier's Song) till "Good News."
3. Lively till "Knocked 'Em on the Old Kent Road."
4. "Knocked 'Em on the Old Kent Road" (whole song) till "The New Home."
5. "Mrs. Henry Hawkins" till "The Secret Drawer."
6. Lively till "Back to the Old Kent Road."
7. Same as No. 4 till they shake hands.
8. Lively till Sue and young man exit.
9. "Mrs. Henry Hawkins" (refrain) till end of next scene.
10. Lively till Sue and young man come down centre.
11. Chorus of "Knocked 'Em on the Old Kent Road" till close.

(A cheap book containing Chevalier's songs can be ordered through any music dealer.)

The Selig Polyscope Co. have issued piano music for their great three-reel subject, "The Coming of Columbus." This music is adapted by Mr. S. L. Rothapfel and, though I have not yet seen it, the reputation of Mr. Rothapfel is sufficient guarantee of its worth. Get it by all means.

SUGGESTIONS FOR PIANISTS.

By C. K. Aiken.

There is no more interesting picture to play for than Pathe's Weekly. Every class of music is needed from the popular to the severely classical. A little something brilliant at the start serves to arouse the attention of the audience and then, when once under way, each event should be followed faithfully. There are, of course, many funerals, and for these I recommend Mendelssohn's Funeral March from the Songs Without Words; Beethoven's Funeral March from the Sonata in A Flat, and the familiar march by Chopin. Among the Songs Without Words there is also one in F (the exact name has escaped me) which, while it is not a funeral march, has a funeral tread and can be made probably as effective as any of the marches.

The Weekly calls for a complete knowledge of national airs. When the action is in a foreign country and no more appropriate music is at hand, then is the time to play a national air with variations and cadenzas *ad libitum*. However, each nation has composers whose music suggests the country almost as well as the patriotic airs. "Marche Slave" by Tschaiakowsky is thoroughly Russian, while Schubert's "Military March" would not be taken for anything but German.

Many of the events shown cannot be followed musically. At these times the music should be light and pleasing, but not heavy, rather on the intermezzo style. A beautiful piece of this kind is Victor Herbert's "Badinage." All of Herbert's music, by the way, is good; he is a very capable composer; he writes musical comedies with the same care others use with grand operas. The final scene on the Weekly needs music which makes your audience hum. With a good tune ringing in their ears they go away as pleased with the music as with the picture.

Some pianists are just awakening to the fact that their playing is on the whole too loud. People enjoy pianissimo effects about as well as crashing fortés. Expression is the thing! The eyes of the audience are on the picture, but their ears take in the music just the same. Any musician who imagines his good efforts will go unappreciated had better think again.

Music for the Picture

BY CLARENCE E. SINN.

MANAGER S. L. ROTHAPFEL, who helped to make both Milwaukee and Minneapolis famous, has taken over the Lyric Theater in Chicago and is now giving us "Pictures de Luxe" in his own inimitable style. He gives a two-hour show, consisting of seven reels of pictures, an orchestra of nine pieces, a mixed quartet and a lecturer. The performance begins at 2:30 and 8:30 P. M., with an overture by the orchestra—the same as at a theatrical performance.

The present week's bill is as follows: Overture "William Tell," orchestra (under direction of Mr. Fisher). The lights slowly diminish, the strains of Gounod's "Ave Maria" are heard and the first picture is thrown on the screen—"The Lord's Prayer—a Study in Color Photography." The "Ave Maria" is played through once; the soprano, Mrs. Erlinger, then takes it up and sings it through to the end, singing from behind the scenes. At the end of the vocal solo the violincello takes up the same melody and plays to end of picture. The effect was beautiful.

Next, "Trawler Fishing in Hurricane." Not a note of music in this entire picture, but well executed sound effects of wind and waves. It got a rousing hand. Mr. Hugh Anderson, basso of the quartet, then sang "Calf of Gold" from Faust, and handled the number well. The next number on the bill was the picture "Shriner's Pilgrimage at Los Angeles." Music for this was "Auld Lang Syne" through first scene, then marches of more or less Oriental character till finish of picture. ("Imam" being one of them.) Mr. Kimball, tenor, who has a very pleasing voice, was next with "Ah, So Fair" from Martha, and a catchy little encore number, the name of which I did not get. This was followed by Pathe's Weekly Review No. 24. This also opened with "Auld Lang Syne," which got a hand from the shriners in the audience. 2d scene, "A Hot Time in the Old Town Tonight." 3d, a soft waltz, which played till the scene of the "Mass in Front of the Brooklyn Navy Yard," then Handel's Largo (violin and organ) back to same waltz, which was used as a "fill-in," till title: "New York, N. Y.;" then Weldon's "Gate City" march till title: "Rehoboth, Pa.," back to same waltz till "Constantinople," then "Turkish Patrol" till end of scene. Waltz again till "Roosevelt" scene, then "He's a Jolly Good Fellow" till change. The next scene opened with "Tramp, Tramp, Tramp," which music ran clear through. This was punctuated by cannon shots—a salute of 21 guns, which was heard all through the picture; this is correct, as the guns could have been heard by the marchers even at the times the battleship is not seen, and besides the 21 guns is an essential part of the picture. Other sound effects were given worth noting: The clash of cymbals in one of the "Shriner" bands, and the whistle of the captain of the drill team for each change of figure in the exhibition drill. For finish of Pathe Review ("Paris Fashions") they played "Oh You Beautiful Doll."

Miss Miller, a contralto of pleasing personality and a voice of both depth and quality, followed with "Annie Laurie" assisted by the other members of the quartet. "Winter Logging in Maine" (picture), "The Sextet from Lucia" (quartet) and "Buster's Nightmare" completed the first part of the program. The "Buster" picture was worked up in the usual way. Neutral to open, lullaby (from Erminie), at bedroom scene, "Indian War Dance" (Belstedt's), all through Indian scenes. Back to neutral (a waltz), to close.

"The Tale of Two Cities" in three reels formed the second part of the show. This was opened by the lecturer, Mr. Reader, in a short introductory address, which led up to the story of the picture. Music: First two bars "Marseilles" for brass; drum solo, two bars. Brass repeats first phrase a 4th higher. Then the "Marseilles" for voices and orchestra, forte. Diminish toward end, lights go down and as picture begins the same music is continued pianissimo by violin and organ—just above a whisper, in fact, to make a background for the lecture. When the young heir is seen, music changes to light waltz, which continues till combat, then agitato till "To the Bastille." Theo. Bendix's "Longing" is then played till "Thinking Manette Dead," etc. Here Nevin's "Rosary" is played—a short introduction

pianissimo when the soprano (Mrs. Erlinger) joins in behind the scenes and this finishes the first reel. The music continues, however, the lights go up and then down again for the second reel, when the music changes to Massinet's "Meditation" from Thais for violin and organ. This is played softly till "In Paris when the "Marseilles" is again introduced by quartet (behind scenes) and orchestra; swell and diminish with action till prison scene; music dies out and blends into "Thais," which runs through next three scenes, then soft waltz till "The Case Darney," etc. Agitato music to action, waltz (same one) then "Thais" till end of reel. The "Marseilles" is again sung behind scenes, accompanied by orchestra, which fills the time between reels. At opening of third reel "Marseilles" is continued softly till "The First Red Stain," then mysterious (pizzicato) till stabs through curtains. This incident is accented by the wind instruments setting into form a heavy "swell" (not an ordinary (chord) diminishes and melts into the "Marseilles," which swells and diminishes according to action. Continues till "The Knock at the Door," then agitato till "To the Guillotine," "Marseilles" till "It is a Far Better Thing." Soprano behind scenes sings "Good-bye" to close.

Mr. Rothapfel is putting up a good picture show. His projection is excellent and all the musical accessories are subdominant to the picture. The audience was very appreciative and it is to be hoped that he meets with the patronage that his efforts deserve. The program is changed once a week—not every day.

* * *

A belated letter from Idaho says: "Have been reading letters from different pianists giving ideas and suggestions through your paper on playing the pictures. The following is our musical program for "Cinderella" (Selig):

"First reel: 'Beautiful Lady' (Van Alstyne) and 'Since I Fell in Love with You' (Von Tilzer).

"Second reel: 'Sunbeam Dance' (Jacobs) and 'Lady Bug's Review' (Niel Moret).

"Third reel: 'Heart Throbs' (Leo Feist) and 'Chrysanthemums' (Wm. Penn).

"For each reel we figure on playing two pieces of music, repeating each piece. (Not only for this, but for all pictures.) We have violin, piano and drums and all play just as soft as possible—loud enough to be heard all over the theater, but not loud enough to detract the attention from the picture. Our manager is a fine fellow and an up-to-date picture man; he gets all his reels two days ahead of time and runs them through for our benefit—also to see if they are O. K. In this way we can get up our musical program to fit the picture. We find with the general run of the public and also the proprietor a good smattering of popular and classical music with a novelty in each program goes fine. For our 'Current Events' we generally play an overture of popular hits. Our main object is to play soft, and for pathetic scenes the violinist mutes his instrument. I think soft playing and not a continuous changing from one piece to another takes better than a hum-drum (all same electric piano) by far. The 'Cinderella' pictures were certainly appreciated here by the public. S. R. O. each night. If the editor prints this I shall be tempted to write more later on. Hoping to see more 'dope' from pianists in the Moving Picture World. Yours, E. A. A.

* * *

The exhibition of "Pictures de Luxe" in the Fine Arts building on Michigan Avenue has seemingly gone away past the experimental stage and are interesting an increasing number of intelligent patrons who like the better class of pictures served up with high class music and realistic sound effects. This is a twenty-five cent show, running from noon till 10:30 P. M.

With Lyman Howe at the Palace Theater, the Paul Rainey "African Pictures" at the Colonial, the "Sara Bernhardt" and "Mme. Rajane" pictures at the LaSalle, "Dante's Inferno" at Riverview Park (accompanied by organ and vocal music and interpreted by a lecturer) together with the old reliable Orpheum Theater, Chicago may congratulate herself on her quota of high class moving picture shows.

The Orpheum Theater is installing a splendid pipe organ, which in conjunction with Mr. King's efficient orchestra will move this house one notch further in its record for high class picture music.

SOME OBSERVATIONS.

By Carl B. Lagerquist.

The Crescent Theater, of Adrian, Mich., has recently remodeled to the extent of several thousand dollars and is easily the leading five-cent house in southern Michigan. The seating capacity has been doubled and the mechanical equipment includes an excellent organ, piano and Victrola, besides two violins and traps.

The musical accompaniment at this house is eminently calculated to reach the average audience. While it cannot be gainsaid that what is known by professionals as program music of the classical sort is, par excellence, the desirable tone coloring for the various situations of the pictures, it must not be forgotten that the average theater-goer knows very little about the appropriateness of a given master's mood. The only chance he has of judging this is that the said composer has faithfully pictured the mood in tones, and if that be so it matters little who did it. When a pianist has sufficient originality to "hand out" the principal theme in a popular song hit at the right juncture, dressed up in dignified and chaste harmonies, he not only meets the behest of the purist, but elicits from the untutored listener an instant response which evidences itself in increased attendance.

It may be permitted to particularize. For instance, the Grieg lyrics, collected in a large volume, Peters edition, contains as many moods in exquisite setting as the most fastidious might desire. What a tearing at the heart-strings is produced by "Homesickness," well played, no matter whether the particular piece is recognized or not. The "March of the Dwarfs" for an elf scene is ideal. But in the case of a rural wedding, who but a knowing one would recognize the playing of "The Wedding Day at Troldhagen" as fitting. The point sought to be made is this: There is such a wealth of thematic material that nearly every one recognizes the moment it is hinted, that a clever player can create his own musical situations and make a running accompaniment to the pictures that will not suggest a musical program with moving picture illustrations.

If the true orator is unseen by the audience because of what he says, the talented player at the moving-picture house must be successful enough in keeping himself in abeyance to at once engage the ear in a suggestive way, without disturbing the function of the eye.

There is no doubt that the properly trained musician can find infinite material in any well-rounded repertoire to accompany any series of pictures, but he runs in danger of thinking the audience knows as much what he is doing as he does himself. If Chaminade's "Flatterer" is sufficiently suggestive to the average person of culture, without the aid of musical annotations, well and good. If not, the pianist may revel in it to the surfeiting of the crowd. Mendelssohn's "Songs without Words" were labeled by somebody else, and while it was intelligently done, the unhappy rendition of "Consolation" might mean grief to the other fellow, even though he knew the label it ought to have.

The day is approaching when America will listen to any musical mood without the need of explanations, but it is not yet. Meanwhile the popular hits must be "dished up" in proper style—which is as feasible as the masterly working over of folk-songs and folk-dances into classics across the water. And the one who can do that is delivering a musical message that is more intelligible than he who opines that "Menuet l'Antique" will be recognized by any one as a proper environment for powder and wig.

To be sure, the program music must be taught the public, and the picture can help teach it, but the doses must be homeopathic until that millennial day arrives when our people will give instant recognition to any piece of quality, such as is characteristic of some European cities to-day.

SUGGESTIONS FOR PIANISTS.

By C. K. Aiken.

The subject of improvising is one which concerns every motion picture pianist. A good deal of nonsense has been written about it, the few who were able to improvise insisting that this was all there was to picture playing and another set, equally wrong, who could see no good in it whatever. The other day I heard a program which, so far as my ear could detect, was nothing more than one long improvisation. The general effect was never convincing and seldom pleasing. There was no shading or coloring or working up to climaxes, but rather a dead level

of monotony. It was neither sad nor joyous. It represented no fancy or feeling. Just when a musical thought would appear to emerge, like a bubble it would vanish. There was no consistency or completeness; no going straight after an idea and staying with it till its musical expression was exhausted. I could not help but feel after this performance that a little improvising, like a little learning, was a dangerous thing and the less some folks made use of it the better.

To the majority improvising means just wandering over the keys. A trill, a run, a few chords and we have improvised. Not so. This is no more improvising than for a cat to walk up and down the keyboard. To improvise means to work out a definite theme at a certain rhythm in a certain key. Now, how many pianists can do that? There are very few. We picture pianists should realize our limitations and not try to do the things which are hard, even for conservatory professors.

There is unquestionably much improvising necessary in playing pictures (this I shall come to presently), but the point to bear in mind is that, in the absence of great natural talent in this direction, the very best thing to do is to select the most suitable pieces possible and play these well. Composers often write slowly and with deliberation. It is not just momentary impulse with them. It is good hard thinking and painstaking attention to details. When improvising only the skeleton of things can be given. All the delicate tracings of a composer's thought, all the filigree work which add so much to the pianistic effect, all this must not be sacrificed through a foolish desire to be original.

The utmost the average pianist can do is to learn the peculiar characteristics surrounding each key. Then when occasion demands he may employ the fundamental harmonies of the key most appropriate for the effect he desires in such combinations as to make a convincing impression. But what are these peculiar characteristics and what are the best ways of bringing them out to good advantage? Well, with the understanding that I do not consider my judgment final or even authoritative I will make a few observations:

Taking the minor keys first it is unquestionable that they are strongly Oriental. The keys G and D have an Indian color. In B flat we have a key capable of expressing tragedy or power. Instances such as Chopin's "Funeral March," Tchaikowsky's "Marche Slave," McDowell's sea piece "In the Depths" come to mind. F sharp is sad and pensive. C sharp is sombre and heavy, probably the least beautiful of all. A is rather lively and resembles the major more than any other minor key. G sharp has sentimental and religious qualities. F is mysterious. In the major all is not bright and lively as some suppose. G lends itself to lofty conceptions. D flat and A flat are peculiarly good keys for love songs. A is sparkling and so are E and B. F is serious. B flat is a little thin. This is perhaps the least useful of the major keys. E flat has brilliant qualities. It is very likely, however, that others will not agree with me in this classification of keys. Any person's judgment in such a matter may be peculiar.

The manner of improvising is a subject big enough for a book. A study of transcriptions should be helpful; that is, in showing the various ways of carrying along a melody. Then one can try to work out an original melody along the same lines. The trouble with most improvisations is that they do not get on. A start is made in a certain direction and then another start in another direction, without ever completing any one musical idea. Perhaps a little practice at the piano each day with one hand would bring results. Facility in modulation is essential. This must be learned at the piano and not from books. Chord progressions should be as familiar as A B C. These are just the technical aspects. There remains the power to lose one's self; soul power, so to speak, whereby the pianist plays by intuition without effort or hesitation, evolving his own musical conceptions as easily as if he were playing from the printed page.

VAN WERT, OHIO, MEN BUY PICTURES.

The town of Van Wert, Ohio, has gone into the moving picture business with a will. The Buffalo Bill and Pawnee Bill Film Company sold the rights for the state of Ohio to Mr. F. A. Thaler, a resident of Van Wert, and a day after he received his film, the Buffalo Bill and Pawnee Bill Film Company received three telegrams simultaneously from three different citizens of that community, offering various prices for various states for the same production, which resulted in the sale of the rights for the state of Indiana to Mr. Bert Montague, and the state of Michigan to Mr. A. J. Herriott, of the same city. Who knows, but some day, Van Wert, Ohio, will be known as the home of the moving picture magnates.

Music for the Picture

BY CLARENCE E. SINN.

THE Republican convention added several people to our transient population last week, and the picture theaters—at least those in the loop district—gathered in many dimes and nickels from the least insane of the milling mob.

I dropped into the Fine Arts Building over on Michigan Avenue one night and saw a mighty good show. The projection was good, so far as I am able to judge; at any rate, the picture was clear and steady. The program was made up of six reels of recent Licensed releases—a well-selected variety, by the way, and the music was of a high-class order. Mr. Lincoln J. Carter, the manager, is an old-time theatrical manager, author and producer, and a few years ago was considered a master in scenic realism. Remembering this realistic tendency, I rather expected to find it showing itself in elaborate sound effects. But not so. Mr. Carter is one of those who defines the motion picture as "silent drama," and he says it is "sheer nonsense to add some of the noises indicated by the picture and leave out the others which are just as plainly suggested." His audience apparently agrees with him, and that is the test, of course. It all depends on your audience. I believe if you are playing to an audience that doesn't care for sound effects (and many people do not), leave 'em out. If they like them, put 'em in. Mr. Carter does, however, like good music with his pictures and has secured the services of two excellent pianists, Mr. Paul Malcolm and Miss Laura Gansel.

The program is shown two days except the Sunday bill, which is run for that day only. June 19th and 20th was as follows: "The Nipper's Lullaby" (Vitagraph), "The Choir of Densmore" (Lubin), "Her Diary" (Vitagraph), "Broncho Billy's Gratitude" (Essanay), "A Man in the Making" (Edison), and "Target Practice of Atlantic Fleet" (Edison). This last was shown without musical accompaniment. I caught the music to but one picture, which Miss Gansel accompanied as follows:

"A MAN IN THE MAKING" (Edison).

1. Neutral (Allegretto) till after "A Raid" (when crowd rushes out of gambling room). Then:
2. Agitato (light) till after he jumps wall and girl faces him.
3. Sentimental till "Breaking Away."
4. Stein Song till "Her House."
5. Sentimental when he enters his own room. "Her Bright Smile Haunts Me Still" till "Dick Hears of the Y. M. C. A."
6. Sentimental till three men meet.
7. Neutral-long (allegretto or light waltz) till gymnasium scene.
8. March movement (timed with action) till change of scene.
9. Plaintive till "The Other Fellow Has Joined, Etc."
10. Allegro moderato till change of scene.
11. Neutral (waltz or allegretto) till close.

* * *

I passed part of a day in Milwaukee in my annual jaunt to surrounding towns, and spent a few profitable hours at some of the many excellent picture theaters. The Alhambra is the leading house there, and its excellent orchestra has been often mentioned in these pages. This is one of the attractions of the house. Another which does not come under the head of music impressed me very much, and that is the play-room for the little tots. It is spacious, contains swings, cradles, a sand pile, a toboggan and other things to amuse the kiddies while mamma is enjoying the pictures, and is in charge of a nurse.

The Princess Theater is another picture theater of the Saxe enterprises. They have an excellent orchestra under the direction of Mr. Louis De Santis, consisting (like the Alhambra) of violin, piano (and organ), flute, clarinet and drums. They follow the pictures with care and intelligence and their work is a feature of the program. They make it a point whenever possible to accompany one dramatic picture with the organ alone, which instrument is handled in a capable manner. Indeed, I found the music for the pictures

in Milwaukee to be of a high order throughout. "The American," a smaller house near the Princess, in which one would expect to find piano alone or piano and drums at most, has a violin as well. The music here was much better than the average and fitted the picture. The "Vaudette," the "Butterfly," and other houses I am told employ orchestras, but as my time was limited I did not see or hear them.

* * *

Suggestions are offered for music to Kalem's "An Arabian Tragedy":

1. Oriental ("Mystic Shrine" or "Imam") till caption, "The Deserted Wife."
2. "In a Lotus Field" (Bratton) till "One Year Later."
3. "Moorish Parade" till letter is shown; then—
4. Sentimental till "Ayab with a Number, Etc."
5. "Hindoo Priest's Incantation" (Bendix) till "Next Morning."
6. "In the Soudan" (first half only) till "Haunted by the Vision."
7. Second half of same number—short—till "Fatima Starts on Her Quest."
8. Pathetic till camels seen running.
9. Short agitato (semi-mysterious) till she dismounts.
10. Plaintive till close.

HORSLEY IN THE AIR?

"Up in the air." There's where the film situation has been for the past few weeks. David Horsley, maker of "The Worthwhile Film," has the faculty of anticipating events, and some time ago he went up in the air with the well-known aviator Glenn Martin. He enjoyed the sensation so much



David Horsley as Aviator.

that he continued taking aerial flights until now Mr. Horsley can manage any sort of bucking aeroplane. The above illustration shows Mr. Horsley in the airship "Nestoria," in which he soon hopes to make some transcontinental trips, journeying back and forth from the Nestor plant at Bayonne, N. J., to the Nestor Studios at Hollywood, Cal.

ROCHELLE, ILL., GETS \$8,000 PICTURE HOUSE.

A. Yeager, Mrs. A. Kenneth Godshall and Wesley Yeager are building an \$8,000 picture house on Washington Street, Rochelle, Ill., which will seat 400.

Music for the Picture

BY CLARENCE E. SINN.

THE Plaza, one of Chicago's numerous vaudeville theaters which is showing pictures for the summer season, has raised its scale of prices from five to ten cents—"Kidlets Five," the announcement reads. I stopped in this theater Sunday afternoon to see the Thanhouser two-reel picture of "Under Two Flags"—a good picture. The audience gave it a "reception"—that is, they applauded the title before the picture began.

The pianist who is familiar with the score of "Daughter of the Regiment" (though the opera has nothing to do with this picture) will find a number of little military movements which can be made useful here. A military atmosphere should predominate the music throughout the second reel and a part of the first.

First Reel.

1. Semi-military (the allegro of "Raymond" overture for example) till horse and rider are seen. Change to—
2. Allegretto ("In a Shady Nook," Feist) till subtitle, "Off for the Races." Then increase the tempo till race-track scene.
3. Galop. Begin this soft and moderate tempo, increase and swell for race. Bell when horses come under the wire. Play till: "Bertie Makes an Enemy, Etc." then gradually work up to—
4. Agitato (through two scenes).
5. Neutral (waltz or allegretto) till race scene.
6. Galop (long). Work this piano and forte according to action till "Bertie Refuses Financial Assistance, Etc."
7. Waltz lento (long) till "A Week Later."
8. Semi-mysterious, one scene, then gradually modulate to soft agitato till "The Train Is Wrecked."
9. Hurry till title "In Africa."
10. "Marseillaise" till "Some Months Later."
11. Waltz lento till close.

Second Reel.

1. Moderate march tempo. Well marked and keep time with her steps. Continue till change of scene.
2. Military march for riders ("Light Cavalry" for example) through two scenes; change to—
3. (Arabs riding) Short Oriental ("Imam" or "Mystic Shrine"), one scene, then—
4. "Marseillaise" (battle scene) till "After the Battle"; continue, but subdued, till "Cigarette Befriends an Arab Sheik."
5. Agitato till "The Colonel Entertains, Etc."
6. Semi-military (similar to opening of first reel) till "Recognized by His Brother, Etc."
7. Neutral (Intermezzo or light waltz) till "Bertie Is Arrested, Etc." (when officer comes down to them).
8. Agitato till "He Is Sentenced to Die."
9. Semi-mysterious (2nd movement in "Raymond" overture or "Lady Moon" song in "Bohemian Girl." First part of Suppe's "Pique Dame" overture is good). Continue till "That Night, Etc."
10. Sentimental ("Miami," by Neil Moret) till "A Sandstorm Sweeps, Etc."
11. Agitato soft (wind effect) till "At Dawn."
12. Arab music, similar to No. 3, this reel, till guards take Bertie from his cell.
13. Plaintive (minor key) till they offer to bind his eyes.
14. Dead march till shot.
15. Plaintive till flag is brought to her.
16. "Marseillaise," softly, and plaintive till end of reel.

"Heroes of the Blue and Gray" (Champion).

1. "Comrades" (old song) till seated at table.
2. Lively music till change.
3. Allegretto neutral ("In the Shadows") till title "This One Under Grant."
4. "Yankee Doodle" till "This One Under Lee."
5. "Bonnie Blue Flag" and "Dixie" till battle.
6. Hurry, long (sound effects of gun and cannon shots, bugle, breaking and falling timbers, etc.). Continue music till dead soldier is carried front of tent.
7. Plaintive till "Memorial Day."

8. Battle Hymn of the Republic," "Tramp, Tramp, Tramp"—play the entire number softly till they are gathered around grave.
9. Taps, at title, "On Gettysburg Field."
10. "The Vacant Chair" till "On Antietam."
11. "Carry Me Back to Old Virginia" till change of scene.
12. At title, "Let Bygones Be Bygones," play "The Knot of Blue and Gray" (old song) or sentimental music till end.

"Deerslayer's Retribution" (Pathe).

1. Indian music (there is a good number in Victor Herbert's "It Happened in Nordland"). Continue till arrow is shot.
2. Agitato till Indian is thrown.
3. "Western" intermezzo ("Starlight Sioux" or "Blue Feather" for example). Play till Indian village; then—
4. Indian music ("Sun Dance," Witmark) till fort scene.
5. March till they find dead soldier.
6. Plaintive till Indian village.
7. Indian music till change.
8. 6-8 movement from "Light Cavalry" overture till change (alternate these two numbers for changing scenes till three Indians crouch down in lower left corner).
9. Agitato—"Segue" till—
10. "Light Cavalry" (same as No. 8) till Indian tribe seen.
11. Indian music (alternate these two numbers as before to fit changing scenes till Indians at fort).
12. Intermezzo (similar to No. 3) till close.

"The Filibusters" (Kalem).

1. Any neutral—light waltz or intermezzo—till title, "Anita, the Spanish Girl."
2. Lively (march) till boat sails away.
3. Agitato, soft and crescendo till after raft scene.
4. Heavy mysterious till change of scene, then—
5. Agitato till "Anita's Suspicions Are Confirmed."
6. Mysterious (tremolo—long) till "Arms and Ammunition for the Insurrectos."
7. Agitato till "The Chase."
8. Hurry (long) till "Safely Returned."
9. Allegretto till close.

"In the Pupil of His Eye" (Vitagraph).

1. Neutral (some light music of the "Novelette" order) till "The Senator's Ward, Etc."
2. Waltz till "News of Senator W.'s Murder." Change to—
3. "Valse Lento" ("Charme d'Amour" will answer) till "The Investigation."
3. Semi-mysterious—long (2nd movement of "Raymond" overture for example) till "The Flashlight."
4. Mysterious (heavy) till "Success."
5. Similar to No. 3 till "The Third Degree."
6. Mysterious till "He Left Me Money."
7. Agitato till prison scene; finish with moderate-full chords.

"Lincoln's Gettysburg Address" (Vitagraph).

This remarkable picture will no doubt be interpreted in a number of ways according to the several viewpoints of the pianist. It seems to me that inasmuch as the character of Lincoln and his address are the central part of the picture it were better to ignore the change of scene immediately after the opening and play a patriotic air right through. When Cæsar's army is shown we are not really looking at it. Of course, this could hold through the entire picture, but the other numbers suggested are mostly patriotic or descriptive, and should not detract from the general atmosphere of the subject. However, I will leave that particular point to the pianist.

1. "America" ("My Country, 'Tis of Thee") till Liberty Bell is shown. Have big bell effect here.
2. Fife and drum tune for "The Spirit of '76" scene; then—
3. "America" again till "We Are Met on a Great Battlefield."

4. "Dixie" and segue to a hurry till "We Have Come to Dedicate, Etc."
5. "Yankee Doodle," change to hurry, p and f, till "It Is Altogether Fitting and Proper."
6. Battle Cry of Freedom" till change of scene.
7. Hurry till rebel camp, then "Bonnie Blue Flag" till Federal camp.
8. "Yankee Doodle" (watch for bugle call), then—
9. Very long hurry (can add to effect in these battle scenes by introducing "Dixie" and "Bonnie Blue Flag" for Confederate forces; "Yankee Doodle" and "Marching Through Georgia" when Federal forces are seen. Use these to work up climaxes). Continue till "It Is for Us, the Living."
10. Something like the Apotheoses at the end of "Faust," or "Pilgrims' Chorus" from Thanhouser—long scene (at cue, "It Is Rather for Us To Be")—manacles are severed by flaming sword. Hold a chain up, strike it sharply with hammer, then drop chain to floor. "That We Highly Resolve."
11. "America," softly, till flag appears, then—
12. "Star Spangled Banner" till close.

I wish to acknowledge my indebtedness to Mr. King's Orpheum Theater orchestra for sound effects and a large part of the musical suggestions.



JOHN BUNNY IN MERRIE ENGLAND.

Mr. Bunny has fulfilled all predictions concerning his advent in England. He is a furor. Whenever he appears upon the street in London he has to "keep moving." If he stops for any length of time he is in danger of arrest for blockading the sidewalk. He is so well-known by sight, through his appearances in the Vitagraph pictures, that everywhere he goes he is recognized and hailed with glee by the general run of mankind. The same is true of him in New York. He cannot stop and talk to a friend on Broadway for more than a minute with any degree of privacy. Everybody wants to get a look at the man who has handed them so many good laughs.

The English press has taken him up and makes much of him. It can be safely said that since he left the legitimate for moving pictures the fame and popularity of John Bunny has increased a thousand fold. Millions know him now

where only thousands knew him before. We are reproducing herewith a cartoon of Mr. Bunny as Mr. Pickwick, taken from the Bioscope, an English motion picture trade journal. We also publish a portrait of Mr. Lawrence Trimble, who accompanied Mr. Bunny to England. Mr. Trimble is directing the production of an elaborate series of pictures based upon the "Pickwick Papers" of Charles Dickens, with Bunny in the title role. The casting of this rotund comedian



Lawrence Trimble.

for Pickwick is regarded as an inspiration. For the character he is ideally fitted; by nature, by inclination, by experience and by education. "Pickwick Papers," sponsored by the Vitagraph Company, acted by Mr. Bunny and directed by Mr. Trimble, should easily be the greatest comedy feature ever produced. At this writing the pictures are nearly completed.

DEVELOPING WARNER'S FEATURES SYSTEM.

Few feature film concerns have made the strides in point of development and extension of service recorded by the Warner's features. On a recent western trip Mr. A. Warner, the proprietor, succeeded in establishing many branches in large commercial centers for the more expeditious distribution of his pictures. He has since concluded a deal by which the branches at Cleveland, Pittsburgh and Philadelphia will be operated exclusively by H. M. Warner. These branches will be advertised extensively in connection with the campaign of the Warner's features, but will have no further business connection with Mr. A. Warner.

Mr. Ben Abrams, well known to the moving picture trade, is in charge of the Philadelphia office, located in the Heed Building, Filbert Street. Mr. Stern is in charge of the office at Indianapolis.

Messrs. H. M. and S. L. Warner are in Omaha for the purpose of establishing a branch of Warner's features in that city, where they report prospects very bright.

REYNOLDS-HOFFMAN.

Mr. Luther J. Reynolds, of the staff of the Moving Picture World, and Miss Margaret Hoffman were married at the home of the bride on Wednesday evening, July 10. Immediately after the wedding ceremony, Mr. and Mrs. Reynolds left for Syracuse, Buffalo, Niagara Falls and the Great Lakes, which will constitute their honeymoon trip.

Music for the Picture

BY CLARENCE E. SINN.

FROM Barry, Ill., comes this communication: "I am deeply interested in your 'Music for the Picture' department, not simply because I am playing pictures, but that I have made it a subject of much thought and study. I first wish to say that I use no music whatever; I memorize everything, and that I always have innumerable appropriate pieces to use at an instant's notice. Correct interpretation, in my opinion, is an art—one that comes naturally, and is seldom acquired. [Don't you think you're a bit paradoxical there? C. E. S.] In changing music to fit the different scenes I blend one movement into another, letting the music rise and fall with the various emotions displayed on the screen. I find that an abrupt pause is often very effective. For instance, when the villain is suddenly confronted by the person he thought dead, or when a sudden blow is struck. This usually takes you into a 'hurry' and makes a distinct impression on the audience. The end of a picture should especially be played appropriately. If a drama, and all ends happily with the girl walking into her sweetheart's or husband's arms, change to a pretty brilliant waltz movement; if a Western or melodrama ends the show, make a direct change into a lively chaser when the 'high sign' appears on the screen. I could write for hours on this subject and still find myself in the woods, so will let this suffice as my introduction to your most popular department. H. H. L."

Come again; always glad to hear from those who are giving serious thought to this subject.

From Brooklyn, N. Y.—"I venture a suggestion for picture players in the following: I always find it helpful to have a couple of operatic selections (grand and comic) at hand, for ballads, rags, numbers in various tempos, etc., are contained in them. Selections are not appropriate for pictures if played straight through. I only use them in part as guide and help when improvising. I have no sympathy with pianists who distort good music to 'fit the picture,' thereby literally prostituting good music. If a high class drama doesn't warrant playing an overture or concert number completely, owing to quick successive changes, I say don't use it.

"G. R. M."

From New Orleans, La.—"Being a constant reader of the Moving Picture World, it is with pleasure that I read your most able suggestions under the heading 'Music for the Picture.' I am musical director at the Lafayette Theater here, the finest motion picture house in the South. It has a seating capacity of 1,600—three floors. We are showing four reels (Licensed), and song; change three times a week and doing S. R. O. business nightly. We have recently installed a large Kimball pipe organ which I find an indispensable asset which every first class picture house should have. I am featuring four reels. Not having the opportunity of seeing the pictures before selecting my music, I get almost an exact idea from the 'stories of the pictures' published in the Moving Picture World. I find it very interesting in selecting music to suit the pictures; having a large and varied repertoire I experience very little difficulty in doing so. On the 4th of July I had the pleasure of playing Selig's 'Last Dance,' which is indeed a fine picture well carried out. Our manager, Mr. Abe Seligman, is a real live picture man. He takes a special interest in working the effects for the pictures, having three men behind the screen for that purpose. I enclose a synopsis of music which I played for four reels. Those having to play these pictures later will find this program very suitable. Should you find space in an early edition to insert this, so that you may know what we are doing 'way down yonder in Dixie,' it will be very much appreciated. With best wishes for the prosperity of the Moving Picture World and 'Playing the Picture' department, I am, yours respectfully, H. R. Seeman."

Mr. Seeman's excellent program is here appended:

"Last Dance" (Selig).

Spanish Dance (Moskowski, op. 12) until cue for dance; then "Anitra's Dance" (Greig) until she falls. Then Serenade (by G. Pierre) till title "Down Where Fragrant Blossoms Grow," then Gypsy Love Valse (Franz Lehár) until title "See My Dance Is Not Wicked," then Aragonaise (from ballet "Le Cid") until she falls; then introduction of Gypsy Love Valse with much feeling.

"The Close of the American Revolution" (Edison).

Dashing Cavaliers March (Paull) until title "Jouett Starts To Warn, etc.," then Paul Revere's Ride (Paull) until title "A Detachment Sent To Capture, etc.," then Charge of the Uhlans (by C. Bohm) till title "Four Months Later, etc.," then American Patrol (Meachem) till title "General George Washington and His Staff," then Star Spangled Banner till close.

"Pseudo Sultan" (Vitagraph).

When Highland Mary Did the Highland Fling (Von Tilzer) until title "The Sultan Dies," then Egyptia (Abe Olman) tempo funeral march for death scene and funeral of Sultan, then bright until title "You Will Sleep, etc.," then My Bombay Maid (Von Tilzer) till Bunny enters room and Sultan wakes. Chorus of Beautiful Doll twice till "Come, it is Time the Sultan Wakes," then play Turkish Trophies Rag till "According to the Law, etc.," then Turkish Towel Rag (Allen) till finish.

"A Child's Prayer" (Lubin).

Angel's Serenade (Bragg) till title "One Month Later," then Avalon (Moret) once through, then Starlight intermezzo until title "Bed Time," then subdue till next scene; then Margarita intermezzo (Mills) short prayer music while child is seen praying, then intermezzo until tent scene, then prayer music, alternating with intermezzo till finish.

The department appreciates Mr. Seeman's valuable offering and hopes he will come again with some more good things in the very near future.

Music for a Feature.

Suggestions for music to "The Merchant of Venice" (Thanouser):

1. Allegretto ("Pirouette" by Finck will answer) till "Antonio Incurs the Anger, etc."
2. A few bars of dramatic blending into soft agitato till change of scene; then:
3. Light waltz till "Portia's Messenger Journeys to Venice."
4. Barcarola (Venetian boat song) till change.
5. Gavotte till letter is shown.
6. Dramatic (semi-agitato) blending into allegretto till "Antonio Seeks a Loan."
7. Agitato pp till "Shylock's Daughter Jessica."
8. Intermezzo (style of "A Fabian Romance") till Shylock enters house.
9. Semi-mysterious till "During the Carnival."
10. Bright waltz for carnival scene, subdue at change (may continue softly or change to some novelette) till after gondola scene.
11. Agitato till "Bassanio Goes a-Wooing."
12. "Carved Upon My Inmost Heart" (from Rigoletto) till "A Foreign Prince Hopes to Win."
13. Light waltz till "Bassanio is Put to the Test."
14. Same as No. 12 till close.

SECOND REEL.

1. Serious (something like introduction of Florestan's Aria in 2d act of "Fidelio" by Beethoven) till Shylock takes casket from chest, then:
2. Mysterious (rather heavy) till change of scene.
3. Mysterious (more dramatic in character) two scenes.
4. Sentimental (Under the Harvest Moon, Witmark) till "Antonio's Messenger Finds."
5. Same as No. 12 in first reel till Bassanio reads letter.
6. Miama (by Niel Moret) till "Portia Seeks Advice."
7. Allegretto till lawyer reads letter.
8. Same as No. 4, second reel, till "Summoned to Court."
9. Semi-mysterious till gondola scene.
10. Light waltz or allegretto till "The Duke of Venice Presides."
11. Trumpet calls, then broad classic march (Aida or Reine de Saba till Duke is seated).
12. Mendelssohn's Scherzo (Opus 16, No. 2) till Portia appears (disguised) before Duke.
13. Subdue till "Be Merefiful," then agitato till embrace.
14. Same as No. 12, first reel, bright and forte till close.

Music for the Picture

BY CLARENCE E. SINN

OUR old friend, Will H. Bryant, writes: "I have moved from Indianapolis to this city (Terre Haute, Ind.), and have been managing the house and leading the orchestra since June 3. Am enclosing my program for the Sara Bernhardt film "Camille." The manager of these pictures was good enough to ask for a list, saying it fit the picture better than any yet found. Hope it may be of use.

"Camille."

1. Waltz lento until Camille and Armand alone, then:
2. "The Flatterer" (Chaminade) twice through.
3. "Scarf Dance."
4. "Serenade" (Puerner) or "Spring Song" (Mendelssohn).

SECOND ACT.

5. "Confidence" (Mendelssohn). Twice.
6. "Berceuse" (Godard) or Waltz lento until title: "CAMILLE'S HOME IN THE COUNTRY."
7. "Evening Star" (Tannhauser), until Armand's father leaves Camille.
8. "Calm as the Night" (Bohm), until next title.
9. "Song Without Words" (Tschaikowsky). To end of act. Tempo according to action.
10. "La Boheme Fantasie" (Puccini), until Camille out of bed.
11. "Barcarolle" (Tales of Hoffman), until Camille's arm drops to her side.
12. "Asa's Death" (Peer Gynt Suite—Grieg), until end.

This program looks good to me. Hope you will find time among your two-fold duties to call again.

Through the courtesy of the George Kleine Company, who extended all possible assistance in viewing the film, the following suggestions are offered for

"Rameses, King of Egypt" (Cines).

1. "Festmarsch" from Tannhauser. (Begin when three leading characters are introduced and continue through first two scenes of picture.)
2. "Pastoral" (or first movement in Peer Gynt Suite, by Grieg), until title "Disguised as a Peasant."
3. First movement of Bendix' "Hindoo Priest's Incantation." Play through two scenes, then:
4. "Egyptian Love Dance" (Pryor), moderate tempo until title:

"RAMESES TRIES TO AMUSE THE UNHAPPY MAIDEN."

5. "Zallah" (Egyptian Dance by Lorraine), until dancer stops.
6. "Egyptian Love Dance" again until: "EPHRIAM SWEARS VENGEANCE," ETC.
7. Intermezzo "Salome" (by Wm. Lorraine), through two scenes.
8. Agitato pp. until prison scene.
9. Plaintive minor until end of reel.

N. B.—Suppe's overture "Light Cavalry" can furnish the last two numbers; take the 2d movement (agitato) for No. 8, and the 4th (adagio) for No. 9.

Second Reel.

1. Meditation "Thais" (Massinet), until: "RAMESES ORDERS THE RELEASE OF THE SHEPHERD."
2. Minor plaintive until: "Marriage of Ephriam and Selime."
3. March from "Aida" until: "The Wedding Gift of Rameses."
4. Mysterious (watch for gong), until change of scene.
5. March from "Aida" until change of scene.
6. Intermezzo "Salome" (Lorraine), until letter shown.
7. Massinet's "Elegy"—swell at finish.

"The Detective's Conscience" (Lubin).

1. Intermezzo through two scenes.
2. Agitato p and f (shots) until disguised convict in house.
3. "Love in Idleness" (Carl Fischer), until title: "BUD WELCOMES HIS NEW BROTHER-IN-LAW."
4. Intermezzo until title "The Next Day."

5. Agitato until after the arrest.
6. Waltz lento until title "Campbell Has Been Promoted."
7. "Autumn" (by Losey), until title: "Free."
8. Plaintive until Bud arrives at house.
9. Agitato until she comes on with the baby.
10. Waltz lento until close, increasing tempo slightly at end of picture.

"The Arrow Maker's Daughter" (Pathe).

1. "Indian Summer" (by Moret), through first two scenes.
2. "Fawn Eyes" (or any "Indian" intermezzo), until donkey is led off, then:
3. "Sun Dance" (Witmark), until title: "PAUL STARTS ACROSS THE DESERT."
4. "Indian Summer" until title: "MOOSE HEAD FINDS AND FOLLOWS THE TRAIL."
5. Mysterious until Paul falls in desert (2d time), then:
6. Plaintive until end.

A correspondent writes from a neighboring city: "The other night I dropped into what is supposed to be our leading picture house, where the big pipe organ holds sway, while a Bison film was being run, and during an exciting hold-up scene the organ pealed a sad and solemn measure entirely out of keeping with the action."

The performer on the organ mentioned probably thinks the instrument is only suited for church music. Let him alone—he'll get over it in time, maybe. It is the general custom so far as I have observed to choose one picture in the bill for an "organ picture"—usually one of a sympathetic character, and accompany the others by the piano or orchestra as the case may be. However, I have heard a skillful instrumentalist play to a comedy picture and "rag it" all the way through. It is not necessary to confine oneself to dirges and anthems simply because you are playing on a pipe organ. The instrument is capable of every mood of musical expression under the hands of one who knows how to bring them out.

Mr. B. M. Billinger, pianist of the Virginian Theater, Petersburg, Va., writes: "In the M. P. World I read with pleasure and benefit to myself the criticism of picture music by the Los Angeles Municipal News of July 24. It is a far cry from Los Angeles to Petersburg, Va. The audiences in this city are critical in regard to their music, and, as the 'Virginian' M. P. Theater is patronized by the most refined element, care is taken to select feature films at times and to exhibit them in connection with appropriate music. Recently this theater exhibited 'The Holy City' (Eclair) and gave a classy musical setting to the reels, which attracted many who do not often visit picture houses and served to stimulate interest in the theater. An exceptionally fine soprano sang the 'Holy City' with organ and violin accompaniment and between the two reels sang 'The Songs the Church Choir Sang,' which made a favorable impression. Organ and violin accompanied the picture all through, varying the program at each show. Among the numbers offered were a Wagnerian number, the 'Traumerei,' Intermezzo from 'Cavalleria Rusticana,' 'Calvary,' 'Eternity,' and others appropriate in theme. The enthusiasm aroused was in a great measure due to the music. As the Los Angeles critic states, good music cannot keep patrons away from the motion pictures, and it does attract a percentage of patrons who appreciate it. I have heard intelligent people declare that they are never conscious of music while watching a motion picture. It appears incredible to me, since I have experimented on my audiences for five years and find that the ear leads the eye before the screen. In military or Indian or dramatic pictures I can get a hand if I follow the picture correctly and if I play the identical picture the next hour and offer only catchy music, not attempting to interpret the scenes, the picture is received in silence. People will respond to real music anywhere and are asking more of M. P. pianists each year. With orchestra there is no difficulty in handling music, but with piano working singly there is much thought and skill required and also much responsibility in regard to the popularity of the house."

Music for the Picture

BY CLARENCE E SINN

"S. V." writes from a town in Minnesota:—"I am very much interested in the 'music for the picture' column and read it each week. I am present pianist at the C— theater this city, and use both piano and organ, finding that for dramatic photoplays the latter holds the attention of the audience better than piano music. As I am also manager of the house I hear the comments on same. For years I travelled in vaudeville and of course had to work in picture theaters as well as high-class vaudeville houses. In a large majority of the picture houses in the North, South, East and West, the pianists were very inferior. Since reading your column I am sometimes amused to think of these pianists (?) playing selections from grand opera and the old masters for moving pictures when they were compelled to remain at the theater six hours on rehearsal days to learn to play a topical song in two-four time. I agree with brother H. H. L. of Barry, Ill., that picture players are born, not made, and I will wager that I can get more music out of a piano or organ by improvising and crescendoing from one tempo to another as the scene progresses, than all the concert pianists in the country. I believe I would make a pretty botch of it if I had to turn the pages of certain selections as the scene progresses; the scene would probably change before I had played half a dozen bars. The real player for pictures is the one who has the gift of improvising—or in the slang term, "faking." People do not go to the picture show to hear a concert, but to see pictures. I find that music must not be too conspicuous, but should be correctly played. The patron may not be able to tell you what you played if he is interested in the picture, but should you stop for a moment he wonders at once 'what is the matter with the music.' I find so many pianists who cannot 'fake' but will attempt to play some of the selections referred to, and while stealing a glance at the screen will let out 'blue notes' that jar the patron's mind. I get my story from the Moving Picture World. The music doesn't cause me a thought until I am seated at the piano. I lecture every film—do not merely repeat the titles as so many do, but lecture the pictures so that they are the talk of the town, and I follow every scene with music to suit, yet I don't suppose with these qualities in my favor I could command any more salary than the musician who merrily plays rag-time while the heroine is trying to die. I learned my lesson of playing pictures from playing incidental music with cheap dramatic companies and speak from an experience of 23 years in the business. A parting piece of advice to picture players; study thorough bass and harmony and you won't have to worry about what to play for the pictures tonight."

Our correspondent, with his 23 years of dramatic experience, together with his talent for improvising and abilities as a lecturer, all of which he is enabled (or compelled) to practice by virtue of his position as manager, is better equipped than most of us for accompanying the pictures. I too favor the free use of dramatic music in dramatic pictures (in fact I cannot imagine anything else in such pictures), but our department is wide open for any earnest pilgrim on this new road to share his ideas regarding picture playing. As to the vaudeville theaters mentioned, I know nothing, but I am informed that the picture theaters in the North, South, East and West are constantly working toward a high standard in their picture music. Many excellent pianists are giving their attention to this line of work, and these are finding good dramatic material in the works of famous composers. Though I do not claim to belong to this class, yet I have several times suggested themes from the "old masters" because I could not find anything else so appropriate for the scene in question. Of course one must be sufficiently familiar with the numbers to be able to watch the picture more than the music. Another thing: when suggesting music for the picture it is necessary to give a name to each musical number suggested, and "up to yet" no better plan has been offered than that of giving the titles of standard publications (popular and otherwise). In my own case this is done merely for illustrative purposes, the idea being that the pianist is well enough acquainted with ordinary piano music to know the nature of the music suggested. If he hasn't got these particular pieces in his library

he can substitute others of the same character—and they may be improvised or not—just as he sees fit. The best we can do is to give the nature of the predominant scenes. I am not criticizing the brother's letter at all; I agree with most of it except the tag and would like to ask "S. V." if a picture player who was not born but is only in the process of making could really be relieved of all his worries by a study of thorough bass and harmony.

Name and address is withheld from the following: "Would it be right for me to quit playing the pictures on account of several patrons who object to coming to the theater on that account? They like the pictures but do not like the idea of having them played to; they prefer popular music straight through each film. I have been playing here a year and a half and this is the first complaint I have heard. We do a good business here, but my manager thinks on account of the kick he heard that I ought to play straight music right through each picture. There is a house across the street where the girl dopes out anything for her pictures, yet these parties tell my manager her music is great."

The writer wants to know what he should do under the circumstances. What can he do? If he hasn't convinced the patrons in a year and a half that "Oceana Roll" doesn't apply when the heroine is trying to die, what can an outsider say? Of course complaints of this nature come from a thoughtless minority, but your manager doesn't know that. It is a sad fact that though a large number may like appropriate music (presuming you are playing it) few ever say anything either in blame or praise. Your manager is footing the bills; if he insists on popular stuff all through the pictures, I guess you'll have to play it or find another job.

"The Bride of Lammermoor."

"The Bride of Lammermoor" (Cines) is taken from Sir Walter Scott's novel of that name. Donizetti's opera "Lucia di Lammermoor" is also based upon this story, and those who wish to take the trouble can find much that is acceptable in his score. I have before me a copy of "Lucia" (published by G. Schirmer) and will offer the following suggestions from this edition:

1. Introduction to act first; about 16 measures. This will bring you to the combat which calls for a "hurry." A suitable number is found on page 18 (Allegro Vivace) after the huntsman's chorus—until the combat is over.
2. Larghetto (Lucy's song "Regnava nel silenzio") page 32, until "They Exchange Tokens."
3. Larghetto ("Sulla tomba che rinserra") page 46, until "Returning From a Voyage."
4. Introduction to Act 2d. Play as far as the voice; repeat through two scenes.
5. Accompaniment only to "ti rim-pro-ve-ro" (page 64). This is an agitato movement and the first 14 measures are to be used. Repeat until "Lady Ashley Introduces to her Daughter."
6. "Se tra-dir-mi" (page 76) until "The Marriage Contract."
7. This is the famous sextette scene; play "Sextette from Lucia" until Edgar enters.
8. Agitato (may repeat No. 5—page 64) until "Man's Love is of Man's Life," etc.
9. "Tu che a Dio" (Page 233) until Arthur enters.
10. Agitato (Allegro Vivace, on page 230) until she kills him.
11. Tu che a Dio" in maestoso style until end of reel.

The numbers are among the best known of the opera and any one familiar with them will have little trouble in following the pictures as given above. The Agitato movements given need not necessarily be taken from the opera; others may be substituted.

JAY HUNT LOSES FATHER.

Jay Hunt, director with the Thanhouser Company, mourns the death of his father, Henry J. Hunt, August 21, in New York City. The elder Hunt, while never engaged in the theatrical or film business, was known to many in those lines, through the long connection therein of his sons, Jay and Philip. The deceased attained the ripe old age of 79.

Music for the Picture

BY CLARENCE E. SINN

CHAS. S. OFFENBERG, pianist at Coliseum Theater, Toledo, Ohio., writes: "Dear Sir.—I take pleasure in sending a musical program for the 3-reel Thanhouser feature film "Lucile" as presented at the Coliseum Theater, Toledo to a most appreciative audience of over 8,500. Hope that same will be instrumental in encouraging and aiding pianists to give this 'silent drama' an appropriate musical accompaniment. Your very truly."

"LUCILE" (Thanhouser).

First Reel.

1. "The Last Rose of Summer" until title "In a Spirit of Pique He Makes Love to Matilda."
2. "Charme d'Amour" (by Kendall) until "Lucile Desires But One Last Look, etc."
3. "It Was Not So To Be" (from "The Trumpeter of Sackington") Eclipse Pub. Co. till "Lord Alfred, I Present Duke, etc."
4. Neutral Waltz or improvisation until "The Rain Fell in Large Drops."
5. Agitato and heavy bass imitating rumbling of thunder till "Lucile, Be My Wife."
6. Grandioso appassionato (Aria from "Samson and Delilah" by Saint Saens, or "My Heart At Thy Sweet Voice" by Schirmer—piano arrangements—being very suitable).

Second Reel.

1. Quartette from "Rigoletto" until "Lord Alfred Believes Lucille False."
2. "Then You'll Remember Me" (Bohemian Girl) until "Lord Alfred Is Wed to Matilda."
3. Bridal Chorus from "Lohengrin" until "In Solitude the Duke Hopes to Forget."
4. "The Rosary" (by Nevin) until "After Many Years the Duke Adopts, etc."
5. "Fleurette" (by Victor Herbert) and "Yester Thoughts" (also Herbert) until "The Young Englishman Met Her."
6. "I Am Falling In Love With Someone" (from "Naughty Marietta") or "Enchantment" by Rolfe (Witmark) until "No, Constance Wed Your Son?"
7. "Loves Longing" (by Frontini, published by Schirmer) until "The Sun Has no Nation, etc."
8. "Twilight"—melody by Frieml (Schirmer).

Third Reel.

1. "Light Cavalry Overture" (by Suppe) until "Then Fighting Richard Fell."
2. Melody by Massenet Opus 10. (Schirmer, pub.), then "Cavatina" by Raff and "Love's Greeting" by Elgar (Century Edition) until "The Ways are Many, etc."
3. "Consolation" (Mendelssohn's "Songs Without Words") till finish of reel.

Sorry I did not get Brother Offenbergs letter in time for last week's paper. The constituency certainly owes him a vote of thanks for the splendid musical setting he offers for Thanhouser's beautiful picture. Call again Chas. S.—always welcome.

TIPS ON IMPROVISING.

A frequently heard complaint levelled at pianists, particularly they who improvise or play from memory is a proneness to stick to one key throughout the picture; sometimes throughout the entire show. Occasionally this is due to carelessness on the part of the performer. More often it occurs through lack of familiarity with the laws governing "modulation and progression." ("Modulation" means going from one key to another; "progression" signifies going from one chord to another.)

Following a picture closely with its constantly shifting scenes implies a frequent change of tempo and movement in the music. To the improviser this becomes second nature and is done almost automatically, but too often he is content with this change alone and seldom or never departs from his original key, thus making his work monotonous. A few pleasing chords modulating to another key should be introduced once in a while—not necessarily at every change of tempo, but often enough to give a variety to your music.

The player who depends on his notes or memory simply "goes to the next number" when the change of scene requires, and as this usually occurs in the midst of a phrase the transition is

frequently too abrupt to be pleasing. A connecting phrase leading from one movement to another should be introduced, blending the two together.

A series of articles on this subject is here begun which it is hoped will be of interest to many of our readers. These will embrace hints on modulation, etc., but are not to be construed as lessons in harmony though some technical terms must be used. These will be explained as they occur.

The *tonic* of any key is the "key note" of that key; (the note on which its scale is founded). Thus, the tonic of the key of C is the note "C." The tonic of the key of A is the note "A." This holds good in all keys. A *tonic chord* of any key is the chord which is built upon the *tonic* of that key. Thus, the tonic chord of the key of C is built upon the note "C" and consists of the notes "C, E, and G." No matter how they are placed in relation to each other

CEG GCE EGC

this is always the tonic chord of C so long as it contains these three notes only. Of course their octaves may be added—any note in the chord may be doubled indefinitely without altering the nature of the chord.

The *dominant* lies a fifth above and the *sub-dominant* a fifth below the tonic. Thus, in the key of C the tonic is "C" and the dominant is "G"—a fifth above C. (count up "C, D, E, F, G"). The sub-dominant is "F"—a fifth below. (count down "C, B, A, G, F"). (The above must be committed to memory and practiced in all keys so that the tonic, dominant and sub-dominant chords of all keys are thoroughly familiar to you.)

The dominant chord is the chord built on the dominant of the key. "G" being the dominant of C, the dominant chord of C would therefore consist of the notes "G, B, and D"; thus:

GBD (or) DGB (or) BDG

(The different positions as given above are called "inversions" and do not alter the name of the chord.)

The chord of the sub-dominant is built on the sub-dominant of the key. The sub-dominant of C being "F" the sub-dominant chord of C is therefore written:

FAC (or) CFA (or) ACF

The simplest modulations are those to what are called "relative keys." First is the relative minor whose "key-note" lies a 3d below the tonic. "A minor" is relative to the key of C. A is a 3d below C. (count down "C, B, A.")—B minor is relative to the key of D; D minor to F, etc.

The relative major keys are two in number; their "key-notes" are respectively a 5th below and a 5th above the tonic. The relative major keys of C are therefore the key of "G" (signature one sharp) and the key of "F" (signature one flat).

Key of F—Relative minor, D minor; relative majors, B flat and C.

Key of B flat—Relative minor, G minor; relative majors, E flat and F.

Key of E flat—Relative minor, C minor; relative majors, A flat and B flat.

Key of A flat—Relative minor, F minor; relative majors, D flat and E flat.

Key of D flat—Relative minor, B flat minor; relative majors, G flat and A flat.

Key of G flat—Relative minor, E flat minor; relative majors, C flat and D flat.

Key of C flat—Relative minor, A flat minor; relative majors, F flat and G flat.

Key of G—Relative minor, E minor; relative majors, C and D.

Key of D—Relative minor, E minor; relative majors, G and A.

Key of A—Relative minor, F sharp minor; relative majors, D and E.

Key of E—Relative minor, C sharp minor; relative majors, A and B.

Key of B—Relative minor, G sharp minor; relative majors, E and F sharp.

Key of F sharp—Relative minor, D sharp minor; relative majors, B and C sharp.

Key of C sharp—Relative minor, A sharp minor; relative majors, F sharp and G sharp.

Modulations may be made from any key to its relative keys without any connecting chords; i. e., the ear does not need to be prepared for the change of key in such modulations.

(To be continued.)

Music for the Picture

BY CLARENCE E. SINN

TIPS ON IMPROVISING.

IN addition to the relative keys, there are many others which permit direct modulation without any intervening (or connecting) chords to prepare the ear for the change. You may proceed directly to any key whose **tonic chord** contains a note which is also contained in the **tonic chord** of the key in which you are playing. Using the key of C for illustration, we notice that it is built as follows: C (the **fundamental** note), E (the 3rd) and G (the 5th—always ought upward in reckoning intervals). The first note (C) is also found in the two relative keys A minor and the sub-dominant chord. ("F.")

e C a	C a f
(A minor.)	(sub-dominant.)

To make it more prominent I shall write the note under discussion in capital letters.

This note may be also found in the chords of C minor, F minor and A flat major:

g e flat C	C a flat f	e flat C a flat
(C minor.)	(F minor.)	(Ab major.)

A direct change may be made to any of these keys.

The next note in the chord of C is E. This note is also found in the chords of A minor, A major, E minor and E major:

E c a	E c sharp a	b g E	b g sharp E
(A minor.)	(A major.)	(E minor.)	(E major.)

and you may proceed directly from the key of C to any of these.

The last note in the chord of C is "G." This note may also be found in the chords of E minor, Eb major, G minor and G major.

b G e	b flat G e flat	d b flat G	b d G
(E minor.)	(Eb major.)	(G minor.)	(G major.)

You may proceed from the key of C directly to any of the above keys without any connecting chords.

There are other chords containing one or more of these notes, C, E and G, and these will be spoken of at another time. So far we have found that we can modulate directly into thirteen different keys from the key of C by reason of each of the thirteen having a note which is also found in the chord of "C"; the key you are supposed to be playing in. There really does not seem to be much reason to play a whole picture in the same key when one can change so easily into another, now does there? Of course, you don't necessarily have to begin in the key of C. The rules given above hold good in modulating from any key; you can change directly into any key whose **tonic chord** contains a note which is also found in the tonic chord of the **key in which you are playing**.

As it will be necessary to speak frequently of "intervals," let it be understood that they are always reckoned **upwards** from the note on which the chord is built. The scale of "C," for example, is lettered and numbered as follows:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

and the tonic chord of C (being built on the note "C," which note is also called the **fundamental** or **bass**) is reckoned like this: "C is one; E, being the third note above, is the 3rd, and G, being the fifth note above C is the 5th. Always count both ends thus: **one, two, three, four, five.**

A chord may be built upon any note of the scale:

g	a	b	c	d	e	f	g
e	f	g	a	b	c	d	e
C	D	E	F	G	A	B	C

and the note on which the chord is built is called the **fundamental** (or **bass**) of the chord. The chords given above can appear in two other forms:

e	f	g	a	b	c	d	e
C	D	E	F	G	A	B	C
g	a	b	c	d	e	f	g

and:

C	D	E	F	G	A	B	C
g	a	b	c	d	e	f	g
e	f	g	a	b	c	d	e

these are called **inversions** and do not alter the name of the chord. The fundamental note (which is here given in capital letters) is always the same and the intervals of each chord are reckoned in the same way; each chord contains a fundamental (the first or **bass** note) a third and a fifth.

The dominant chord of any key is built on the fifth note above the tonic (or **key note**). Still taking the key of C as an illustration, we find that the fifth note above C is "G." It is upon this note the dominant chord is built and we proceed as follows: G (the fundamental) is "one"; B is a third above and D a fifth. This forms a perfect triad. Another note, however, can be added to the dominant chord—a seventh above "G."

f
d
b
G

This chord is called the **dominant seventh** and plays an important part in modulation.

(To be continued.)

TWO MUSICAL INSTRUMENTS.

At the National Convention of Exhibitors, held recently in Chicago, there were two exhibits which were worthy of special mention. One was the magnificent "Foto-Player," the other was J. C. Deagan's "Marvelous Vitaphone." Both are in a class by themselves. The first mentioned—"The Foto-Player," is a wonderful invention and consists of a piano and organ combined in one instrument. The performer can play either piano or organ separately, or both together. It can also be used as a mechanical instrument, no special skill as a performer being required of the manipulator, and here is where the genius of the inventor is displayed. Perforated rolls such as are used on an ordinary "Player Piano" are inserted, there being arrangements made for two rolls to be placed in the instrument at the same time. The performer can begin at any part of the roll he desires and stop at any place he wishes. He can change instantly from one roll to another. They had the overture from "William Tell" when I heard the instrument and switched to the famous storm scene in that number; then without a perceptible break the music was changed to "Hearts and Flowers." While this was playing the demonstrator inserted another roll—a galop, if I remember rightly, which was supposed to describe a "fire scene." This was accompanied by various sound effects (of which the "Foto-Player" contains a large assortment all within easy reach of the hand.) The galop was followed by an organ number, the roll for which had just been placed. Both hands are free to place and remove the rolls as well as to select them from a convenient rack placed above. The novelty of the "Foto-Player" lies in the double roll adjustment which permits you to change from one to another instantly, change one roll while playing another and, most important to my way of thinking, the ability to start from any part of the roll. Many selections on these perforated rolls contain one little bit which may be adapted to some particular scene. You don't have to play through the whole piece to get it; just mark the spot you want to use and wind the roll up to your mark while the other roll is playing—it takes but a few seconds. The demonstrator assures me that any one can play it. Anybody can certainly "get by" with it; in the hands of a skillful musician it should be able to do wonders—and I believe any purchaser would be wise to depend on a musician rather than "anybody" if he wants to get the results which the instrument is really capable of.

The "Marvelous Vitaphone" is another invention of the irrepressible J. C. Deagan, who has given us the musical bells and the cathedral chimes. I am sorry I did not get a description of this instrument from "J. C.," so I could present it in an easily understood manner. Not being an expert I

can only describe it in general terms. It is played from a keyboard the same as the electric bells (by the same composer), the double hammers striking upon a nickel steel bar instead of the regulation shaped bell. It is fitted with a "master vibrator," which is placed on the keyboard instead of on the bells, thus being convenient of access at any time. The tone of this instrument is beautiful and must be heard to be appreciated. It can't be described. The Vitaphone is a brand new idea. The first one was placed on exhibition at the Western office of the Moving Picture World in Chicago and was intended to be shown at the Convention, but the Orpheum Theater of this city grabbed it right off the bat and Mr. Deagan was forced to throw another one together in double quick order to "exhibit to the exhibitors." This was run by dry batteries, though they can be connected to the house current—he told me how, but I won't attempt to repeat it. Anyway, he will be glad to tell you how it is done and anything else you want to know. He told me so himself. Both of these instruments—"The Photo-Player" and "The Vitaphone" are advertised in these pages and addresses can be found therein.

"THE CALL OF THE BLOOD" (Majestic).

The strong hold that the roving life of the gypsy fastens upon those of that race is used as the theme of this Majestic picture. The events as told in the story are not only probable, but are entirely believable. It is illustrative of the grip that force of habit has upon human inclination among the various peoples of the earth. As the Eskimo clings to his Arctic mode of life, or as the Indian or the Mongolian live according to the customs of their race and, no matter how civilized, mutter their native prayers when they die, so does the gypsy, according to all accounts, retain always in his blood the wanderlust that is characteristic of his race.

"The Call of the Blood" as a picture brings out a pathetic aspect of such ties of blood when, segregated from its own, it mingles with another strain. The heart of the gypsy girl was wooed and won away from her nomadic life by a handsome young civil engineer who was working on a railroad close to where the gypsies made their camp. They were married and the gypsy girl went with her civilized husband to live the life of a lady in a lovely home that he provided for her. The gypsy habits and mode of life she discarded, and she did her best to wear the fine clothes and take on the manner of society. A little boy was born to this oddly assorted pair and, for a couple of years, everything pointed to domestic happiness for them.



Scene from "The Call of the Blood" (Majestic).

But a change came one day when a band of gypsies made their camp where it could be seen through the windows of the gypsy girl's pretty home. The sight of these people, as she viewed them through the parlor windows, brought back to her the memories of her childhood. They had the same effect upon her as they would have upon almost anybody who might be strongly reminded of happy days gone by. In fondness she brought forth her long discarded gypsy garments and fondled them, for which she was gently rebuked by her husband, who had misgivings on account of the presence of the gypsy band. Yielding to impulse the unhappy young wife went to the gypsy camp, attired in the evening

gown she had been wearing, just to spend a happy hour among the people of her tribe. She sat with them in the circle around the boiling kettle and partook with them of their coarse fare, which was eaten without knives or forks. The fascination for such a life very quickly overwhelmed her judgment and she went away with them, leaving her husband and little boy.

A few years later the gypsy band came back to the place. With a longing in her heart, the gypsy girl stole by night to her husband's home and summoned courage enough to beg at the doorway. A strange maid, not recognizing her, told her to go away and not to play her tambourine, because a little boy within was very sick. The gypsy divined at once that her own child was dying. She stole around the porch and got a glimpse through the window of the lad's room and there she saw him in his feverish sleep. She hastened back to the gypsy camp and there began to brew in the kettle a concoction of herbs into some gypsy remedy. With the medicine she hastened back to her former home and watched again through the window. As the night wore on her husband and doctor withdrew and the little lad and his nurse fell asleep. The gypsy mother then entered the room and poured out her mother's love upon the suffering child. She threw the doctor's medicine out of the window and gave the child a dose of her own. All night she watched by the window, and when morning came the little lad awoke, feeling much better. The doctor coming pronounced the little fellow out of danger and the gypsy mother went back to the camp with gladness in her heart.

The ending of the picture is especially artistic. With the coming of morning the gypsy camp moved away. Slowly the procession of gaudy wagons passed by. Straggling sadly in the rear came the gypsy mother, casting fond, irresolute glances backward, until the sight of the last wagon disappearing beckoned her back to her tribe. It was the call of the blood; stronger than love of home, husband or child.

The part of the gypsy girl is exceptionally well rendered by Miss Anna Lehr, while the part of the husband is played by Mr. Herbert Prior, well known for his fine impersonations in romantic leads.

FILM FAVORITE STOCK STAR, "BY PERMISSION."

Miss Carey L. Hastings, who plays character leads for Thanouser Company, received a call from the Prospect Theater in New York City to play the star role in "Mother," which their stock company was to produce for a short run. The fact of her film work didn't seem to matter with the



Miss Carey L. Hastings.

theater management, as picture engagements have "mattered" with players in the past, and the film company on the other hand courteously agreed to release Miss Hastings for the term of the theatrical engagement. Which is just some more proof that the theatrical interests and the picture interests have come to the realization that theirs is a common cause, in which foolish bans and prohibitions have been wiped off the slate.

Music for the Picture

BY CLARENCE E SINN

AN OPINION ON CUE MUSIC.

AN interesting letter received from "E. J. L., Brooklyn, N. Y." Lack of space alone forbids printing it in full. He says in part: "My viewpoint of picture playing is entirely adverse to what appears under the heading of 'Music for the Picture,' in the Moving Picture World of September 14th. There is no universal method of playing to the picture—no practical or suggestive help, and most of all, the very apparent lack of interest on the part of the film manufacturers. You agree and have admitted there is no method; you give no help to the aspirant when you allow him to believe he must 'be born to it'; or be a thorough bass and harmony student to play the pictures. The 'lack of interest' I will take up first.

"In the Vitagraph booklet we find musical suggestions for 'The Adventures of an Army Colonel' (released July 31st). Light music is suggested for the opening scenes while the picture opens with a burglary—a long and stealthy scene requiring music dramatic 'pizzicato' music. They close their suggestions by saying there are no especially appropriate cues, yet there is a second burglary more lengthy than the first, opening with a leader 'In Action.' Why do they say there are no appropriate cues and invite the loss of dramatic effects?

"Take their release of August 17th, 'Two Battles.' Allowing their opening suggestions to stand we are supposed to play march songs from the 'Balkan Princess.' Why march songs when immediately after Gordon leaves his sweetheart we find him in mortal battle and should play dramatic 'battle music' to add to the realism. The second battle suggestion is 'Radium Dance,' softening into 'Traumerei.' Why not, after playing military marches between the two battles, play dramatic music for the battle which is short, softening into a dirge as Gordon wanders among the dead on the battlefield, in search of his dead friend, softening into 'Traumerei' as he lays the flag over his friend, continue this through ensuing scenes, crescendoing as you see his sweetheart playing the piano and running into a dreamy waltz when you see 'Army Club' scene, continuing this to end. By 'crescendoing,' I don't mean 'faking,' but playing the same number louder, giving the impression that the piano on the screen lends to the volume of music.

"The Kalem Company's idea shows more sincere interest, but I have been unable to find it practical, as, should it be universally used, it would mean the outlay of a great deal of money per week—and lengthy rehearsals necessary for proper rendition. This brings us to the fact that we dare not interfere with the musician's repertoire (with which he is familiar), as this gives him a free hand to watch for cue.

"Now we come to the big scene 'Method,' which I desire to discuss: To obtain a method we must first know that the whole picture is made up of parts leading to a central point—the big scene, then relaxing into the result. These parts in my method are: 1st, Introduction of characters. 2nd, Incidents showing formation of plot. 3rd, Incidents showing running down of the plot or plotters. 4th, The unmasking—what is it all about—the big scene. 5th, The punishment of the perpetrators. 6th, The result or reward, moral or otherwise. In addition to this there are situations dramatic or humorous to be dealt with separately. In pictures similar to the Kalem Arabian pictures, music characteristic of the country should predominate. Dramas of court intrigue or ancient classics must be treated with classics.

"Using the above 6 incidents for my ground work I proceed as follows: No. 1 and the introduction of characters I use a waltz where it is apparent that the influence of a female character or child is necessary to the formation of the plot. Should a male character predominate I use a two-step, saving my 'rags' for comedy pictures. Should the scene open with a sick room, death scene, fight, etc., I deal with it as a situation, going right back to the above rule. For No. 2 you will find that a reverie, tone-poem, novelette or similar number will create the proper interest unless the introduction of characters and plot run hand in hand, in which case I continue through 2 as in 1. Now in No. 3 is where you

must create interest, as it leads usually to the big scene. In pictures of a child or female interest I use a caprice, the predominating movement being of a legato nature, which gives the number a soft effect. For the male I use a caprice of entire staccato effect. I use a caprice for the reason that it is pleasing and unusual and allows for the widest latitude in tempo; you can start it slowly and as you near the big scene increase the tempo without marring the composition. In 'westerns' this might call for a gallop; the only way I have been able to cope with them is to keep on marching and galloping until I see a petticoat on the screen not on horseback, when I go into a waltz of rollicking tempo.

"For No. 4, 'The Big Scene,' it is impossible to say what to play without seeing the picture. For example, in the 'Army Colonel,' the big scene is where the Colonel suddenly turns on the light. At this point I make a strong crescendo and abrupt pause of about 10 seconds.

"Try this where a situation is created by unexpected and abrupt action or when a shot is fired that takes effect, remembering that the firing of the shot must have some bearing on the plot. No. 5, like 4, depends on the situation as to appropriate music. No. 6 I usually treat as No. 1, unless something is particularly suggested by the epicure. I do not contend that the foregoing are fixed rules, that the incidents occur in rotation as numbered, that they are all shown in one picture, or that the musical suggestions as given are conclusive, but I have obtained excellent results with them and in my house the music is talked about. Why can we not expect, demand and receive from the manufacturers a musical plot for all pictures prior to their release? To illustrate I submit what I would call a practical musical plot for pictures, using three pictures of entirely different style and temperament.

"THE ADVENTURES OF A RETIRED ARMY COLONEL" (Vitagraph).

MUSIC PLOT.
(Set-up.)

	Min.
1. Pizzicato dramatic—Soft "sneaky" music.	()
2. Intermezzo two-step—Not characteristic.	()
3. Caprice—Staccato temperament.	()
4. Pizzicato dramatic—Same as 1.	()
5. Intermezzo 2-4 or 6-8 Char. ("Rain Drops" or "Ghost Dance," pub. by Rossiter, appropriate.)	()

CUES.

Play No. 1 until Policeman comes from house after burglary.
Play No. 2 until Detective well on in R. R. station scene.
Play No. 3 until Leader "In Action."
Play No. 4 until Army Colonel turns on electric light.
Play No. 5 until End. (You will find it effective to make an abrupt pause of about 10 seconds between 4 and 5.)

"TWO BATTLES" (Vitagraph).

MUSIC PLOT.
(Set-up.)

	Min.
1. Slow waltz—Very legato.	()
2. Dramatic—Battle music.	()
3. Military march—Any Von Blon march appropriate.	()
4. Dramatic—Battle music.	()
5. Dirge—Funeral chant by Hauptman appropriate.	()
6. Sentimental—"Traumerei."	()
7. Waltz.	()

CUES.

Play No. 1 until Leader "In Africa."
Play No. 2 until Leader "Two Letters."
Play No. 3 until Soldiers go to front.
Play No. 4 until Gordon walks among dead on battlefield; begin softly, crescendo at battle.
Play No. 5 until Gordon covers friend with flag.
Play No. 6 until Army Club scene—crescendo while fiancée plays piano.
Play No. 7 until End. Crescendo as they embrace. (Note: Any "Good-bye" song can be used for No. 1. No. 4 can be accentuated by bugle call after 3d officer gives orders to Gordon.)

"THE BRIDE OF LAMMERMOOR" (Cines).

MUSIC PLOT.
(Set-up.)

	Min.
1. Mysterioso—Bass solo, tremolo for right hand.	()
2. Hurry—Duel Music.	()

- | | | |
|--|---|---|
| 3. Classic; light effect. Charminade's "Scarf Dance." | (|) |
| 4. Standard No. love effect. "Love's Dream After the Ball" appropriate. | (|) |
| 5. Concert pizzicato—"Le Secret," by Gautier. | (|) |
| 6. Sextette from "Lucia," very essential. | (|) |
| 7. Concert number, mysterious effect—Barcarolle by Tschaiikowski or Berceuse from "Jocelyn." | (|) |

CUES.

Play No. 1 until Fight.
 Play No. 2 until Combat is over.
 Play No. 3 until Lucia and Edward on garden scene of subdued light.
 Play No. 4 until Lady Ashley introduces Arthur.
 Play No. 5 until Lucia seated in "Marriage Contract" scene.
 Play No. 6 until Once through.
 Play No. 7 until End.

"I separate the 'set-up' and cues for the reason that the set-up can be made as soon as you have the program, which can be had 2 or 3 days before their release, then in the playing there will be nothing to confuse you in catching of cues. The parentheses for minutes at the end of the lines will help in selecting music, giving an idea of how long the number will run; can be determined by number of feet of film used figuring 60 feet to the minute."

Views and Interviews.

By Hugh King Harris.

THE pace is surely swift these days. By that I mean the writing of Photoplays—what passed muster only a few months ago to-day goes into the discard. I have before me a letter from Mr. H. J. Brand, of Brand's Advanced Motion Picture Co., Los Angeles, Cal. In it he asks for some high grade, heavy educational scripts, and states he is having a great deal of trouble finding what he wants. We see on the screens to-day so many of the purely dramatic and comical, that it is evident the educational of interest is difficult to produce.

A careful review of the situation will clearly reveal the fact that many educationals are in reality re-writes of magazine articles and adaptations of historical stories, etc., the educational with an original twist is a scarcity.

Perhaps one reason why we have so many "Westerns" is the fact that they are more easily written, the conventional half-breed, sheriff, cowboy and chase are susceptible of all sorts of twists and turns, and the writer who is onto the game can readily find it possible to produce salable scripts along this line.

But in talking with the managers of several theaters through the middle west recently there seems to be another side to the "Western," it is the love of the public for action, the out-door pictures, with horses and chases are never monotonous. Interiors are apt to pall on one; to sit for twenty or thirty minutes and simply see the leads play with words makes an audience restless; action is imperative, the railroad stories and war pictures prove strong favorites for this very reason, they have life.

Of many stories I have sold recently I have found on reviewing them that they are carrying more and more life, more special scenic effects, more vigor and the climaxes are vivid and there is real life in all of them.

The motion picture game is in the ascendancy surely. I have just completed a trip during which I devoted most of the time to investigating motion picture conditions. The outlook was never brighter.

Over in Chicago there was one thing I hated to see and that was the class of "vaudeville" permitted by the authorities in the picture houses. "Hoochee Coochees," "Girls in Blue," snake dancers and Salomes, it is a direct slap at the business and even if these rotten stunts are pulled off in the tougher district it makes no difference, motion picture houses should be properly conducted or not at all. One place I went into was as dark as a pocket and things were in a bad condition all around. I found several cities overdoing the sensational end in the way of advertising; a western show with scalps hanging on the box office is rather the limit.

I find, however, a tendency for much better lighting, ventilation, advertising and conduct in the theaters as a rule everywhere, the Cleveland, Detroit, Grand Rapids, Toledo, Indianapolis and other theaters visited were practically all run in a fine condition and the class of people attending gave evidence of the headway the pictures are making with the best character of playgoers.

Almost without exception the larger vaudeville houses are featuring the photoplays, some run the Animated Weeklies only—others run up to three and four reels, but the picture end is of decided importance all along the line.

The new releases by the various companies is an indication of the increased demand—but as stated in the opening

paragraph, "the pace is swift"—the writer has to keep right up to the line and a little beyond. In this connection an amusing occurrence came up while I was in the Selig office a while ago. I met a very pretty little girl at the information desk, and on inquiry for "the Scenario Editor" was informed he was a very busy man. I stated I had written for them—and still she insisted that if there was any information I wanted she would give it to me. We talked for some time and she volunteered the information that every day a number of would be scribes blew in and if they were allowed to see the "Editor" he would have mighty little time to read the scripts, "And say maybe we don't get a bundle of them too," she remarked as she pushed back a wisp of wayward hair.

Of course I met Mr. Selig and we had a nice visit, although the "Editor" was really out of town, and by the way in spite of the fact that Selig's have sent most of their animals west they have a plentitude of dogs, steers, turkeys, and other animals out at the plant to make it mighty interesting.

In one of the offices the editor kindly allowed me to go over a big bundle of scripts submitted, out of some fifty there were half a dozen written in lead pencil—others with pen, some on dirty paper and rolled and creased in a way that would bring tears to your eyes.

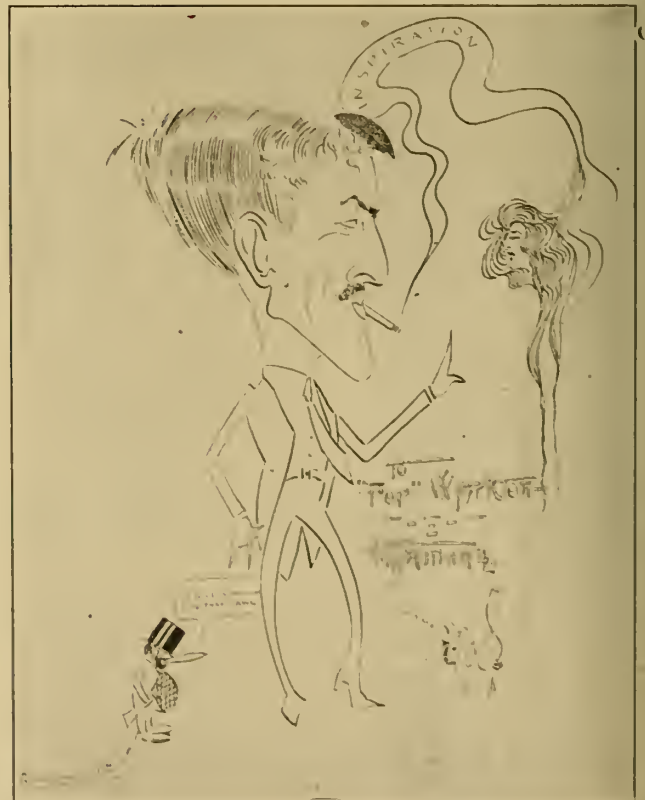
Surely the editors have their troubles and don't forget it—they are happier to receive the "live ones" than the authors are to receive the checks.

I met a great many theater managers who had a whole lot of good things to say of the World, and its many departments, it has done a great big lot of good in the field and is looked upon as an educator of the right sort; its advertising, music, projection departments and reviews, all came in for their share of praise.

As for the Photoplaywright Department, Epes knows that we pen pushers think of that end without saying anything more about it.

The entire trip was a pleasant one and gave me many fine ideas and an insight into many phases of the game I would not have missed. I know it would be a splendid thing if there could be more intermingling of those interested in the work and the business, every town has something a little different, the various manufacturers and managers all have good ideas they are glad to talk over and it would pay one to make even a short run to gather in some of the good things that await one along the route.

Suffice it to say, the one big noise in the amusement field to-day is the photoplay and it is not "coming into its own"; it has decidedly "arrived."



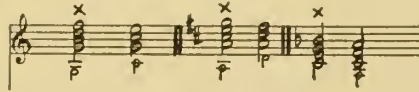
An Essanay Idyl.

Music for the Picture

BY CLARENCE E SINN

TIPS ON IMPROVISING.

THE dominant 7th chord of any key is so called because it is said to *dominate* that key; it points out or indicates the tonic chord, to which it must resolve. That is, when a dominant 7th chord is heard, the ear expects the tonic chord to follow. The following illustration will make this more clear.



The dominant chord of the three keys shown above is indicated by a cross. The first is in the key of C. The dominant 7th of this key is made up of the notes "G, B, D and F." (The bass is indicated by a small note below.) This chord resolves to C—the tonic chord of the key of C. The next measure shows the key of D (two sharps) and the dominant 7th is composed of the notes "A, C sharp, E and G." This resolves to the chord of D (tonic chord of the key of D). The third measure shows the key of F (one flat), whose dominant 7th is composed of the notes "C, E, G and B flat." This chord resolves into the chord of F—the tonic chord of the key of F. And so forth; a table of the 12 principal keys with their tonic and dominant 7th chords is here given:

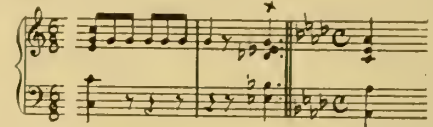
Key of C; tonic chord is C.	Dominant 7th is built on G.
Key of G; tonic chord is G.	Dominant 7th is built on D.
Key of D; tonic chord is D.	Dominant 7th is built on A.
Key of A; tonic chord is A.	Dominant 7th is built on E.
Key of E; tonic chord is E.	Dominant 7th is built on B.
Key of B; tonic chord is B.	Dominant 7th is built on F sharp.
Key of F sharp; tonic chord is F sharp.	Dominant 7th is built on C sharp.
Key of F; tonic chord is F.	Dominant 7th is built on C.
Key of B flat; tonic chord is B flat.	Dominant 7th is built on F.
Key of E flat; tonic chord is E flat.	Dominant 7th is built on B flat.
Key of A flat; tonic chord is A flat.	Dominant 7th is built on E flat.
Key of D flat; tonic chord is D flat.	Dominant 7th is built on A flat.

You will notice that in each case the dominant is built (or founded) on a note five notes higher (a 5th) than the tonic. A glance at the illustration above will explain the expression "built on." The first chord is "built on" G; that is, G is the foundation of the chord—the other notes being respectively a 3rd, a 5th and a 7th above G. All simple chords are built up in this way. Those not perfectly familiar with the tonic and dominant 7th chords in all the keys would do well to make a table of them on a sheet of music paper, first writing the signature, then the tonic chord (built on the keynote, of course), then counting up five notes, beginning on the tonic or keynote and ending on the 5th note, which is your dominant. Write a note on the 3rd above this, another a 5th above and the last a 7th above. After you are familiar with the notes contained in a chord, you may change their positions in any way and still recognize them as forming the same chord. The different positions of the same chord are called "inversions" (see *Moving Picture World* of Sept. 28th).

In modulating to a foreign key it is always safe to aim for the dominant 7th chord rather than to the tonic of the key in which you wish to modulate. I do not mean that this is obligatory, but that it is an easy and pleasing path of modulation. A common chord has three notes—the fundamental, its third and fifth. Whatever part of the composition you may be playing in, you are striking a chord of this character or within easy reaching distance of it. Any one of these notes will form **any one** of the four notes going to make up some dominant 7th chord. For example you may be playing on the chord of E flat. This is formed of the notes "E flat, G and B flat." Its note, "G," is found in each of the three dominant 7th chords given in the illustration above. Wishing to modulate from E flat to either C, D, or F, by way of the dominant 7th chord, an ordinary way would be to strike the note G (which forms your pivot) several times to isolate it from the preceding chord—thus bringing it into prominence, then give the same note a prominent place in the dominant 7th chord chosen; usually let it be the top note as in the second measure—key of D.

The following illustration will exemplify this, showing a modulation from a 6/8 lively movement in the key of C to a 4/4 movement in the key of A flat.

G is here used as the pivot note, it being found in both the tonic chord of C and the dominant 7th chord of A flat, this last being made of the notes E flat, G, B flat and



D flat. The chord as here shown is an inversion—that is, it is in a different position than the original E flat, G, B flat and D flat, though its identity is the same.

(To be Continued.)

Suggestions for Selig's "Monte Cristo."

First Reel.

1. Short moderato for one scene (Love scene).
2. Rather lively, one scene (ship about to leave port).. Slow up a little for "good-bye," then:
3. Long pathetic (death scene). Theo. Bendix's "Longing" (pub. by Witmark) will answer; continue till title: "Dantes Incurs the Hatred," etc.
4. Neutral (moderato); Theo. Bendix's "Meeting" (same pub.) will do. Continue till title: "Dantes Delivers the Letter."
5. A light intermezzo may run through this (Napoleon scene), or you may touch lightly on the Marseillaise, following with "Partant pour la Syrie," both of which are in Carl Fischer's collection of National Airs. Till title: "Dantes' Return Home."
6. Lively music for 2 scenes, moderate 1 scene, then lively till: "Dantes' Father."
7. "Passion" (pub. by Hess & Hager), till: "Dantes Incurs Fernand's Hatred."
8. Soft semi-mysterious till: "The Betrothal Feast."
9. Lively Waltz.—one scene forte, then subdue one scene, back to forte 1 scene, then subdue again 1 scene. (The scene alternates from the feast to an exterior with soldiers).
10. Semi-mysterious similar to No. 8; till: "To The Dungeons of Chateau d'If."
11. Agitato. Begin softly and work up with action.

Second Reel.

1. Mysterious "gloomy" (watch for knock at door); continue till: "Dr. Villefort The Royal Inspector."
2. Short semi-military (one scene), then:
3. Theo. Bendix's "Parting" (for long story), till guard enters cell.
4. Mysterious till: "Dying, the Old Man Bequeaths the Treasure."
5. Plaintive; similar to No. 3 in first reel, till guard seen.
6. Long mysterious; crescendo when body is cast in water (or change to agitato). At cue: "The World is Mine."
7. Heavy maestoso—forte for first scene, then subdue a little and work up to double f at finish.

Third Reel.

1. Oriental music (long) till: "Noirtier's Persistent Inquiries."
2. Semi-mysterious (similar to introduction of Suppe's "Pique Dame" overture). N. B.: Watch for knock at door; continue music till title: "To Further His Own Ends."
3. Agitato. Begin soft and work up with action. Till title: "The Reception."
4. Gavotte till: "Edmond Reveals His Identity."
5. "Parting" (from Theo. Bendix's suite of four), till: "Mercedes' Son Assumes The Quarrel."
6. Agitato till: "Having Learned The Truth From His Mother."
7. Moderato (neutral) for two scenes.
8. Agitato. Begin softly work with action; forte for dual and double f at finish of picture.

Music for the Picture

BY CLARENCE E. SINN

FROM "T. B.," Walla Walla, Wash.—"The only objection I have to find with the music for the picture department is that more musicians do not contribute. Most of us have different opinions as to how pictures should be played and it does us good to know what others think. In my opinion, a person is obliged to be able to improvise in order to be a real success in our profession, and furthermore I think that by hard study improvising may be acquired. If a musician has a fair idea of harmony and musical form and is acquainted with the popular grand operas and composers he can imitate them to a certain extent, even if he has no originality. Playing for the pictures is certainly an art entirely by itself and those who can improvise naturally are fortunate. If you have room for this I will write more next time."

This department welcomes the different opinions of the many engaged in playing to the pictures. It is through comparing the experience of others with our own that we grow—by assimilating other ideas that we develop; one must be self-opinionated, indeed, who can not learn something of value from another's methods, even if he does not always agree with them. The editor of this department does not agree with the contributors who maintain that a picture player "must be born and cannot be made." It is conceded, of course, that one must have a certain amount of talent to succeed in anything; also that playing a musical instrument is largely mechanical. But a talent must be trained along certain accepted lines to produce the best results and this training is also mechanical. Webster defines art as "the disposition or modification of things by human skill to answer the purpose intended; a system of rules serving to facilitate the performance of certain actions—skill, dexterity, or the power of performing certain actions, acquired by experience, study or observation."

Playing for the pictures is an art—acquired by experience, study and observation, to be obtained only in actual work before the screen. They who cannot improvise must memorize, but most players can improvise to some extent, even if it is nothing more than a succession of chords connecting one number to the next. One does not need to be a great composer to improvise passably for the picture, and as our correspondent says, "a fair knowledge of harmony and musical form, together with an acquaintance with popular grand operas and composers," he can at least imitate them.

* * *

Manager W. Giebig, Crystal Amusement Co., Houston, Texas, writes: "Our Mr. Arthur Lange, pianist (performing on the 'Choralcello'), submits the enclosed program, which he used for Thanhouser's 'Undine.' The program for 'Lucille,' as submitted by Mr. Charles Offenber in MOVING PICTURE WORLD, September 30th, is identical with one used by Mr. Lange."

MUSICAL PROGRAM FOR "UNDINE."

(Arranged by Mr. Arthur Lange, Crystal Theater, Houston, Tex.)

PART I.

1. Water Nymph (Nevin); as Undine and maidens swim about rocks.
2. Salut de Amour (Elgar). Undine watches the lovers.
3. Falling Waters (Truax). Spirit of the Brook.
4. Neutral Waltz. As she meets her foster father at sunset.
5. Le Secret (Gautier). As knight wagers with Lady Berthalda.
6. Ghost Dance. As Huldbrand sets out.
7. Ah! So Pure (Martha). "For Many Days the Knight Lingers."
8. Liebestraum (Liszt). The consent is granted.
9. Laces and Graces (Bratton). As Huldbrand leads Undine to the castle.

PART II.

1. Bridal Chorus (Lohengrin). The happy pair proceed to their home.
2. The Fountain (Bohm). Spirit of the Brook rises to bless them.
3. Charme d'Amour (Kendall). Lady Berthalda lavishes her attentions on Huldbrand.
4. Agitato. Spirit of the Brook in a rage.
5. Waltz Lento. In a great boat Undine, Berthalda and Huldbrand set out.

6. Plaintive, until Undine returns to Old Neptune
7. "My Heart at Thy Sweet Voice" (Saint Saens). Betrothal of Berthalda and Huldbrand.
8. Morning Mood (Grieg). Undine prepares for a journey.
9. Spring Song (Mendelssohn). In the rose garden.
10. Wedding March (Mendelssohn). Marriage procession; wedding of Huldbrand and Berthalda.
11. Largo (Handel). As Huldbrand falls dead.
12. Funeral dirge (Chopin). Procession carries Huldbrand to tomb.
13. Consolation (plaintive), till end of picture.

Mr. Lange has given us a fine program for this beautiful picture, and well worth careful examination. Am sorry I did not receive it sooner, but hope Mr. Lange will favor us again in the near future.

* * *

A Program for "As You Like It."

From H. R. Seeman, leader of orchestra, Lafayette Theater, New Orleans, La., comes the following:

"I enclose a synopsis of my musical program for the Vitagraph release, 'As You Like It.' The management spared no expense in making this the biggest feature in the history of the photodrama here. Securing from nearby woods trees, palms, leaves and shrubbery, etc., we decorated the stage to represent the Forest of Arden, moving the orchestra upon the stage, the orchestra pit being deserted for palms and beautiful flowers of all descriptions, this move proving very effective. Chimes were used as a signal for curtain which rises, showing the two principal characters, Rosalind and Orlando, with an appropriate recitation from Shakespeare, accompanied by Mendelssohn's 'Spring Song.' This was followed by picture without title.

"I opened with selection from 'Maritana,' using the first and second movements *maestoso* and *andante* for death scene, continuing selection until title for wrestling match: 'Contest Starts.' Then into vivace movement until Orlando throws wrestler, taking up selection again at *allegretto* movement until finish, then 'Idilio' (by Theo. Lack), until title: 'The Jester Agrees to Go as Escort'; then 'Sizilietta' (by F. V. Blon), until title for recitation of 'Seven Ages'; then 'Swan' (by Saint-Saens), until over. Then 'Sous la Feuille' (Under the Leaves), by F. Thome, until title, 'Orlando Who Has Never Forgiven Rosalind'; then Mendelssohn's Spring Song, until title, 'By Two O'clock I Will Be with Thee Again'; then 'A la Bien Aimee' (by Edouard Shutt), stopping at title, 'Orlando Saves the Life of His Brother'; then Agitato No. 13, from dramatic music series, by Theo. Bendix; then 'A la Bien Aimee,' again until title, 'Phoebe's Letter Is Delivered'; then 'Serenade Les Millions d'Arlequin' (R. Drigo), until title, 'Rosalind Teaches Orlando How to Make Love'; 'Humoresque,' by Dvorak until title, 'Rosalind Obtains Permission to Give Her Hand'; then 'Pan,' pastorale (by Godard), until 'Prepared to Make the Duke'; then 'Joy of Living' (Nicolo Celega), until Duke joins hands of Rosalind and Orlando; then 'Wedding March' (Lohengrin), short, into 'Joy of Living'; again until title, 'Duke Frederick Recalls His Brother, etc.'; then grand march from 'Aida,' till finish of picture. The screen arising immediately upon a beautiful set tableau with five characters.

"Of the Vitagraph Company's musical suggestions I find that few are in keeping with the action of the picture and several numbers they mention are altogether too modern—such as 'My Hero' (from Chocolate Soldier) and a few other numbers recently made popular. The overture 'William Tell' cannot be used in any part of the picture. Names of several members like 'Wanderers' Song' (Schubert), 'Long Weary Day,' etc., are appropriate, but the scenes are too short to do justice to them, as the rhythm is not in keeping with the changes. I believe where one has a chance to use good numbers it is an injustice to the music as well as the picture to stop and play a strain of a song for a scene that lasts about 60 seconds. Any one familiar with 'Idilio,' 'Humoresque,' 'Drigo's Serenade,' 'A la Bien Aimee,' 'Swan,' 'Pan Pastorale,' and Blon's 'Sizilietta' can readily imagine them being suited to Arden and Arcadia scenes, and is sure to hold the attention of his listeners."

Music for the Picture

BY CLARENCE E SINN

TIPS ON IMPROVISING.

IN modulating to a foreign key it is a safe rule to always aim for the dominant seventh chord of the key you wish to change to; lead up your chords toward the dominant seventh rather than to the tonic chord of the new key. I don't mean that this is the only correct way, but that it is a satisfactory plan always sure to be pleasing to the ear. The reason for this is that when we hear the dominant 7th chord we naturally anticipate the tonic chord of the new key, and when this follows there is a sense of completion. There is a reason, too, for this anticipation. The seventh note in any scale is called the "leading note":

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

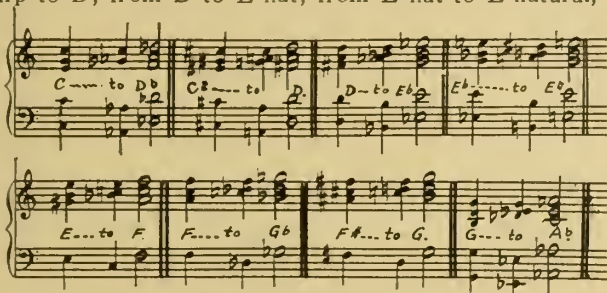
In the key of C the 7th note is "B" and is therefore the leading note. The tendency of this note is to ascend to the next note above—to the key-note. The 4th note ("F") on the contrary has a tendency to descend to the note immediately below. F and B are both found in the dominant 7th of the key of C:

g b d f

and this tendency of the "f" to descend and the "b" to ascend is what leads the ear to expect this progression:

f	e
d	c
b	b
g	g

which is the tonic chord of C—the natural progression. By taking advantage of this it is an easy matter to modulate directly from any key to the one a half tone above; as, from the key of C to the key of C sharp (or D flat); from C sharp to D; from D to E flat; from E flat to E natural, etc.



You will notice in the above illustration that the first chord is C; in the next chord the note C becomes the leading note of the scale of D flat, and (as combined with the other notes of the chord) its tendency is to ascend to D flat. The second chord, of course, is the dominant 7th of the key of D flat. To avoid confusion the note E flat has been omitted, though it belongs to the chord. The example is given to point out the tendency of the 4th to descend and the leading note to ascend, and their consequent usefulness in progressing to a key one-half note above a given key.

The Diminished Seventh.

The chord of the "diminished seventh" is another very useful chord in modulation; it is not too much to term this chord invaluable. It is formed by raising the fundamental note of a dominant 7th chord one-half tone. For example, the dominant 7th chord in the key of C is composed of the notes G, B, D and F; by raising the note G one-half tone (making it G sharp) we get the following chord of the diminished 7th:

f
d
b
g sharp

Now, by lowering any note in this chord one-half tone we will get a dominant seventh chord of some key.



In the first chord of the above illustration, we lower the note F one-half tone (to E), which gives us the dominant seventh chord of A major (it could be A minor also). In the second chord we lower the note G sharp to G natural, which gives us the dominant 7th of C (major or minor); for the purposes of this illustration we will regard G sharp and A flat as the same note, so in the following chord (whose intervals sound the same as the first) we lower the note B to B flat and get the dominant 7th of E flat; in the next and last chord we lower the note D to D flat and get the dominant 7th of G flat. Technically speaking, the B natural also becomes C flat, though we do not need to bother with that at present. Through this one chord we are enabled to modulate directly to A, C, E flat and G flat (major or minor).

I said that for the purposes of illustration we would regard G sharp and A flat at the same notes. To fend off criticism I will explain how the above two chords are obtained. The first diminished 7th has already been shown. The second is made from the chord B flat, D, F and A flat (the dominant 7th of E flat. By raising the note B flat a half-tone we get the chord:

A flat
F
D
B natural

and these intervals sound on the piano exactly the same as an inversion of the first chord in the illustration. Compare them:

A flat	G sharp
F	F
D	D
B	B

If we take a liberal view that these two chords are practically the same, we might say that the twelve chords of the diminished 7th (there is one built on each of the 12 notes of the chromatic scale), may all be found in these three:

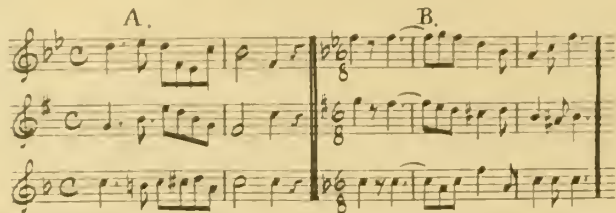
F	F sharp	G
D	E flat	E
B	C	C sharp
G sharp	A	B flat

F sharp may be written G flat; E flat may be D sharp; C sharp may be D flat, and G sharp A flat, but they sound the same on the piano. The difference is called **enharmonic** and only exists technically.

It is possible to go from one diminished 7th chord to another, though the descending scale (chromatic) is agreed to be the most pleasing. It is possible to form a diminished 7th from any dominant 7th, and from the resulting chord to form another dominant 7th and so on indefinitely. By the ease with which we may progress to almost any chord of the diminished 7th, and the power to progress from this chord to any one of four keys (either major or minor), as shown in the second illustration, we see how rich in possible modulations it is.

In picture playing it is often necessary to "blend" one movement with another; to glide as nearly imperceptibly as possible from one number to the next. Modulation plays an important part in this phase of picture-playing technique, but it is not all. When the two numbers to be connected are of widely different movement the **figure** of each must be considered, and, unless a marked change of tempo is wanted, the connecting phrase should be such that the "break" between the two movements is not too startling.

By "figure" is meant the form made by notes of different lengths. This is entirely apart from the melody. A "figure" can be written for a drum as well as for any other instrument:



In this illustration ("A") are shown three different melodies, yet the figure is identical in each one. We have a dotted quarter note followed by an 8th; then a group of four 8th notes. The second measure contains a half note, a quarter and a quarter rest. In example B we find the three phrases to be also alike in figure, though the melody is different in each one. When it is possible to end a strain before going to the next number, it may not be so necessary to lead by a connecting phrase into the movement of the following tempo, but when you are obliged to change in the middle of a phrase—or in the middle of a strain, as is so often the case, it is a good idea to anticipate the figure of the movement to come. Sometimes this may be done by a simple succession of notes of the same tone and same length (eighths or quarters) for one hand while the other fills in the modulating chords if any are necessary.

(To be continued.)

FILM THIEF GETS YEAR SENTENCE.

As an indication of how thoroughly the Moving Picture World is read in all quarters, it may be of interest to our readers to know that within one week from the time a reward was offered for the arrest of a New York film thief, the guilty man, in custody of an officer from the district attorney's office, was on his way from Chicago to New York to answer the charges against him.

In our issue of Sept. 21, 1912, a reading notice and advertisement appeared stating that there had been stolen from the Feature Film Co., of New York, 108 East Twelfth St., "The Forged Bill," a one-reel feature, and "Madeline," a four-reel feature. A reward of fifty dollars was offered for the arrest of one Max Sokolow, alias Max Stanley, who rented the reels and disappeared with them and other reels belonging to other exchanges. By the time the reward notice appeared in print, these pictures were being shown in Chicago. An operator in one of the theaters picked up his copy of *The World* and read that the great feature being advertised by the "opposition" house was "stolen goods." Following instructions in the notice, the operator communicated with the W. J. Burns Detective Agency, who were on the case, with results as above stated.

Sokolow was tried before Judge Swann, in New York, Special Sessions, and sentenced to one year for larceny. The operator received the \$50 reward.

THE UNIVERSAL IN ITS NEW HOME.

Takes Possession of its Ample Quarters in the Mecca Building, on the White Way.

THE Universal Film Manufacturing Company is in its new home, on the third floor of the Mecca Building, at 1600 Broadway, at the corner of Forty-Eighth St. The entire floor will be devoted to Universal uses. Not only will there be sufficient space adequately to accommodate all of the company's executive force under present conditions, but due allowance has been made for future expansion. The furnishings and fittings are all in mahogany, and the appearance of the offices indicates solidity, substantiality. As the building fronts on Broadway, Forty-Eighth Street and Seventh Avenue, there is an abundance of natural light. The windows all bear in alternation the corporation name and the Universal trademark, and will be conspicuous on the upper White Way.

The outer reception room is in onyx marble, ornamented by a large stained glass window bearing the Universal trade mark. The inner reception room is spacious, and is finished in the prevailing mahogany. The telephone switchboard has a capacity of seven trunks and forty extensions. There is a complete system of sprinklers throughout the floor. In the center of the building adjoining the reception room sits Charles Simone, who entertains out-of-town visitors and exchange men. There is ample provision for a large corps of stenographers. The shipping department, under the charge of J. W. Ward, also has extensive quarters in the

center of the floor. The fire-proof vault for the storage of film has capacity for several thousand reels. There is a projection room 25 by 50 feet, which will be furnished with large and comfortable armchairs. The projection booth is fireproof, well ventilated and contains two projectors.

The office of the president of the Universal, Carl Laemmle, is in a large room at the corner of Broadway and Forty-eighth street. Here he will have ample space in which to conduct the rapidly expanding business of the corporation. Ranging in order along Broadway are the offices of W. H. Swanson, secretary; Joe Engel, in charge of the sales department; Joe Brandt, the advertising and publicity man of the Universal; Mark M. Dintenfass, foreign department; Thomas Bedding, editor of the *Universal Weekly*; C. V. Henkel, general accountant and office manager. Fronting on Forty-eighth street are the offices of David Horsley, the treasurer, and P. A. Powers, vice-president. At the corner of Seventh Avenue there is a well-equipped directors' room. The company will have in reserve ample space for the installation of an exchange if in the future this should be decided on.

FAMOUS DE LA GUERRA MANSION USED IN AMERICAN PICTURES.

Aside from the story itself, which deals with the early customs of California, the historic backgrounds used in the American release, "Her Own Country" are of more than passing interest. The famous home of the De La Guerras, built in 1828 by Don José De La Guerra y Noriega, is used in this picture. It is generally conceded that the leading Spanish family in Santa Barbara is that of De La Guerra, often wrongly called Noriega from a misapprehension of the Spanish patronymic with the prefix "y" ("and") after their father's; this, however, is a matter of compliment to the mother, and the father's remains the lawful family name. Thus, the founder of this family from his mother being a Noriega was called De La Guerra y Noriega. This old structure is one of the show places of Santa Barbara, and is in a remarkable state of preservation. It is built in the form of a parallelogram with a large patio in front. Within this enclosure the elite of the early Californian period were wont to gather to the fandango and carnivals which were their forms of amusement. Don José De La Guerra y Noriega was district judge during his lifetime. Here it was that Richard Henry Dana attended the marriage, as he describes in his book, "Two Years Before the Mast," of his agent to the Donna Anita De La Guerra y Noriega, youngest daughter of Don Antonio Noriega, who was at that time (1836) the grandee of Santa Barbara. In this picture old costumes of the De La Guerra family that had been preserved for generations are worn by the members of the American company, through the courtesy and kindness of the present members of this household. With the assistance of Alexander F. Harmer, who designed the scenery and costumes for "Natoma," the scenes of which were laid in Santa Barbara and written by J. D. Redding and Victor Herbert, and in which Mary Garden recently starred, "Her Own Country," to be released November 28, will be historically correct as to detail and mannerisms. Even to the greetings, old Spanish cordiality will be reproduced exactly.

"MAX GETS THE REWARD" (C. G. P. C.).

Max Linder, the king of fun-makers, presents another clever C. G. P. C. comedy. He is aided by some scientific trick photography in his demonstrations of the method of robbery by personal magnetism. The film will be released on November 15th.

For diversion Max undertakes the study of the principles of magnetism and soon learns how to extract pocketbooks and other rather personal belongings from passers-by. He considers it a great joke, but the victims think otherwise, and, accordingly, notify the police. A detective is assigned to the case and a reward is offered for the apprehension of the mysterious burglar. Then begins the battle of wits. The detective becomes suspicious of Max and sets a trap for him. The trap is a logical one, for by it Max is invited to call upon a young lady admirer and give an exhibition of his powers. Max, flattered, accepts the invitation, but one glance at the sleuth in the guise of a young girl is enough to tip Max off to the situation. Feigning that he is unaware of the detective's real identity, Max watches him grow careless through over-confidence and with a dexterous movement has him at his mercy. Max places the now helpless official in a canvas sack and then, disguising himself as the detective, he turns the bundle over to the chief of police and is quickly paid the reward.

Music for the Picture

BY CLARENCE E SINN

Observations and Suggestions.

AMONG the many good features of a Selig production, there is one in particular which appeals to the picture-player. They possess a directness of purpose—a clarity of motive which gives you something tangible to work upon. This company gave us special music for "Christopher Columbus," but even without that one did not need to be a particularly good improviser to put a fairly good accompaniment to its scenes of the Spanish Court, the storm at sea, tropical lands and Indians, with a religious as well as martial atmosphere running throughout. "Monte Cristo" was a big dramatic picture, which, while it no doubt would have been more satisfactory had there been music arranged for it, yet the picture followed so closely along accepted dramatic lines that a careful pianist should have little or no difficulty in adapting appropriate music thereto.

And now comes their big animal picture, "Kings of the Forest," in two reels. Two things are at once apparently called for—something suggestive of South Africa and something suggestive of wild animals in the jungle. Both are easy to notice in the picture, but hard to get. So far as the South African music is concerned, about all we have from that country consists of old Dutch hymns, and as the picture does not convey a religious atmosphere it is better to pass this up. The neutral scenes can be acceptably accompanied by intermezzo, caprice and valse lento movements. The jungle scenes can be accented to good advantage by some of the well known "Oriental" numbers like "Imam," "Mystic Shrine," etc.; and the heavy "mysterious" (with bass solos) to be found in the various editions of dramatic music. I will give a program nearly as I heard it played. There is room for improvement, but it gives a good basis to work on. After once seeing the picture you will have little difficulty.

"Kings of the Forest" (Selig).

First Reel.

1. Neutral; "Intermezzo" preferred. (Scene opens with exterior of a South African farm.) Music continues until title: "Sweethearting."
2. "In the Shadows," by Finck. (Or any pretty little sentimental number.) Continue until title: "A Labor of Love."
3. Waltz Lento (First part of "Reine," Will Rossiter) until "Later."
4. Any light intermezzo or allegretto for three scenes until animals are seen in jungle.
5. "Mystic Shrine," "Imam" or some Oriental number may be used. (Rifle shots occur.) Play through three scenes.
6. Neutral (waltz will answer) until title: "John Vogel, etc."
7. Heavy mysterious for jungle scene. Through scene.
8. Agitato until she enters house, subdue one scene, then work up until title: "Sona Starts for Home."
9. Moderato and crescendo until end of reel.

Second Reel.

1. Neutral moderato for one scene.
2. Heavy—on the mysterious order—(lions' den) for two scenes.
3. Schubert's "Erl King" (mysterious with bass solo) until she unhitches the ox.
4. Semi-agitato for three scenes.
5. Waltz Lento until lion is seen coming down road toward wagon.
6. Soft agitato (watch for shots) until child gets out of wagon.
7. Hurry (p. and f. according to action) until two men and woman are seen at wagon.
8. Waltz Lento until end of picture.

The same company issues a very pretty picture in "Old Songs and Memories." Several old-time songs are called for in this, which are mentioned in their advance advertisements. The titles of these songs are as follows: "Comin' Thro' the Rye," "Believe Me If All Those Endearing Young Charms," "I Cannot Sing the Old Songs," "How Can I Leave Thee," "John Brown's Body," (also known as the

"Battle Hymn of the Republic"), "Always the Same," and "Darby, My Own." Drum taps may be introduced very softly to accompany marching soldiers while song is being played, but if this is done be careful to keep it down, as the song is predominant, while the other is only a vision or memory.

"Anne Boleyn," a recent C. G. P. C. release, is another picture well worth taking care of. I heard it accompanied by an organ, though I believe a piano could do as well if not better. It runs like this:

1. "La Cinquante" until title: "A Secret Admirer, etc."
2. Waltz Lento (Charme d'Amour) until title: "The Queen Will See You To-Night."
3. Semi-mysterious until page enters with candles.
4. Gavotte (or Novelette) until she kneels.
5. Very short religioso (a few measures only) until after letter is shown.
6. Barcorolle from "Tales of Hoffman" until king takes letter.
7. Agitato (p. and f. according to action) until title: "The Queen Refusing to Stoop, etc."
8. Plaintive (Meditation from "Thais" for example) until: "Duped by the Intrigues, etc."
9. Introduction to Suppe's overture, "Pique Dame." (This scene shows the parliamentary body finding the guilt of Anne. The accompanying music should be grave and dignified with a slight mysterious character.) Continue until title: "Before the Scaffold."
10. Very plaintive (Massinet's "Elegy" is appropriate); continue until change of scene, then:
11. Chopin's Funeral March till end of picture.

A CINEMATOGRAPH PIONEER.

Beverly B. Dobbs, the noted Arctic explorer and pioneer cinematographic photographer, whose wonderful polar pictures "Atop of the World in Motion" (The Original Alaska-Siberia Motion pictures), opens at Weber's Theater, for an indefinite engagement, beginning Sunday evening Dec. 1, is a product of New England, but went to the Pacific coast in 1888. It will be interesting to know that he had one of the first photographic studios in Seattle and he was located in a tent on the lot which is now occupied by the Seattle Times. From this place he moved to Bellingham, Wash., where he remained until he went to Alaska. When asked what caused him to leave his chosen field of work to enter into a more dangerous one, such as he has been engaged in for the past ten years, he said:

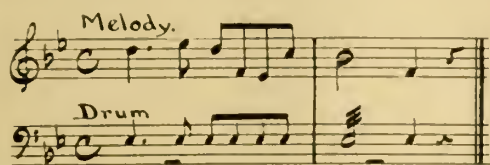
"Well, it was this way. A good many years ago, more than I would like to tell, I got it into my fourteen-year-old head that I was going to be a photographer and I have been trying to be one ever since. In 1900 I joined the mad rush to the new gold fields at Nome, Alaska, with the intention of opening a studio and supply house, which I did. It had never before been my good fortune to visit a country so teeming with novel sights and adventure and I was immediately impressed with, and fascinated by, its intensely interesting features. At once the thought came to me, what a great thing it would be to bring this wonderful country to those who could not come to see it. What a great educational power a complete set of motion pictures depicting the life of the Far North would be. I finally began the work, little dreaming of the enormity of the undertaking. The deeper in it I got the bigger loomed the project, and I felt like an ant looks when it is carrying a crumb of bread up a hill. But I figured that an ant always gets there and so I kept on. Many a trip was made at a great expense of time, energy and money, only to return with little or no results for my efforts, because of unfavorable climatic conditions and other obstacles which could not be overcome at the time. However, after a number of years of alternating failure and success, I finally accomplished in getting a collection of pictures of which I am proud, and I am highly gratified with the appreciation which the public has accorded my work. Mr. Dobbs is offering state rights for sale at a bargain, but intends to withdraw his pictures from the market in 60 days.

Music for the Picture

BY CLARENCE E SINN

Tips on Improvising.

MISS T. R. W. wants to know what I mean by writing a "figure" in several different forms (melodies), and saying the figure can be written for a drum as well as any other instrument. The article in question, said a musical figure, is the form or shape of a phrase; not the melodic form, but the rhythmical; three different melodies were given on one figure, and three on another to illustrate. Possibly this illustration will make it plainer:



The figure in the drum part is the same as in the melody—a dotted quarter and an eighth note, then a group of four eighth notes in the first measure. A half and a quarter note and a quarter rest in the second measure.

For the benefit of Miss T. R. W. and others I will say that "Tips on Improvising" was begun in the issue September 28, 1912, of the Moving Picture World.

These opening letters are not to be construed as harmony lessons. It is necessary to use a few technical terms and explain something of the nature of chord construction and progression to make intelligible what is to follow. These things can not be learned by simply reading of them. You must practice them. You must write them down and play them and memorize them so that the chord inversions and chord progressions (at least the few given here) will become almost second nature. Rhythmic form and melodic form as well as modulation are important to improvisors.

The following is from Frank W. Ryan, A. B., Lawrence, Kan., and is entitled "The Basic Principles of Picture Playing":

"The writer has read a number of articles in the Moving Picture World under the heading, "Music for the Picture," and herewith offers a few of his ideas gathered from a wide experience not only in picture shows, but as pianist in vaudeville and with stock companies.

"1.—There can be no definite fixed rules for playing, as one pianist may find utterly impracticable the ideas of another. There is one fundamental principal which is always effective; be original. Every pianist in this town plays either the 'Tanhauser' or 'Lohengrin' wedding march at all marriage occasions. I don't. I play something different."

"2.—Be able to change keys intelligently. There is in most cases no necessity for a series of diminished 7ths and 'barber shop' chords in order to change key; let your ear be the judge. It often sounds best to change abruptly than to wander off into an aimless maze of modulation. It is like a man trying to think of a good excuse to say something instead of coming to the point.

"3.—Be able to memorize. No one should try to play for pictures unless well prepared with a big repertoire of music committed to memory. Make it a point to learn several pieces each week.

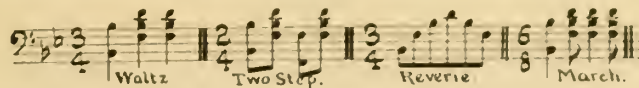
"4.—Plan your work. Get a small card and write down the list of pieces you are going to play for your program; this teaches system and fixes the plan in your mind.

"5.—Master the principals of melodic expression. Regardless of all that has been said on the subject of harmony and counterpoint, melody is the main thing; one kind of melody expresses one idea, and another a different one.

"6.—Familiarize yourself with the rules of chord successions. Most players know this intuitively. Common sense is the best guide.

"7.—Make the work seem easy; it really is easy. There is nothing mysterious about improvising and modulating.

"8.—Be able to play a given melody in several different kinds of rhythm. Here are examples of some of the different rhythms:



As the chords are the same in each measure, the same melody can be changed to suit each.

"9.—Play the kind of music your audience likes to hear.

"10.—Take a real interest in your work. Make your task a pleasure. Play the picture just as if it were your own show. Always do your best.

"11.—Compose a few pieces of your own and write them down. It may be difficult at first, but it will soon come easy and with a little practice you can improvise.

"12.—Take a day off and go hear some one else play for the picture; you will thus gain some valuable ideas and learn some of your own weak points.

"In conclusion it might be well to say that although picture playing is not very well paid, it has always been a pleasure to me; each picture presents a new fascination in working out a proper accompaniment. In my case the work is only a stepping stone to higher things."—Frank W. Ryan.

These may be "basic principles," though I think they would be better described as "hints" or "opinions." I don't get your first proposition, though. I believe if ideas are practical at all, they are practical to all. They may be distasteful to some, but hardly impractical.

Suggestions for music to the Cines two-reel picture: "AT NAPOLEON'S COMMAND."

First Reel.

1. "Heartsease," (Moret), two scenes; soldiers seen deploying through woods, change to light march tempo crescendo until: "Two Years Elapse."
2. March (camp scene), when she enters.
3. "Partant pour la Syrie" (old French song), until title: "She Tells Andre of Her Past Life, etc."
4. Second number ("Perfume") from suite "My Lady's Boudoir," by L. L. Moore (Witmark), until title: "Andre's Mother Warmly Welcomes, etc."
5. First number from same suite ("Chiffon") until: "Four Years Later."
6. Third number ("High Heels and Buckles") from same suite until: "The Emperor at Fontainebleau."
7. March (3 scenes), until title: "The Evening of the Introduction."
8. Gavotte, until title: "The Emperor."
9. Marseilles. Begin softly, crescendo at his entrance and diminish at his exit; change back to gavotte until: "Juliette Recognizes in Marshall Vidar, etc."
10. Agitato till end of reel.

Second Reel.

1. "Under The Harvest Moon" (Witmark), 3 scenes; then:
2. Soft march until title: "The Challenge."
3. Semi-mysterious—martial suggestion; the introduction to Suppe's overture, "Pique Dame," is on that order. Moniuszko's overture "Halka" offers a fine theme for these scenes. Begin at *poco piu mosso* (after first 12 measures) and play as far as *un poco piu lento* (4 bars before *agitato*) and keep repeating until title: "I Am the Best Judge."
4. Here you may accent the march swing of the number or change to march—piano; not too pronounced as the situations are now bordering on the *Agitato* order. "The Eve of Battle."
5. "Partant pour la Syria," with march effect in accompaniment, softly until title: "Visions of Glory."
6. Marseilles—very softly, and crescendo for changes, until the Emperor and staff seen on horses.
7. Hurry *p.* and *f.* (for battle) at title: "Salute of the Colers" **fortissimo** until title: "Juliette Searches for Her Husband."
8. Plaintive music until: "Long Live the Emperor."
9. Marseilles, very soft; try and give it a plaintive effect.

1913

© 2021 Coale Education Group, Inc.
DUPLICATION PROHIBITED

Music for the Picture

BY CLARENCE E SINN

WE see many programs for heavy dramas in Music for the Picture, and appreciate them, writes a contributor, but very few programs for comedies. Why don't more of these appear? I am sending the program I played for the Vitagraph's "Four Days a Widow," and the reason I send it is because every musical number I have listed fits into the scene perfectly. Of course I played all these from memory, which is almost necessary on account of the quick changes. (Quite necessary in my opinion, Ed.)

The picture business is on a steady rise here in the West, and the wise managers are realizing that to make the pictures "go" they must have musicians who can play the pictures. Our house here (The Majestic), will be enlarged in January from 450 seating capacity to 1,000; that's going some for a town of 15,000, isn't it? (Here follows the suggestions for music to picture.)

"Four Days a Widow."

1. "So Long Mary" until Helen reads note, then:
2. "Hot Time in the Old Town Tonight," then "Lonesome" until title: "In Springdale."
3. "Merry Widow Waltz."
4. "Summertime" till title: "In Chicago."
5. "Dear Delightful Women" (from "Balkan Princess"). "Automobile Honeymoon."
6. "Stein Song" (Ballads) till "Roses."
7. "Who Were You With Tonight?" until Jim drinks water, then:
8. "How Dry I Am" then back to "Who Were You With Tonight?"
9. "Home Sweet Home" in march time until "At Party."
10. "Beautiful Lady" (from "The Pink Lady") until Marjory tells Helen, husband has arrived.
11. Agitato until Marjory's exit, then
12. "Beautiful Lady."
13. "I Want To Marry You" (from "The Earl and the Girl") then quick to:
14. "I Got Rings On My Fingers."
15. Burlesque "Love Me and the World Is Mine."
16. Agitato (As Jim pleads with Marjory) then:
17. "I Wonder Who's Kissing Her Now?" (from "Prince of Tonight")
18. "There's No Girl Like Your Old Girl" until close.

Hoping these suggestions may be of some help, I am yours,
THOMAS BRUCE, Pianist and Organist,
Majestic Theater, North Yakima, Wash.

Many thanks, friend Bruce. Your program looks like a "catchy" one, and I have no doubt will be of value to many of our readers. I could have wished you would have given "stopping" cues—that is, cues for changing the music in each of the numbers, but after seeing the picture there should be no difficulty in fitting your excellent program to it.

"Reincarnation of Karma."

I had the pleasure of viewing the "Reincarnation of Karma" (Vitagraph), and here append some suggestions for accompanying music:

1. "Egyptian Love Dance" (by Pryor) until title: "E'en 'Neath the Splendor of the Eastern Sky."
First Reel.
2. (Incantation) First part of "Sultan's Dream" (by Bendix) until "Great Buddah Save Me," etc.
3. Isis (Greek intermezzo), play rather slowly until "A Jug of Wine, a Loaf of Bread," etc.
4. "Vision of Salome" (by J. Bodewalt Lampe) until "Snake Thou Art and Snake Thou Shalt Become."
5. Agitato until close of reel.
Second Reel.
1. Any novelette or intermezzo until he begins smoking pipe.
2. First part "Sultan's Dream" until he awakes.
3. Back to No. 1 (or any novelette) until "In India Leslie Becomes Engaged."
4. "In the Soudan" (Oriental music) until musicians exit.
5. Novelette until change of scene.

6. "Imam" until "The Ancient Temple."
7. "Star of India" (by Bratton) until "They Are Shown Qunitraee the Snake."
8. Mysterious until snake changes to woman.
9. First part of "Sultan's Dream" until "If You Would Break the Curse, Give Her This Amulet."
10. Isis (Greek intermezzo) until she puts amulet on neck; then slow down—ritard and diminish for 8 bars.
11. Agitato until he lays her on the table.
12. First part "Sultan's Dream," start pp and increase; two scenes.
13. Very pathetic until end of picture.

For the Incantation (No. 2, first reel) the introduction to "Faust" will be appropriate. Play through two scenes; then first part of "Sultan's Dream."

LOUISE LESTER—"CALAMITY ANNE."

Here is an excellent likeness of Miss Louise Lester, rapidly becoming famous among picture fans in the role of "Calamity Anne." There goes with her a burro, "Woodrow," much loved by the various members of the American Film Mfg. Co's. Santa Barbara studio, who is doing much to make Miss Lester the most famous comedienne in pictures as well as himself the most famous jackass known to cinematography.



Louise Lester.

The "Calamity Anne" series was originated by Director Allan Dwan and is vastly popular already despite the fact that "Calamity Anne" has the long familiarity with work figured in only three productions thus far. The various fortunes of "Calamity," hovering between dire poverty and soaring to blinding heights of financial affluence, are followed in serial form.

Miss Louise Lester has had many years of stage experience prior to her connection with the "Flying A," both in stock and traveling shows and

which has made possible for her wonderful interpretation of "Calamity Anne," a hanger-on of mining camps, quick with a gun, fond of a pipe, a Satan with her tongue and temper, but beneath it all a warm and human heart and innate sense of fairness.

It is a more difficult role for a woman to interpret. It is comparatively easy to show this creature of the camps, clad in short riding skirt, boots, wide sombrero hat, sporting a handy six-shooter, in the more laughable guise; but to do so would destroy the real character of "Calamity Anne," for "Calamity Anne" is a woman, subject to the foibles and vanities of woman, and possessed of a woman's heart, a strong, sympathetic nature hid beneath a rough exterior. It requires a genuine artist to portray a rough woman of the camps who can make you laugh good naturedly one moment and bring the quick tears of sympathy the next. Miss Lester does this in "Calamity Anne" productions.

The foremost living author of Germany, Dr. Paul Lindan, called the Nestor of modern Germany literature, has prepared his best-known drama, "The Other Man," for presentation on the silent stage. Dr. Lindan is the artistic director of all the royal playhouses in the city of Berlin. The leading part in the drama will be played by one of the most famous of living German actors, Albert Bassermann. The films will be ready for exhibition within two months. The German press regards the news as most important and gratifying to lovers of the motion picture everywhere.

Music for the Picture

BY CLARENCE E. SINN

HERE'S that old complaint again, this time from New England: "Dear Sir.—Won't you please give the exhibitors a jolt? Several Boston picture houses permit their drummers (or some Eastern product) to beat a tummy-tum as of horses trotting on asphalt pavement—a terrific racket—during the army and Indian pictures, when it is plain the horses are on soft or sandy soil—the dust flying so they can hardly be seen. It's anything but "Western," is ridiculously absurd and intensely annoying to the audience. Many people speak of it.—C. D., Dorchester, Mass."

One would have a right to hope that this sort of thing belonged to the past. Whoever is to blame, be it manager or drummer (and I fear it is usually the latter), he can hardly plead ignorance as an excuse. Noisy, silly and incorrect "sound effects" have been so often criticised by the public, the daily papers and the moving picture trade journals—particularly the Moving Picture World—that even the most thoughtless and careless ought to know better. I believe "sound effects" had an immense value a few years ago. I think they contributed largely to the awakening of managers and others to the importance of appropriate music for accompanying the picture. Previous to the sound effect period anything in the shape of a "bally-hoo" was good enough for the musical part of the show; phonographs, mechanical pianos, and rag-time "thumpers" amused (?) the easily entertained patron of the moving picture novelty. Then the sound effects were introduced adding a new element of interest. They were generally noisy, crude and misplaced, but the average picture of six or seven years ago was not harmed to an appreciable extent. Even then the better element among the picture patrons resented the incorrect and noisy "effects." To the best of my knowledge the value of appropriate music began to be advocated at that time by critics, patrons and musicians. Music for the picture has advanced to a much higher plane in the past six years; the "sound effect" idea (with many) is practically the same now as it was in its crude beginning. It must either change for the better or be doomed to oblivion.

Music Programs.

Gaumont's three-reel feature entitled "The Vengeance of Egypt" gives an opportunity for the "thematic" treatment which occasioned some comment in this page a couple of years ago. Some musical theme may be chosen to represent the mummy's ring and its malignant power (as Wagner uses a motif for the Shield, Fire, Sword or other important object), and this theme should be repeated each time the ring changes hands—that is, when it is developed that the ring has found a new victim. This theme should be of a weird mysterious character; the third movement (*doloroso*) of Theo. Bendix's "Hindoo Priest's Incantation" is offered as a suggestion. If this is used it should be played slowly to end of the number if necessary; if not long enough repeat from the same place (3rd movement *doloroso*). I believe it would be a good idea to use one plaintive also for the death of each victim of the ring; though not really necessary, it would still further carry out the "thematic" form and emphasize the dominant idea of the picture—the vengeance following the ring.

"THE VENGEANCE OF EGYPT" (Gaumont).

1. Marseilles. Begin softly, swell as Napoleon enters; diminish when slaves stoop to raise mummy casket. When casket is upright change to:
2. First part of "Sultan's Dream" (Bendix) or any Oriental part of a mysterious character. At title: "Lieut. Berard, Officer of the Guard," very softly until case is opened. Swell to mf until "The Mummy is Despoiled."
3. Mysterious until he takes ring from mummy's finger, then:
4. Theme of the ring. I have suggested the third movement of Theo. Bendix's "Hindoo Priest's Incantation" for this. It will be referred to as "Theme" whenever it occurs. Repeat until title: "The Home of Charlotte Gartier."
5. "Daisies" (from Bendix's Floral Suite) until "A Weird Dream."

6. "Theme" till vision; then:
7. First part of "Sultan's Dream," until vision over.
8. "Theme" again until after newspaper item shown.
9. Plaintive until end of reel.

Part Two.

1. Gavotte until he takes ring from cabinet.
2. "Theme" until next title.
3. "Lilies" (or any bright little waltz) until: "The Ring's Second Victim."
4. "Theme" until burglar enters behind girl.
5. Mysterious till change of scene.
6. Waltz lento ("Devotion") until title: "The Antiquary Loves to Descend to His Shop."
7. "Theme" until: "The Ring's Third Victim."
8. "Miama" (by Neil Moret) until: "The Ring's Fourth Victim."
9. Waltz until man is seen with gun.
10. Mysterious until: "The Empty Boat."
11. Pathetic (some as end of first reel) until end of reel.

Part Third.

1. Waltz or Novelette until he puts ring on girl's finger.
2. "Theme" until title: "Paul Is a Daring and Successful Aviator."
3. Lively Intermezzo till machine starts.
4. "Theme" (faster this time—agitated character) until machine is seen wrecked. Crescendo until title: "From the Fingers Cold in Death."
5. Pathetic (same as before) until title: "The Journey."
6. "Passion" (by Hager) until: "Into the Depths of Doom."
7. Agitato until: "The Fisherman's Discovery."
8. "Passion" again until mummy case is opened.
9. First part of "Sultan's Dream" until close.

Another fine picture with the atmosphere of ancient Egypt is

"WHEN SOUL MEETS SOUL" (Essanay).

1. "Autumn" (by Losey) until letter is shown.
2. "Egyptian Love Dance" pp and crescendo until: "Off to Battle."
3. Soft agitato until: "The Return From the War."
4. "Isis" (Witmark). Begin with soft and slow through two scenes, then crescendo and quicken to march tempo until they are about to drink at the table.
5. Agitato (soft) until change of scene.
6. "Egyptian Love Dance" until old man awakes.
7. "Heartsease" (by Moret) until close.

Through favor of W. E. King, of the Orpheum Theater, Chicago, I offer the musical accompaniment (as played by his orchestra) of

"ROMEO AND JULIET" (Pathe).

1. "A Little Story" (by Zimmerman; pub. by Carl Fischer) until title: "Hopelessly in Love with Romeo."
2. "Reconciliation" (Bendix) until reception scene.
3. Gavotte (Harp effect) until all exit but two.
4. Barearolle from "Tales of Hoffman," until they enter church.
5. Religioso until: "Provoked By His Rival."
6. Soft agitato until he is brought before the duke.
7. Rather slow and solemn. (Could use introduction of "Poet and Peasant"—Ed.) "Romeo Takes Leave of Juliet."
8. "The Roses Honeymoon" (Bratton) until end of reel.

Part Second.

1. "Roses and Memories" (Ted Snyder) until: "Friar Lawrence Gives Juliet."
2. "Melody of Peace" (Carl Fischer) until title: "Romeo Ignorant of the Death of Juliet."
3. "Pansies" (Witmark) until funeral procession seen coming down steps.
4. Funeral March (Sousa's "Our Honored Dead") until Romeo is left alone with bier.
5. "Longing" (pathetic) from Theo. Bendix suite until close.

Music for the Picture

BY CLARENCE E. SINN

THE Selig Polyscope Company are re-issuing a picture made famous by them some years ago. You remember it, of course—"The Cowboy Millionaire." It has been remade entirely on a much more elaborate scale than before, and is now in two reels, the first one being taken up mostly with spirited pictures of cowboy sports. The accompanying music should be of a spirited nature likewise. Some suggestions are offered:

"The Cowboy Millionaire."

Part First.

1. "Zephyr" ("The West Wind," from suite by Trinkaus, published by Witmark & Sons). Watch for pistol shots; continue music until donkeys are seen.
2. "Wild West" (by Percy Wenrich) until title: "Bud Gets a Surprise."
3. Lively music until Bud reads telegram; as they rush into saloon:
4. Chorus of "One Drink More" until change of scene.
5. (Railroad scene.) Back to same lively for one scene.
6. "Starlight Sioux" (Intermezzo by Aubrey Stauffer) until Bud sits in office and looks at stenographer.
7. "I Want You, Dearie, 'Deed I do" (By Remick) until change of scene. (Any similar song chorus will answer, such as "I've Got My Eyes on You," or "I Always Knew the Girl I'd Love Would Be a Girl Like You.")
8. Any lively music until title: "Getting an Outfit."
9. Waltz until Bud sits at table with girl:
10. "Won't You Be My Sweetheart?" (song chorus) until end of reel.

Part Second.

1. Waltz (two scenes) until title: "The Same Old Club."
2. "The Mouse and the Clock" (Whitney) until change of scene.
3. Waltz again until title: "The Diamond S Boys Arrive."
4. "Kick-a-poo" (Harry Von Tilzer), long number—p. and f., according to alternate scenes; play until title: "Bud Takes the Boys to See a Melodrama."
5. Waltz until stage is seen.
6. "Hearts and Flowers" until villain seizes leading lady.
7. Short hurry until change.
8. "Sailing, Sailing" (any sea song); in second scene change to "How Dry I Am" until title: "A Bucking Broncho," etc.
9. "Stein Song" (or any drinking song). They get seasick; can follow the action. When Bud enters apartment change to:
10. "Broncho Nell" (Gardner Publishing Co.); begin piano, increase and decrease with action until title: "Bud's Resolve—Never Again."
11. "Never, Never No More" (old song), or any lively music until finish.

"The Mexican Spy" (Lubin).

W. E. King's orchestra at the Orpheum Theater, Chicago, accompanied Lubin's two-reel film, "The Mexican Spy," as follows:

Part First.

1. Waltz, "Espana," until title: "The Forged Letter Secures," etc.
2. "La Paloma" (the introduction plays through one scene); the balance of the number until title: "The Major's Son and the Paymaster's Daughter."
3. Novelette until: "Tom Unable to Pay."
4. Mysterious (bass solo); subdue at alternate changes, until Tom enters office.
5. "Pizzicato" until girl enters office.
6. Novelette until: "Having Accidentally Knocked the Receiver," etc.
7. Agitato p. and f. until Tom exits; a few bars neutral until change.
8. "Reconciliation" (Bendix suite) until end of reel.

Part Second.

1. "Heart's Ease" (Moret) until recruiting office. (N. B.) Increase quasi agitato when she comes on scene to the two men.

2. "Under the Harvest Moon" (Published by Witmark) until: "One Year Later."
3. Novelette until ambulance seen in foreground.
4. Hurry; start softly and work up to forte; at shots
5. Change to heavier hurry for battle; play until: "He Will Live."
6. Plaintive for one scene.
7. Novelette to end of reel.

Miss Maude Waters Dittmar (Marvel Theater, Frederick, Md.) gives us another of her welcome letters. She says: "For our comedies the numberless amount of songs as well as 'rags' work out well as shown by Mr. Bruce's program (Moving Picture World, January 18th). I have found the operettas very valuable and suggest some selections I am using: "Red Mill, Madame Sherry, Three Twins, Siren, Singing Girl, Kiss Waltz, Red Widow, Pink Lady, Little Miss Fixit, Dr. DeLuxe, Enchantress, Balkan Princess, Hans the Flute Player, Quaker Girl, Jacinta, Naughty Marietta, Chocolate Soldier, Gypsy Love, Baron Trenk, Three Romeos, Woman Haters, Dollar Princess, Golden Butterfly, Mikado, Pinafore, Robin Hood, Sorcerer, and Eva." Of course you must use judgment if you wish to suit the picture. We are running Warner's features together with one Universal program. For the "Sphinx" I used Baron Trenk, using some detail work, of course, and closing with Schumana "The Two Grenadiers." For the first reel of "The Glass Coffin" the slow movement from the selection "Stradella," for the other two reels the selection from "Aida." It fitted beautifully. The "Bohemian Girl" works out fine, for you can make the selection fit exactly. I have used fifteen of these grand opera selections published by Schirmer to great advantage. Enclosed find program for:

"Redemption."

First Reel.

1. "Moonlight Dance" (Finck).
 2. Valse from "Siren."
- First movement "Sango de Maurice" (Hein).
"Trauermarsch" (Mendelssohn).
"Humoreske" (Dvorak).

Second Reel.

Waltz, "Phantom Isle," first movement.
For dance, "Tarantella," Gillette (Presser). This was splendid. Finish above waltz.
Agitato until "Sent to Prison," then plaintive. (I used "Valse Dolores," by Waldteufel.)
Close with chorus from Faust "Whilst This Blest Sign."

Third Reel.

Inflammatus from Stabat Mater.
Intermezzo from "Rusticana."
Largo (Handel).
Closing chorus from Faust: "Holy Angel in Heaven Blest."

"The Resurrection" (Masko).

The music given to this four-reel feature was arranged by Mr. Milt. E. Schwarzwald, the leader of the Bijou Dream Orchestra, Chicago. This house is now running a feature film, with changes once a week, and is making its music a prominent part of the show. Mr. Schwarzwald kindly gave me a copy of numbers as selected and played by his orchestra:

First Reel.

1. Russian waltz suite (pub. by Ditson), "The Fawn," "Bluette" and "The Orchid" in the order as given; keep last number ("The Orchid") until title: "Death Takes Katusha's Baby From Her."
- Then plaintive music for one scene.
"The Orchid" again through one scene, then:
"The Rosary" until end of reel.

Second Reel.

1. "Puzta Maiden" waltz (by Chas. Roberts). The introduction is characteristic and will fill first scene; No. 1 waltz begins at 2nd scene, rather slowly and softly until: "The Life Without Care or Hope."

2. Russian Dance until dance is over.
3. Same waltz until: "Russian Dancers."
4. "Russian Kossack" (dance pub. by Emil Ascher) until dance ended.
5. Same waltz (short) until he drinks poisoned wine.
6. Agitato pp. until dancers.
7. "Russian Kossacks" again (short) until change, then back to
8. Same agitato as No. 6 until: "Maslova Is Accused."
9. Plaintive until end of reel.

Third Reel.

1. "Melody in F," once through.
2. "To a Star" (by Leonaró) until letter is shown.
3. "Salut d'Amour" (Elgar), until end of reel.

Fourth Reel.

1. Plaintive until title: "The Condemned Start for Siberia."
2. Pilgrims Chorus (from Tannhauser) until title: "The Prison Hospital," etc.
3. "The Melody of Peace" until end of reel.

THOUGHTS FOR THE PIANIST.

By Kenneth Aiken.

THE pianist who aspires to be an artist at accompanying pictures will surround each picture with a musical atmosphere of its own. He will think of the general trend of the story, its manner of starting off and ending and its climax. He will notice who the leading actors are in the cast, for by this he may judge somewhat of the intensity of the performance. If the picture is serious drama and is done by the best stars he may need one or two of what might be called his reserve pieces, pieces of considerable difficulty carrying the utmost emotional appeal.

What are some of these pieces? One of the strongest pieces emotionally that I know of is Liszt's third Liebestraum. The first two pages are quiet and serene with an extremely simple melody, yet though simple it has a depth and strength such as can be found only in great music. For those of slight technical ability these first two pages alone should be invaluable. A cadenza follows and then the same strain is taken up in the key of B, after which it modulates in E, where the whole piano seems to be brought into action. The finale is soft and tender.

It would be folly to bring out a piece of this description for the ordinary run of pictures. There are sometimes pictures, however, which in character of plot and production show the artistic finish of a poem. Such a one was "The Painted Lady." Miss Sweet's acting in the role of the mad girl deserved a musician's best efforts. How to respond to her loneliness, her first glimmerings of love, her despair at finding she had shot her lover, and her sweet but insane sorrow! Nothing like rag time now, nothing that is the "latest out"; the music must mirror deep emotion. For this we have Puccini's "Madame Butterfly" and his "La Boheme," the Liebestraume (three of them), by Liszt, also his Consolation and such well-known songs as D'Hardelot's "Because," Bartlett's "A Dream," Metcalf's "Absent," Roger's "At Parting," Grieg's "Ich Liebe Dich" and Nevin's "Rosary." These last should be paraphrased to get the best piano effects.

The great need to-day is far more seriousness on the musical side. The picture companies do not hesitate—heavy dramatic subjects are coming out all the time and the public does not weary of them either, only the whole thing lacks artistic success because of crude music. Wrong ideas have contributed to bring about the present condition. Picture playing does not consist, as some suppose, in fitting song titles to the action in the picture. This is not exactly a bad thing in itself, but it amounts to no more in picture playing than tooting the whistle does in running an engine. Proper accompaniments for pictures are those which reflect their peculiar atmosphere, their tone of sadness or joy or their dramatic movement. Anything short of this is just quack.

All is impossible, however, without the proper music, so the buying of music becomes a very important matter. The pianist should select his music with special purposes in view. He will pick out "The Dance of the Hours" (Gioconda) for light gay action in say a society drama; "Valse Triste" (Sibelius) will serve for dark, sombre effects; "Heart's Ease" (Macbeth) for any romance; "Pomp and Circumstance March" (Elgar) for those splendid pageants in Pathe's Weekly; "Nita Gitana" (De Koven) for Mexican love scenes; "Gondoliera" (Moskowski) for boat scenes; "Autumn" (Chaminade) for any simple sadness; "Summer" (Chaminade) for freshness and life.

Recently the Russian Symphony Orchestra did this entire industry an honor by accompanying the Pilgrim's Progress pictures with a special program prepared by the conductor. Some day, perhaps, one of our great pianists will favor us in a similar manner. In the meantime every exhibitor can help

things along by keeping the piano well tuned. Those who have really seen the light will shelve the old upright and put in a modern grand.

FILM SUPPLY OFFERINGS.

The marked signs of activity, the burning of midnight oil, the hustle and bustle about the offices of the Film Supply Company of America for the past few weeks, seem to have all pointed in one direction. The plan and future policy of the company is made clear and it appears that a tremendous program and proposition has been launched for the big State rights buyer, the exchange man and the exhibitor. The Film Supply Company has undoubtedly struck a popular strain and its attractiveness cannot be denied. The company has gotten together a wonderful combination of feature productions and are supplementing this extraordinary offering by their usual program of regular releases, added to which are several new brands which have been selected with an aim toward the consumer's satisfaction.

Work on the long promised "All Star" brand of films has been progressing quietly for some months past, and it is announced that the first of these productions is now ready and takes its place amongst the feature release offerings. The initial feature is none other than the divine and incomparable Sarah Bernhardt in a tremendous and beautiful three reel production, "An Actress' Romance," which is Mme. Bernhardt's own adaptation of her own most favored and successful play, "Adrienne Lecouvreur." This production has been reserved by Sarah Bernhardt for her final and supreme effort before the camera, and the result has evidenced her desire to make it her masterpiece in photoplays. In this production she is supported by her entire and original company from the Theatre Sarah Bernhardt, Paris.

The All Star film will next offer the eminent tragedian and character actor, M. Mounet-Sully, in the world-famed tragedy, "Oedipus Rex," a four-reel production which is the rage of all Europe. This picture has been pronounced by critics as unquestionably the greatest film of tragedy ever produced, and has created a storm of approval.

The third release of the All Star will be Sarah Bernhardt at home, at rest and at play, two reels of a most unusual and unique film. These pictures were taken for Mme. Bernhardt for the purpose of posterity preservation and form a favored part of her home library.

The balance of the feature offerings of the Film Supply Company are all of exceptional attractiveness and unusual character.

The Gaumont Company offers two massive two-reel subjects in "The Human Vulture" and "The Bridge of Sorrow," and two impressive three-reel subjects, "The White Glove Band" and "In the Grip of the Vampire." Itala adds the masterpiece film, "In the Palace of Flames," the film which has turned both America and Europe wild with enthusiasm with its three reels of fire spectacle and the eminent Italian tragedian Zacconi in the title role. "Beasts of the Jungle," the American feature presented by the Solax Company in three reels, a marvelous wild animal picture, is another offering in the group. Great Northern adds a three-reel picture, "Conquered, or the Madcap Princess," a film of the usual Great Northern quality which needs no introduction.

The above mentioned are the present offerings only, it being the plan of the Film Supply Company to offer a new program of features at regular intervals.

A new and novel plan has been announced with reference to the buying of films. The first Friday and Saturday of each month will hereafter be set aside for the display of features and novelties for the benefit of buyers. The spacious and well appointed theater which the Film Supply Company has on its premises will be used for this purpose. Here the out of town and local buyer may spend his time and have the entire list of features as well as regular releases shown.

Of the regular releases forming the Film Supply Company's program, Ammex starts on Thursday, January 23rd, with a Western drama, "Love and Circumstance," and will release one a week thereafter. Ramo begins on February 19th, and the date of the initial Oilot release will be given within the coming two weeks.

The plans adopted by the Film Supply Company are most commendable and should meet with popular favor.

NEW THEATER BUILDING AT WEST TORONTO.

W. L. Joy, manager of the Wonderland Theater, 1756 Dundas Street, West Toronto, Ontario, Canada, is building another vaudeville and picture house in that city which will seat 1,200 persons. The site is 55 feet by 172 feet. The front of the house will be 42 feet high and will be done in English terra cotta, and the interior will be of elaborate design. The operating booth is to be of reinforced concrete. No expense is being spared to make the theater one of the best locally.

Music for the Picture

BY CLARENCE E SINN

FROM Albany Oregon: "In the issue of Jan. 25th, of the Moving Picture World I read your opinion of drummers and their effects for the picture. You seem to regard them as of not much consequence in the making of a picture realistic.

"I have seen photo-plays in the Eastern houses, and the way they are worked—usually with an orchestra; also in the West where they are worked with a picture pianist and a good drummer with an air cabinet costing all the way from three hundred to two thousand dollars.

"Until recently the West was far ahead of the East even in regard to photo-play houses devoted exclusively to pictures. Here in the West the pianist plays to and with the picture, improvising, "faking" and playing from memory. The drummer has a compressed air outfit that makes trains, auto's, motor boats, in fact here they make any effect in the picture—not loud and blaring but modulated according to the size of the house. In Portland, Oregon, there is one air outfit that I know of owned (as they always are) by the drummer, which is insured for \$1800. In this small town there are three houses, two of them using drummers and paying out (both houses for drummers and pianists) about one hundred dollars per week for their music and not working matinees.

"You may not think much of the drummer and his effects, but if you could step into the People's Theater, Portland (Oregon) and hear one show played and compare it with an orchestra playing pictures I think you would agree with me.

"As for effects not making the picture, you've got to show me. I've been to Sedalia Missouri and acquired the habit. Thanking you for at least reading this I beg to remain, Sincerely; A Drummer with an air cabinet."

Well, I've read your letter; now honestly, did you read mine. You say you did, but did you? My comments were upon a letter from a Massachusetts correspondent criticising some Boston picture houses. You are evidently in favor of using correct sound effects. Are you finding fault with me for opposing those which are "noisy, silly and incorrect?" Do you uphold the fellow who imitates a horse "trotting on asphalt pavement when it is plain the horses are on soft or sandy soil?" I don't believe you do, else why buy an expensive outfit including an "air cabinet." I still maintain that, generally speaking, the sound effect man has not advanced in the same ratio with his co-adjutor the picture pianist; there are not so many good or even careful players among the drummers as among the pianists. If all the sound effect men in your part of the country are above criticism they are to be congratulated, but in the east and middle west they are made up of good, bad and indifferent. I repeat "the sound effect idea, with many is practically the same now as it was in its crude beginning." And so it is.

Speaking of the "air cabinet," the first compressed air machine as applied to sound effects was invented and perfected by Wm. E. King of Chicago, some seven or eight years ago and has been in use at the Orpheum Theater (Chicago) since that house has been a picture theater. "Billy" King should have patented his idea; it would have brought him as much fame as has his popular "three-in-one" drum and bell rack.

There are a number of picture theaters in Chicago where the sound effects are rendered in a careful manner. Mr. King and Mr. Provan at the Orpheum have long made this branch a feature of the orchestral accompaniment to their pictures.

There are some pianists who are not yet out of the wilderness. One of them had "The Resurrection" to maltreat, slander and otherwise disfigure. For the two scenes of Russian Dancers he played "Every Body's Doing It" and "Every Body Two-step," and at the meeting in the prison, "When You Waltz With Me." Can you beat it?

"THE VENGEANCE OF DURAND" (Vitagraph).

(Courtesy of W. E. King.)

First Reel.

1. Allegretto "In Meadow Land" (by Thos. Bendix), until: "Marion's Foster Father" (when singer seen).
2. A few bars of "The Rosary"; then back to No. 1 until she sits and sings. A few bars of "The Rosary" again, then:
3. "Lilacs" (by Katheryn Roberts), until: "On the Eve of the Duel."
4. Plaintive until title: "At the Time Appointed."
5. Agitato pp. until shot. Stop a few seconds, then:
6. "Walther's Trau'mlied" (Wagner) until title: "Training His Child to Carry Out His Revenge."
7. "The Rosary" until title: "Ten Years Later."
8. "In the Shadows" (Finck) until end of reel.

Second Reel.

1. "Roses and Memories" (Snyder) until scene at piano.
2. "The Rosary" until end of scene: "Here He Comes Now. Don't Forget Your Promise."
3. Schubert's "Erl King" until Carl and Durand meet.
4. "Evening Star" (Wagner) until struggle.
5. Hurry (long) for fire scene until title: "Vengeance Is Mine."
6. Plaintive until title: "Memories."
7. "Roses and Memories" until she sits at piano.
8. "The Rosary," then back to "Roses and Memories" until close.

"THE LORELEI" (Edison).

1. Waltz until page from book is shown.
2. "Die Lorelei" (old German song), then back to waltz until: "A Conquest etc."
3. "Le Secret" (by Gautier) until title: "Neglected."
4. "Salut d'Amour" (Elgar) until: "Song of The Lorelei."
5. "Die Lorelei" until she stops playing.
6. "Salut d'Amour" again until title: "The Answer."
7. "Dreams. Just Dreams," until title: "The Loveliest Maid is Sitting."
8. "Die Lorelei" until she awakes.
9. "Au Mer" (By the Sea) until close.

"INTERNATIONAL CONSPIRACY" (Gaumont).

(Courtesy of Milt. E. Schwarzwald, Bijou Dream Theater.)

First Reel.

Neutral all through—No-vellettes, etc.

Second Reel.

1. "Pirouette" (by Finck) until title: "When Greek Meets Greek."
2. "Lion du Bal" (valse) until: "The Plot Thickens."
3. "Avalon" once through, then "Fire Flies Dance" until: "At Once We Must Act."
4. Agitato p. and f. until end of reel.

Third Reel.

1. Waltz until spies are seen approaching the house.
2. Mysterious ("sneaky") until: "The Night Attack."
3. Agitato pp. until girl signals flag ship. Swell to:
4. Hurry (long number), until battle ship tender arrives at wharf.
5. Presto galop (for very fast hurry) until they blow up gasoline launch, then:
6. Patriotic French song—"Le Chant du Depart," or "Partant pour la Syrie" until end of picture.

Fred Bergh, leading operator of the Star Theater, St. Charles, Ill., called at The World office last week and purchased the latest Motion Picture Handbook, which is in great demand at the Chicago office. There are four employees at the Star who are able to operate the machine. They also serve in other capacities. Mr. Bergh and John Oleson are the regular operators. Peter Allenman is the owner and manager of the Star, which is showing to fine business. The admission is 10 cents, and three or four reels are used daily, according to whether an act of vaudeville is used or not. Licensed service, furnished by the G. F. Company's branch at 429 South Wabash, is used.

Music for the Picture

BY CLARENCE E. SINN

MR. M. E. SCHWARZWALD, Bijou Dream, Chicago, sends the following: "As I promised you I am sending my program to the picture 'Satan.' Am sorry to say that owing to the length of this we were obliged to omit the second reel ('Satan in the Life of Christ'), but am told it requires practically all sacred music. I wish to state that there are parts of this picture I have not followed in detail—for example, the beginning of Part Three. I have made it a point rather, to get the longest selections I could which would keep to the general theme of the picture. I believe that I can make my music just as effective in this way as by always following the picture scene by scene, and therefore try to make as few changes as possible in order to keep from diverting attention from the picture. I think if one changes the music too often he is not playing enough of any one number to convey the theme of it to the audience, and by this appropriates a large part of their attention which should be given to the picture.

"From remarks overheard I gather that the orchestra most appreciated is the one that can bring out and accent the characteristic points of the picture without diverting the attention of the audience, rather than the one that constantly attracts attention by its noisy blare, quick changes of music and stopping too suddenly at times instead of trying to 'weave' their numbers gradually. Another thing I do not believe in, is that incessant grind heard in some theaters. I visited a house recently which has a three piece orchestra and runs five vaudeville acts and two reels of pictures. The musicians instead of following the picture with appropriate music played a program of popular stuff. I noticed that the leader (pianist) never stopped from the time the picture started until it stopped—turning the music with one hand and playing with the other. Being acquainted with the manager I mentioned this. 'Why,' said he, 'those are my orders; if my orchestra stops for one minute I am down there to see what is wrong: I want that music going all the time.'

"Very good, Mr. Manager, but one of a party sitting behind me from whose conversation I judged to be a regular patron, said: 'Good Lord! Won't they ever quit. This is worse than having to listen to one of those piano machines.'

"Our manager gives us ten minutes' rest at the opening of each show and we find that with this small lay-off we can do more justice to our music than these 'on forever' orchestras, and no complaints from our patrons. What do you think about this?"

I shall offer no comments beyond stating that the Bijou Dream, like all downtown houses in this city (and most other large places), runs a continuous show from nine o'clock a. m. until eleven p. m. Regarding the long selections played, Mr. S. "humors" them more or less to fit the scenes, and in this way he often plays to details without changing numbers.—[Ed.]

"Satan, or the Drama of Humanity" (Ambrosio).

Part One.

1. "Damnation of Faust" (can use storm scene from "William Tell") until title: "The First Sin."
2. "Devils Call Galop" once, then:
3. "Ghost Dance" (pub. by Will Rossiter) until Nimrod and party approach the throne.
4. Overture, "Devil's Portion" (pub. by Ditson) until end of reel.

Part Two.

(Sacred music throughout.)

Part Three.

1. Overture, "King Mydas" (Jacobs) once through.
2. "Faust" Overture (Cundy-Bettany Co.—Carl Fischer's Selection fits better, but is more difficult for small combinations) until monk falls asleep at table.
3. Mysterious music; until monk and Satan leave monastery.
4. Sumurun Intermezzo (pub. by Stern) until monk is shown behind curtain.
5. Mysterious (37 Orpheum Collection) until Satan puts dagger in his hand.

6. Agitato (43 Orpheum Collection) until man is stabbed.
7. Semi-mysterious (51 Orph. Coll.) until fight.
8. Hurry (19 Orph. Coll.) until change.
9. Mysterious-heavy (20 Orph. Coll.) until end of reel.

Part Four.

1. Bright lively novelette until iron merchant falls asleep.
2. Mysterious until devil appears in full dress.
3. Waltz, "Druids Prayer" (Stern), until title: "Later Engrossed With Mary's Love, etc."
4. "Perfume" (from suite "My Lady's Boudoir," Witmark), until end of scene.
5. Waltz, "The Devil" (pub. by Emil Aschier), until end. (Last part of Part Four.)
6. Waltz, "The Devil," until Frank shoots at carriage.
7. Agitato (soft) until police auto enters and shots fired.
8. Hurry until chase.
9. Presto until Frank and Satan arrive at ruined castle.
10. Agitato (soft) until title: "You Can Get Revenge, etc."
11. Plaintive until Mary arrives at the castle.
12. Agitato (33 Bendix-Fischer melodramatic music), p. and f. until title: "Mary Has Lied to You! Destroy."
13. Prison Scene from "Faust" (Leo Feist-Reckers arrangement) until close.

Thomas Bruce, of the Majestic Theater, North Yakima Wash, whose letterhead reads, "Musical Interpreter of Pictures, Pipe Organ and Piano," writes: "In the February 1st issue of Moving Picture World, under heading, 'Thoughts for Pianists,' in your department, Mr. Aiken says: 'Picture playing does not consist as some suppose of merely fitting song titles to the scenes.' I fully agree with him, for to play a modern song to some pictures would be out of place and inartistic; on the other hand, it would be worse to play Grieg's 'Ich Liebe Dich' to some light modern drama when 'I'd Love to Live in Loveland' would be more suitable.

"Then, of course, there are pictures when no songs can be used. One I have in mind is 'At Napoleon's Command' (Cines), which I improvised through entirely with the exception of 'Marseilles.' To have played 'Just Before the Battle, Mother' at the title, 'The Eve Before the Battle,' would have been comedy. The summary of all this is that the picture player must have ingenuity and artistic judgment and an unlimited repertoire. I am sending a program to illustrate my point, and criticism from the editor or any one who has seen the picture, 'When Love Leads,' will be greatly appreciated, as I wish to know what other musicians think about the very important subject of popular music for modern pictures."

"When Love Leads" (Lubin).

1. "Stein Song" from "Prince of Pilsen" (Witmark, pub.), or, better still, Alma Mater song from nearest college, until title: "David Meets Josephine."
2. "Beautiful Lady" valse (Remick, pub.) until title: "One Month Later."
3. "Cuddle Up a Little Closer" (from "Three Twins").
4. Agitato while Josephine reads letter and through scene between David and father.
5. Pathetic for scene between David and mother.
6. "Goodbye Sweetheart, Goodbye" until title: "David in City."
7. "Give My Regards to Broadway" (from "Little Johnny Jones") until title: "Married."
8. "Honeymoon" (from "Time, Place and Girl"—pub. by Harris).
9. Agitato for scene between father and mother.
10. "Gee, But This is a Lonesome Town."
11. Agitato and pathetic through five scenes until title: "David Loses Reason."
12. Tosti's "Goodbye" until title: "Scrubwoman Finds Child."
13. "If I Only Had a Home, Sweet Home" until title: "David Regains Reason."
14. Pathetic until David enters home, then:
15. Grandioso waltz until end.

The first number should be played more as an introduction to the picture to give a college atmosphere, and if "Prince of Pilsen Stein Song" is used should be timed so that "Oh! Heidelberg, Dear Heidelberg" comes for first scene.

I do not remember accurately the details of the picture above mentioned, but Brother Bruce has furnished us an excellent illustration of the method of applying songs, whose suggestiveness lies largely in the fitness of their titles, to certain pictures. Discriminating performers would not need the reminder that modern songs should be used only in modern pictures, but I am sorry to say there are many who are not so thoughtful as our correspondent. Come again, Mister Bruce—you are always welcome.—Ed.

"Cold Light"

Complete Revolution of Picture Projection Forecast by the Discovery of Prof. Dussaud.

By J. B. Sutcliffe, our British Representative.

EVER since the early dawn of the moving picture era the one romantic ideal that has constituted the golden vision of the early pioneers of projection has been the discovery of the perfect illuminant.

When, practically half a century ago, three experimenting scientists threw pictures on a screen in a dingy back room of a London inn, the delight of the aristocratic audience knew no bounds, and every one declared the light in the lantern to be truly "magical." But from that proud moment to the present the experimenting cinematographer has only been too uncomfortably self-conscious of the inefficiency of the light. I speak comparatively, for although present day electric arc illuminants are a vast improvement on those of only a year or two back, it is in this particular department, I think it is generally admitted, that the greater progress of the industry has been retarded. "But is the amazing discovery of a 'cold light' by the young Frenchman, M. Dussaud, to revolutionize the science of moving picture projection" is the question that scientific operators throughout Europe are asking. Personally, as one who has intimately studied projection illuminants, I should prophesy a most rosy future for M. Dussaud's discovery.

The other day, M. Dussaud demonstrated his "cold light" to a distinguished audience of scientists and after illustrating the thousand and one commercial applications, its adaptation to the diverse exigencies of projection were considered. A colored lantern slide three yards square which ordinarily would require a forty volts or 2,000 watts lamp to project an intelligible image, was shown in brilliant luminosity with only 20 watts of the new light. Again a parasite was magnified nine million times on the screen, thus proving to undisputed advantage that the "cold light" does not spoil the most delicate preparation. When this becomes adapted to the lantern of the modern projector the thousandfold advantages to films is too obvious to even merit recapitulation.

This and the elimination of danger are not the only valuable attributes claimed, for the light is intrinsically composed of ultra-violet rays which any scientific tyro will recognize as the most powerful in the spectrum. The most convincing illustration of this is that a small eight volt incandescent lamp burning "cold light" is too dazzling to look at with the naked eye and as brilliant as a powerful arc. Yet, at the demonstration, this globe was held by the operator in his hand. Again, taking the concrete instance, such a lamp requires less current by a hundred times than with ordinary electricity, and in the absence of a sector the current can be produced from a small battery or ample power produced from a small treadle worked by the operator's foot. Next were shown three tiny lamps the size of large cherries, but too bright to be looked at. These were arranged so that one was always focused, and after doing its turn "rested" while the other lamp came on in turn. This contrivance gives nearly a hundred times the illumination obtained from ordinary light with quite a small battery. Another Cinema apparatus, put on the market here by a well-known firm for covering the screen less than a yard square, was shown fitted with a single Dussaud "resting" lamp brilliantly covering quite twice that area.

Respecting the invention itself the fundamental principle is "rest." M. Dussaud in his researches found the new principle, viz.:—that matter has need of rest or molecular equilibrium. For example, two springs working alternately wear out more slowly than if each is worked continuously. "Cold light" is the application of this principle to incandescent electric lamps. Light is concentrated in a single point by all the filaments working successively, and projected through a lens multiplying a thousandfold. By this process the young inventor has succeeded in concentrating 2,000 candle-power in a single point and passing 32 volts into an 8 volt lamp, which otherwise would burst as I have described above.

To conclude this demonstration, Professor Dussaud held in his hand a small incandescent bulb the size of a walnut and which was too glaringly brilliant to look at except through colored glass. Under ordinary circumstances the bulb would rapidly have become much too hot to hold in the naked hand and also would have eventually burst, but it remained quite cold, revealing the inventor's hands as a rose-red transparency.

Whatever its effect on the Cinema and optical world, one thing is certain and that is that "cold light" (as it is yet called) will completely revolutionize existing military and naval searchlight systems.

THE ROYAL THEATER, NEW CASTLE, IND.

The Royal theater, New Castle, Ind., is owned by Peter Kaler, who has spared no expense to make the house deserve the appellation of "theater beautiful." The house has a very handsome front, especially designed by the Decorators' Supply Company of Chicago. This front is a creation of figures and decorations harmoniously designed and beautifully executed. The foyer is done in white, except where the figures are colored, to continue the color scheme of the interior. White marble wainscoting surrounds the ticket booth and the sides. Above the wainscoting, on both sides, are large plate-glass mirrors, which enhance the beauty of the entrance. The entrance floor is of white tile with a col-



The Royal Theater.

ored terra cotta border, and the name of the theater appears in colors on the floor. Over 100 incandescent lights are used in illuminating the front. The interior decorations, also put in by the Decorators' Supply Company of Chicago, are described as magnificent. Richness personified is exemplified in the decorations of the walls and ceiling. On both side walls, at regular intervals, are large panels of figures, tastefully decorated in colors. Between the panels, in relief, are plaster casts of musical instruments and musical scores. The indirect lighting system is used, doing away with the objections to a dark theater.

The Royal seats 400 people, and uses pictures only. Manager Kaler reports excellent business. A mirror screen is used, and the picture machine booth is built entirely of concrete and is thoroughly fireproof. It contains two picture machines, thus doing away with tedious delays between reels.

O. F. DOUD RETURNS TO CHICAGO.

Omer F. Doud, who has been spending some months at the Western studio of the American Film Manufacturing Company at Santa Barbara, is again back at his old desk in Chicago where he will again assume the publicity duties of the American.

The Selig Polyscope Company has completed a particularly strong and timely picture, entitled "A Change of Administration," which will be released during the week of March 4. The story was especially written and produced for the occasion. Gilson Willets is the author of the scenario. Mr. Willets is a well known magazine writer on government affairs, and for many years was Washington correspondent for important magazines and newspapers. The story is a strong tense drama of political life and diplomatic intrigue and points out some of the dangers that attend a change of administration in the National Capitol.

Music for the Picture

BY CLARENCE E SINN

F. EDGAR RAY, Musical director Grand Theater, Newark, Ohio, writes: "I am sending you the program with which I accompanied the two-reel Vitagraph, 'The Chains of an Oath.' Used your cues for the 'Cowboy Millionaire' with success. Give us some more."

"The Chains of An Oath" (Vitagraph).

Part One.

1. "Joyous Farmer" (Schuman). Repeat once, then segue.
2. "Chants du Voyageur" (Paderewski) until Donia enters house.
3. "Sicilian Chimes" (Kerry Mills) until title: "First English Lesson."
4. "Pearls" (Novelette by Niel Moret) until Donia reads letter.
5. "Farewell to the Piano" (Beethoven) until end of reel.

Part Two.

1. Agitato p. until Svan enters apartment with Donia.
2. "A Summer's Dream" (By P. Hans Flath) until title: "Svan Decides to Follow."
3. Short light Hurry until title: "The Land of Bondage."
4. "Sans La Feuille" (F. Thome) until Gregory appears with knife.
5. Agitato pp. and ff., following action until Gregory turns to leave apartment first time.
6. "Sans La Feuille" until end of reel.

If entre d' acte is desired, "Romanze" by Schuman will hold the "color" until part two is projected."

A dignified program which follows the motive of the picture very well. Our constituents will be glad to hear from you again Mr. Ray.

* * *

From the Broadway Theater, Salt Lake City, Utah: "This is the first time I have taken the liberty of communicating with the music section though I have contributed many other articles and suggestions to various departments of the Moving Picture World. We are using first run pictures and of course all your accompanying music and suggestions for the various pictures come too late to be of much assistance to us, though from the program you selected for Reincarnation of Karma, I picked many numbers which we will be able to use in future pictures of this nature.

In making up a recent order list of orchestra music I found the catalog's particularly short of Oriental and Eastern music; at least they were hard to select from the titles. Also the Mexican music we have on hand is well worn since the long run of these pictures we have had. I think it would be of great value and assistance to exhibitors and orchestra leaders if you would from time to time publish lists of various classes of music, giving when possible the composers' and publishers' names. In our new house we will use an orchestra of ten pieces. Yours, Dean R. Daynes."

I can appreciate Mr. Daynes' difficulty in selecting music with nothing to guide him but the titles in the publisher's catalog. The music suggested in this department is usually accompanied by the name of the composer and frequently the name of the publisher is also given, but it would not be expedient to publish lists from their catalogs here. Such advertising would be too valuable to the publishers to give them free gratis. When these gentlemen awaken to the fact that over 16,000 moving picture theaters in this country alone are constantly on the lookout for appropriate music, and that the Moving Picture World is read in every one of them, they will arrange assorted lists of their music and publish them in the advertising pages of this paper. They might be surprised to learn that moving picture musicians desire something else than "rags" and popular songs. In the meantime the suggestions for musical accompaniments will give the composers' names and occasionally, the publishers; but I am sorry to say, no catalogs or lists.

* * *

From C. H. Snow, Middletown, Del.: "It is doubtlessly seldom that you hear from this part of the country. I want

to congratulate you on the excellent work you are doing in the music suggestions in your department, especially your 'tips on improvising.' Am working in the opera house here running the cream of licensed pictures and two 2- or 3-reel features per week. Speaking of the art of picture playing in general, it would benefit all photo-pianists to keep in close touch with each other and exchange views and compare their ideas as to the conception of music for the picture." (That is what this department is for.—Ed.)

"Only recently a friend sent me a good suggestion and since that time I gave a few pointers to another friend because one had done me a good turn and I passed it along."

Our correspondent has the right idea, but if he will watch the Moving Picture World closely he will find many friends busily engaged in "passing along" their ideas and suggestions. Not so many as I should like to see, perhaps, but compared to the apathy of a few years ago, it is encouraging to observe the number of thoughtful musicians who are willing to share their experiences; in proof of this, witness the growing number of "musical suggestions" sent in from various parts of the country and given this page. They are "passing it along." Some time ago a correspondent sent us a set of rules for the guidance of picture players. One of his maxims was: "go and hear other pianists play the pictures." This is broadening. It gets you out of the rut and stimulates your ideas. Studying the other fellow's "dope-sheet" is of great help too. In both cases you are bound to criticize or approve; if the latter, you may get some new ideas. If you criticize you will naturally try to think how his work might be improved—if it is wrong, where and why it is wrong, and what will make it right. We develop by sharing our ideas and comparing our efforts.

* * *

H. R. Seeman, La Fayette Theater, Saint Louis, Mo., says: "In the issue of the Moving Picture World, March 1st, I notice a letter from Albany, Oregon, in reference to effects and music for the picture. I can't agree with the brother from Oregon. If I get him right he thinks a drummer with a first class air-cabinet in the orchestra with the pianist can make the pictures more realistic, and (if I understand him right), is of the opinion that such a combination can accomplish more. Quoting his words, "You have got to show me."

I grant that the effects are quite essential for making the picture realistic, but I must say that effects and music are two different things, and when a drummer of an orchestra attempts to make all the effects for the picture with his \$1800 air cabinet he then and there becomes an effect man, and that orchestra is sadly in need of a drummer that can make effects—I mean effects that are characteristic to the music his leader is playing—and let the effect man take his place behind the screen where he belongs. My idea of a drummer and his traps is to make effects incidental to the music the orchestra is playing. For instance, I am playing this week for the Pathe special release, "Mother"—a western drama, and there is one scene where there is galloping of horses and Indian fights. I am playing a good number for this scene entitled "Cowboy Capers" in the drum part of which there is lots of work for cymbals, tom-tom, etc. Is it right for the drummer to sacrifice these effects that are characteristic to the music in order to catch shots, horses hoofs, etc.? In other words, the effect drummer must play his effects according to his picture whereas the orchestra drummer who makes his effects characteristic to the music is helping his leader carry out his contract to play music suited to the picture. I must say again that the drummer who attempts to do both not only sacrifices his work as a drummer, but is also doing an injustice to the music. Both good effects and good music are essential, but cannot be worked together in the orchestra pit. The drummer using bells, chimes, xylophone, tympani, etc., is doing more to help the cause of "better music for the picture" than the drummer with his \$1800 air cabinet. Yours very truly, H. R. Seeman."

These gentlemen are evidently looking at the proposition from different angles. Without taking sides one way or the other at present, I wish to point out that the majority

of picture houses employ but one effect man, viz.: the drummer in the orchestra pit. With the larger houses using an orchestra it is often differently arranged, but in the smaller places employing but two or three musicians (usually two—piano and drums), the sound effects incidental to the picture are the most important part of the drummer's work.

Mr. Seeman kindly encloses his musical program for two pictures:

**"MOTHER" (Pathe).
Part One.**

1. Waltz "Blush of the Rose" until title: "Their Boy;" then:
2. Intermezzo "Starland" until he writes home; then:
3. Song "Mother" (from play of that name) until title "Bob Gambles, etc."
4. Same intermezzo ("Starland") softening for fireside scene, continuing until mother gets letter. Then waltz (No. 1) until scene out west.
5. March "Local Pride" (fast) until title: "Bob's Mother Prepares, etc."
6. Waltz "Asphodel" (Hildreth) until end of reel.

Part Two.

1. At title: "Bob Sells the Stolen Horses" Bright characteristic march "Cowboy Capers" (new—by Allen), until title: "Believing Her Son the Sheriff."
 2. Waltz "Asphodel" until sheriff sends for Bob.
 3. Serenade "Blushing Rose" until title: "Bob's Mother Leaves."
 4. Tosti's "Goodbye" until title: "Their Dreams—and the Reality."
 5. "Mother" song till end.
- "A Chance Deception" (Biograph).**
1. 16 bars Spanish dance (Bolero) then:
 2. "Il Bacio" (The "Kiss Waltz") until title "Am I Too Old?"
 3. "In the Shadows" (Finck) play second part quasi misterioso at title "His Suspicions Confirmed." Continue until husband enters house; then:
 4. "The Romance of a Rose" (new) 2d movement agitato until title: "Asphadia," then take up "Romance of a Rose" at introduction, play through—then:
 5. "Titl's Serenade" (or any serenade) until finish.

PEACEFUL DAYS WITH HITE.

Dr. W. R. Shallenberger, associated with C. J. Hite in the Thanhouser Film Corporation, has his opinion of a busy film producer. Recently Mr. Hite wrote the doctor to come to New Rochelle and spend a couple of peaceful days with him. The doctor came on. He arrived at the Thanhouser offices the afternoon of the third.

"Gee! doctor," said Mr. Hite, "I've decided to do the inauguration. I leave in ten minutes for Washington. Won't you come along?"

The morning of the fourth was spent in "peaceful" scurrying about the Capital City for locations. In the afternoon the inauguration was filmed. All the doctor had to do was to race through police lines and help lug cameras.

After an arduous day he thought of finding a resting place for the night.

"Nixie!" said Hite. "It's back to the factory for us with these negatives. The factory's only in New York, and a train leaves in sixteen and a quarter minutes!"

At 5:30 the next morning they taxied to the factory, after vain attempts to find sleep on the train via comfortable seats.

"Maybe we'll find a place to sleep after you've delivered this stuff," ventured the doctor as they entered the factory.

"Yes," replied Hite; "yes—after we've a print made and had it run. I'd hate awfully to let this go out without seeing it."

The negative was developed, a first print made and projected.

"Fine!" ejaculated Mr. Hite. "Great stuff! And it *must* make the flyer for the West. I'd better stick around and see that the shipping clerk makes connections."

It was then nearing noon.

"Come on," the doctor was saying. "Come on; we must get some sleep. That was a strenuous day yesterday."

"I know," consoled Hite. "Suppose—why, suppose the shipping clerk misses that flyer. We'd better stick around the shipping room."

At that moment the 'phone bell rang. The call was for Mr. Hite, and after answering it he turned to Dr. Shallenberger and said:

"There's a theater in the Bronx that wants to break records in showing the inauguration picture. It's the Ideal, on Westchester Avenue. I've promised to bring 'em a copy as soon as the prints for the West are out."

A couple of hours later the Western prints were off, and Mr. Hite and the doctor in an automobile speeding to the Bronx. The print was handed to the waiting theater man, and the auto went on north to New Rochelle. It flashed by Mr. Hite's home.

"Goodness gracious!" said the doctor; "aren't you going home? Aren't you *at all* tired?"

"No," came the reply. "One hasn't a right to feel tired in this business. But I'll drop *you* at the house and let you get some sleep. I've a two days' accumulation of mail to sift through at the office."

And at 11:30 that night C. J. Hite, closing his desk for the day, had the audacity to exclaim: "Nothing to do till tomorrow!"

JACKSONVILLE ITEMS.

Southern Players Talk of Starting a Club. Auto Races Planned. Hotaling Has Some Zulus.

The photoplayers who have been wintering in the South are considering the formation of a club along the lines of the Screen Club. They have a location offered them and they plan to get the club under way this season that all may be in readiness for next year. With four Kalem companies, two sections of the Lubin company, the Gauntier players and others, most of whom will return to "Jax" early next fall, there is the nucleus for a club of size. It is planned to admit the ladies to associate membership and the privileges of the club rooms, though they will not be accorded the vote unless this should become necessary to save the windows.

Walter H. Stull and George E. Reehm, of the Lubin comedy section, have invested in automobiles and every night, down in front of Montgomery's Grand Theater, they hang around and brag of the merits of their respective machines. It is planned to hold a race down on the beach some Sunday when the two comedians can hustle their cars along and settle the question of speed.

Arthur D. Hotaling, the veteran director, has planned half a dozen Zulu comedies and the Liberty Bell trade mark will shortly swing over a series of novel productions. Some negro players have been imported from New York and eight or ten productions will be made in the next three or four weeks. Many of them will offer really novel features.

George O. Nicholls, the director of the dramatic section of the Lubin forces, recently took over the Hotaling company, while the latter director took a run up to New York, and with the combined companies produced a couple of Arabian stories with unusually fine actual settings.

MORE CHURCHES SHOW "BETHLEHEM."

Last Christmas many American churches put on "Star of Bethlehem" exhibitions with good success. Encouraged at that time by good reports received, C. J. Hite boomed it again for Easter church exhibition. Numerous clergymen who learned of the church use of the biblical film at Christmastide, became interested, and fresh requests came in for bookings on the picture. The renewal of interest has resulted in many additional letters to Mr. Hite from churchmen in praise of "Star of Bethlehem." A New York lecturer of biblical films, Mr. Valentine Hart, wrote the Thanhouser head that he alone showed the picture in churches at Fort Hamilton, Great Neck, Bath Beach, and Pleasantville, N. Y., and at Sunday religious concerts at the following theaters, to audiences of the following size: Bayridge Theater, Bayridge, N. Y., 1600; Montauk Theater, Brooklyn, N. Y., 3000; City Theater, West Hoboken, N. J., 3500; Lyceum Theater, Stamford, Conn., 4000; Orchard Theater, Brooklyn, N. Y., 1000; Hippodrome Theater, Asbury Park, N. J., 2100; Bijou Theater, Stapleton, N. Y., 2000.

AMERICAN HOLDS ANNUAL FROLIC.

Players of the American Film Manufacturing Company at Santa Barbara held their annual dinner and dance at the beautiful Hotel Arlington recently. About fifty attended the big dinner and after "the eats" the players amused themselves until early morning by dancing.

S. S. HUTCHINSON MAKES INDUSTRIAL.

S. S. Hutchinson, president of the American Film Manufacturing Company, left for Honolulu last week, after completing a splendid reel on the chicken industry in California. Mr. Hutchinson began the picture on a chicken ranch near San Francisco and traveled to Pasadena to get certain other scenes that will make it a remarkably strong industrial. The camera work was done by R. D. Armstrong.

Music for the Picture

BY CLARENCE E. SINN

THE following was crowded out of my last letter through lack of space: "Dear Sir: I always find your articles and department in general a great help in settling the question, 'What shall I play for the picture.' Even though I know for a certainty that three-fourths of the patrons of our theater are utterly oblivious to the music, for the other fourth, I feature every possible situation and climax in each picture as much for my own satisfaction as anything else.

"I agree with Miss Ditmar, in the February 1st number, in regard to opera selections; they are my especial hobby. I might suggest that in addition to those Miss Ditmar cites, the most of which I have used to advantage, the following are equally excellent: 'Little Boy Blue, Rose Maid, Spring Maid, The Firefly, The Love Cure, Oh, Oh, Delphine, Under Many Flags, Hanky Panky, Count of Luxembourg, He Came From Milwaukee, Mlle. Modiste, Lady of the Slipper, and The Red Rose. Also the overtures, 'Pique Dame, Jolly Robbers, La Boheme, and Madame Butterfly.' Fraternaly, G. Warner Metcalfe, Grand Theater, Holyoke, Mass."

Mr. Metcalfe says that though a majority of his audience may be oblivious to the music, he plays for the minority as well as for his own satisfaction. This is the right spirit. But very often a great part of the oblivious majority may sense the fitness of the musical accompaniment without being aware of it. Anyhow it is pretty generally understood that the music should never be so prominent as to detract from the picture, but should at all times be made subservient to it. For that reason many patrons may not always notice the music in particular unless there is something wrong with it. And, after all, a musician's greatest satisfaction is found in his own approval of his work.

* * *

Organists, of whom the number employed in moving picture theaters is constantly increasing, will be delighted with the new book of organ music published by Meyer & Bro., 77 W. Washington Street, Chicago, Ill. I have examined this book and can vouch for the excellent quality of its musical contents and their adaptability to moving picture work.

* * *

The militant spirit seemed to predominate among the feature films viewed last week. Here are suggestions for music to three most excellent war pictures—every one a feature:

"THE WOE OF BATTLE" (Kalem).

1. Heavy, hurry (for battle), p. and f. until title: "General Greene Makes Headquarters, etc."
2. "Flight of the Birds" (by Rice; pub. by Walter Jacobs) until title: "You Are My Brother's Murderer."
3. Short sentimental—one scene.
4. Short march until title: "A Broken Heart."
5. Pathetic music for one scene.
6. Long heavy, hurry (for battle) until hospital scene.
7. Plaintive until title: "Love's Last Farewell."
8. "The Vacant Chair," very pathetic until close of picture.

* * *

"THE RETREAT FROM MOSCOW" (Pathe).

(Courtesy of William E. King.)

Part First.

1. "Russian National Hymn" until title: "Napoleon, To Inflame the Courage, etc."
2. "Marsellaise" (short) until change of scene.
3. Hurry (for battle) until man is brought to general; then subdue until change of scene.
4. Agitato p. and f. until title: "After the Battle."
5. "Reine de Sabe" (March, by Gounod) once through, then:
6. "Festmarsch from Tannhauser" until end of reel.

Second Part.

1. Storm scene from "William Tell" (long) until officers come out of The Krimlin.
2. "Partant Pour la Syrie" (French song) until change.
3. Agitato p. and f. until title: "The Incendiaries."
4. Solemn (for execution) until title: "Napoleon, Fearing the Russian Winter."
5. "Marsellaise" until title: "The Grand Army Pursued by the Russians."

6. "Partant Pour la Syrie" until title: "The Cossacks Harrass the Retreating Army."
7. Second movement "Halka" overture until peasants attack straggling soldiers.
8. Short agitato until change of scene.
9. "Partant Pour la Syrie" until title: "At Last Getting the Remnant of His Army."
10. "Marsellaise" until end of picture.

* * *

"PAULINE CUSHMAN, THE FEDERAL SPY" (Selig).

Part First.

1. Third movement of "Raymond Overture" pp. until title: "The Toast."
2. "It Is Better to Laugh Than Be Sighing" (from "La Traviata") until title: "Here's to Jeff Davis and the Southern Confederacy."
3. "Dixie" until change of scene.
4. Introduction to "Pique Dame" overture pp. until title: "In the South."
5. "Bonnie Blue Flag" until title: "Pauline is Overheard."
6. Short agitato until back to camp scene, then:
7. "Bonnie Blue Flag" again pp. until change of scene.
8. Semi-mysterious (similar to No. 4; long) until: "Holmes Inform Rosecrans."
9. "Military March" mf. and p. to action until she crawls out from under tent.
10. Agitato p. and f. according to action until she discards drum and rides way.
11. Hurry; begin p. and increase with action until she enters Union camp.
12. "Yankee Doodle" until end of Part First.

Part Second.

1. Short March until she is left alone in second scene.
2. Mysterious through next three scenes until she takes officer's arm and exits.
3. Long semi-mysterious with military suggestion; similar to second movement in "Halka" overture or "Lady Moon" song from Bohemian Girl played in march tempo until old negro left alone in room.
4. Mysterious semi-agitato until title, "The Confederate Ambush."
5. March, "Gate City" (Weldon); subdue while writing is seen; play until she is seen in cane brake.
6. Agitato p. and f. At tinted scene change to:
7. Hurry (for battle) p. and f. until title: "General Rosecrans Honors Pauline."
8. March, until end of picture.

BUSTER'S SISTER.

"Buster," more properly known as Roswell Johnson, of the Lubin company, has a sister. His father, also Roswell, has a daughter (very naturally) and she is to be called Ormi Hawley Johnson, to further add to the confusion. Ever since Buster was added to the Lubin staff there have been questions innumerable as to whether "Buster" was Arthur Johnson's son, though Raymond and Alfred Hackett, who really are the Johnson offspring, never are linked up with their better-known father. To head off any questions as to whether Ormi Hawley Johnson is the son of Arthur Johnson and Ormi Hawley, be it said at once that she is the daughter of Mr. and Mrs. Roswell Johnson and that Mrs. Johnson is not Miss Hawley. Johnson turns the camera for George O. Nicholls, who directs the Hawley section of the Lubin company. That's why.

HALLBERG ESTABLISHING AGENCIES.

Mr. M. L. Livingston, sales representative for J. H. Hallberg "The Economizer Man" left for a trip to Chicago on Tuesday of this week, calling at several of the towns enroute going and coming. The purpose of the trip is to close pending deals on Economizers, and to establish dealers agencies for Powers, Simplex and Motiograph moving picture machines, as well as for the Hallberg Specialties.

Music for the Picture

BY CLARENCE E SINN

MISS VEOLA THOMPSON who is lecturing on features in the Pacific States, contributes the following: "Some weeks ago Mr. _____, from Albany, Oregon, contributed an interesting article on effects as produced in the Peoples Theater, Portland, Oregon. Yes, this particular theater has unquestionably a most capable sound effect drummer. His general knowledge of various musical instruments contribute along with an elegant compressed air outfit. Besides these requirements he has a faculty of knowing when and how to produce an effect.

"With an unprejudiced mind I desire to give due credit to conscientious musical artists, forgetting, if possible, that I am a professional, and in so doing I have closely listened to the offering of Los Angeles, San Francisco and Oakland leaders this winter. In many instances, I am sorry to say, the picture music seems to show indifference and a lack of intelligence; a strong desire to use present-day compositions on plots one hundred years old. Perhaps they wanted to please the masses with popular music. However, I do not believe this method wins in the end. Many houses are confining themselves to the mechanical organ operated by a musician. This style of music is popular in San Francisco and Oakland; one man accomplishes the work of ten and this is "great"—financially. Mr. Grauman's Imperial is truly a palace from an architectural point of view. His par excellent orchestra consisting of piano, organ, violin, 'cello, flute and drums, reaches the climaxes beautifully and makes the musical changes seemingly without effort or discord. They forget to accompany those "hairy pants" and "broncho" subjects with an asphalt paving effect during the woolly cayuse ride, and what a treat this is.

"A great number of theaters in California cities seem to feel justified in offering few sound effects. We know the audience loves to talk over the plot; to surmise in words the outcome of the scenario on the screen; to read the "leaders" aloud. Therefore why not permit this harmless habit and play soft music more or less throughout. Do let the people talk and make this possible by softening the drum whenever the situation will permit." [Why not say, "eliminating" the drums in such situations? That would be better. Ed.] "Whatever progress we make in this field of art, let us endeavor to heed the suggestions of those who think and apply the compositions of the masters on all films of a dramatic and educational nature, for this alone, I believe, will elevate the musical atmosphere surrounding the picture."

The writer of the above has contributed to this department before. She is a clever musician and character actress, and has been a successful manager. At present she is being featured in her portrayals of "Dante's Inferno," "A Day in the Alps," and educational subjects, and her long experience in different phases of picture work makes her opinions worthy of consideration. Whatever progress made by picture-music is due largely to those who not only "think and apply," but are willing to share the results of their experience. C. K. Aiken, H. R. Seeman, Maurice Komroff, C. B. Lagerquist, Chas. S. Offenberg, Maude Waters Dittmar and a host of other contributors are among those who "think and apply."

C. V. E. writes: "Why is it, I would like to ask, that most moving picture pianists will sacrifice the sentiment contained in a picture to a popular air, whether it fits the scene or not? I have played for the pictures for over 14 years" [that is a long time. Ed.] "and have only been out of work for one month during that time. I say if a picture calls for Old Hundred, or Yankee Doodle don't be afraid to play it. Use your brains as well as your fingers and learn to use them both at the same time, the brains a little in advance, in order to get the right affect, you must feel the sentiment and make the audience feel it, dramas should be played to three-four time. Westerns to two-four time, comedies to ragtime, if you like, but the time must fit the action of the picture. In short, build your music as carefully as you would for an opera."

The writer of the above is evidently sincere, though his letter may appear a little out of focus. I don't quite get that last, however. Why should dramas "be played to three-four time?" An opera is usually supposed to be dramatic; how

can you build your picture music "as carefully as you would for an opera" if you confine yourself to three-four time? When our best pictures have special music written for them (as they soon will), this music will, or should be adapted to the action of the picture as it is to the dramatic action in opera, and the composer will use whatever movements, figures or tempi that seem best adapted to the various scenes according to his judgment.

* * *

A Kansas City correspondent, who signs no name submits the following suggestions for music to the Kalem release:

"THE WARTIME SIREN."

1. March. Begin very soft until soldiers are seen, then loud; continue until shooting begins, then:
 2. Hurry ff. When shooting stops, diminish till change of scene.
 3. Bugle call and short hurry.
 5. Yankee Doodle until Union forces behind breastworks.
 6. Dixie until title: "Colonel Ashley and His Daughter, etc."
 7. "Miama." (Moret.) until she brings Doctor W. into house.
 8. Introduction to "Fra Diavolo" overture. I begun this after the drum solo and kept repeating softly giving a misterioso character to the music until title: "Colonel Ashley Attacks the Union Forces."
 9. Short agitato until sick room. Then:
 10. Pathetic to swell and diminish according to alternating scenes until battle scene.
 11. Hurry until change.
 12. Short pathetic until Dr. W. rides away.
 13. Hurry until he runs with American flag.
 14. Yankee Doodle very spirited until title: "Two Months After Appomattox."
 15. Waltz or novellette until end of picture.
- Send in your name next time, Kansas City.

* * *

Suggestions for accompanying music to:

"A WISE OLD ELEPHANT" (Selig).

Part First.

1. "Poppies." (Moret.) once through, then:
2. "In a Lotus Field" (Bratton), until two horsemen ride away from steps.
3. Light agitato until title: "Lieutenant Driscoll is Persistent."
4. About 16 bars of neutral waltz, then:
5. "Reign of the Roses" (Ellis Brooks), or some number with triplets in accompaniment, which can be given an agitato character when scene demands. Play until end of reel.

Part Second.

1. Light mysterious until man falls on porch.
2. Agitato p. and f. until title: "Three Years Later."
3. "Twilight—A Reverie." (by N. D. Ayer; pub. by Remick.) until "A Wise Old Elephant."
4. Light agitato (long) until title: "Toddles Forces a Reconciliation."
5. Tschaiikowsky's "Chant Sans Paroles," (play rather quickly), until elephant gives cradle to parents.
6. "Teddy Bears Picnic," until end of reel.

CONEY ISLAND FACTORY ABANDONED.

Beginning at an early date, the new Thanhouser factory at New Rochelle will, in addition to its own work, also handle the thousands of feet of film made from the negatives produced by the Reliance and Majestic studios. As the Thanhouser Company has long been noted for its splendid photography, this move will insure the Reliance and Majestic the same high grade of pictures, photographically, that they have been recently releasing. As a result, the large manufacturing plant at Coney Island, which also has a very good daylight studio in connection with it, will be on the market.

Music for the Picture

BY CLARENCE E. SINN

MISS DITTMAR is here again with her usual good offering. I hope it is in time to be of service to those who may have occasion to play for this picture, as it appears to be well balanced, thoughtful and in every way worthy of the subject which it accompanies. She says: "Inclosed find my program for 'The Crimson Cross' (Eclair). It might be of help to some one."

First Reel.

1. "Pilgrim's Chorus" (Thannhauser).
2. "Prayer from 'Der Freischütz'" (Weber).
3. "The Rosary."
4. "Consolation" (Leschetszky).
5. "How Lovely Are the Messengers" (from Saint Paul).
6. "Gloria from Twelfth Mass."

Second Reel.

1. "The Agony" from "Crucifixion."
 2. "Procession to Calvary" (Crucifixion).
- Mysterious and Agitato until end of reel.

Third Reel.

1. Several bars from introduction to "Otello," very softly, then a few bars of "I Know That My Redeemer Liveth."
 2. "The Heavens Are Telling."
 3. "Funeral March" by Tschaiakowsky.
 4. "How Lovely Are the Messengers" until end of reel.
- A splendid accompaniment. I would suggest that it might be easier for another to use if you had given an idea of where to begin and stop each number, taking cues from the action or from sub-titles appearing on the screen. Anyhow, the constituency is your debtor.

* * *

J. D. S., Nebraska, says in part: "Can you give us a list of classified music (not dramatic) in your suggestions. For instance, some suggestions for music say 'play—, or— or—'."

"Now it seems that a list of music might be made out in which all music of the same character might be placed under the same head, thus enabling a person to choose from 25 or 50 numbers if he doesn't happen to have the particular one called for."

I want to say to J. D. S. that this question occurred to me when I first began contributing to this page three years ago. It seemed to me that considering the countless musical numbers on the market and in various libraries (and possibly no two pianists in the world have libraries exactly alike), a long list of numbers similar in character would fill more space than its importance would warrant. I therefore chose several numbers of different character, all of them well known, and let each one stand as a representative of its class. For example, Schumann's "Traumerei" is presumably well enough known to give any pianist an idea of the character of music intended. Knowing this, he might play that number or substitute any similar piece of music he chose. The same may be said of "Angel's Serenade," and "Melody in F." I believe these three numbers are sufficiently well known to represent any number of similar pieces a pianist may chance to have in his library. Novelettes are so much alike it is seldom necessary to specify any particular one, though when a correspondent mentions titles his program of course appears as he sends it. Bendix's suite of four: "Longing, Parting, Meeting and Reconciliation" I have also mentioned freely, not because I don't know any others, but because they are good representatives of their class of music, are fairly well known and easy to get. The "Barcarolle from Tales of Hoffmann" might be taken as representative of another class; Gautier's "La Secret," and Delibes' "Pizzicato from Sylvia Ballet" may be taken as typical allegretto movements from scenes calling for something light, rather lively and not so noisy as a march (for example) might suggest. About all of the old standard music is published in cheap form by some one or other and is easily obtainable at small cost. I take it for granted that the average pianist is more familiar with these as a whole than with the more recent publications—that is, that these numbers are more widely known. For that reason alone I have thought it advisable to stick pretty closely to

well-known pieces in my suggestion for music to the pictures, believing it would be intelligible to a larger number of readers than if I tried to choose new programs of up-to-date music for them. Your plan is all right so far as it goes, but it would take quite a large catalogue to hold a list that would be useful to all and for this reason would not be expedient in our limited space.

* * *

The Selig Polyscope Company are making into pictures some of the successful satires of Chas. T. Hoyt, which were so popular a couple of decades ago. The first one to be released is "The Midnight Bell." This is a comedy with a little melodrama running through it. The music is mostly of a lively nature, and as the characters are all of the "Down East" country type I would suggest that "barn dances" and "rube" music generally would help to carry out the atmosphere of the story. Suggestions for the music are here offered:

"THE MIDNIGHT BELL" (Selig).

Part One.

1. Any "Barn Dance" until title: "Steve and Ned Are Rivals."
2. Chorus of "My Irene Is a Village Queen" (Remick) once. (Von Tilzer's "Sun Bonnet Sue" may be substituted. Not important.)
3. "Daly's Reel" (not too fast), or any similar "rube" tune; until title: "Steve Decides to Rob the Bank."
4. Light mysterious music (not too pronounced) until: "Next Morning."
5. Agitato pp. until title: "Lemuel Tidd, Justice of the Peace."
6. Any intermezzo for neutral scenes until: "The Squire's Lawyer Is Called From Boston."
7. Short waltz—about 16 bars—just enough to make a change of music for this scene; until title: "Nora Resents, etc."
8. "Parting" (Bendix-Witmark), until: "Afraid of Being Caught, etc."
9. Mysterious until end of reel.

Part Two.

1. "Chicken Reel" (by Daly), or "Barn Dance," until: "The Entertainment at the School House."
2. "Well, I Swan" (Rube song pub. by Witmark), until telegram is shown; then a few bars of moderato (leading to next movement) until title: "Stop, My Uncle Is Innocent."
3. Light Agitato. After he coasts down hill, a short strain of "rube" music may be introduced for comedy business to end of scene. Then back to agitato and continue until: "The Sewing Society."
4. "A Good Old-Time Straw Ride" (Witmark), or any lively music suggestive of country scenes; until: "Leave My House Immediately."
5. "Meeting" (Bendix-Witmark), until: "But As a Citizen of These United States."
6. "Turkey in the Straw" until: "After Choir Practice."
7. First strain of "Meeting" until Steve enters Church.
8. Long Agitato. A church bell effect is used in this number. Play until crowd enters church and Steve is arrested.
9. Lively intermezzo until: "The Minister's Faith in Nora Is Restored."
10. Any Novelette until end of reel.

* * *

"THROUGH THE TEST OF FIRE" (Great Northern).

Part One.

1. Waltz Lento (long) until Count leaves Goldstein's room.
2. "Apple Blossoms" or any similar slow "Reverie" until: "After the Wedding."
3. Waltz until "Bride and Groom Depart."
4. Novelette until: "The Factory Workmen Have Arranged."
5. Lively music—work up to gallop as runaway horse is seen; crescendo till Jack falls, then:
6. Short plaintive (about 16 bars).
7. Allegretto ("La Secret" by Gautier or "Passion" by Helf & Hager), until end of reel.

Part Two.

1. "In the Shadows" (Finck) until: "Jack Advises His Comrades to Strike."
2. "Entr' Acte Gavotte" (Gillet) until: "Eight Days Later."
3. Pirouette—"Pas Seul" (Finck) until: "A Few Days Later."
4. Wältz until she is seen on bridge.
5. Agitato—p. Work up to f; till both men knocked down.
6. Waltz until: "Mr. Goldstein Is Killed in the Explosion."
7. Hurry p. and f. (fire scene) until: "Count Hardegg Has Inherited a Vast Fortune."
8. Pirouette until: "No, I Will Not Leave My Husband."
9. "Reverie" until: "Youthful Arrogance."
10. "The Flatterer" (Caprice by Chaminade), or some light allegretto; work up faster in agitated manner as action develops—until men exit. Then:
11. Intermezzo until end of reel.

Part Three.

1. Any novelette until: "The Workmen Press Their Claims."
2. Agitato—p. and f. until they ride through crowd and exit.
3. "Love In Idleness" (Carl Fischer) until: "Let Me Stay With You, Dear."
4. Short waltz one scene.
5. Hurry (fire scene) till: "I Will Find Your Husband."
6. Change to heavier, hurry until both men come out of burning building.
7. Plaintive until wreck is seen burning, then hurry (fire scene) until end of reel.

SIEGMUND LUBIN'S BIRTHDAY.

A very pretty function was pulled off at the Lubin plant, Philadelphia, last Monday, April 21, the date being the anniversary of Mr. Lubin's birthday. At noon a gun was fired and over four hundred of the employees, players and executives poured out into the grounds shouting "Many happy returns of your birthday." Mr. Lubin was directed to a platform to receive the congratulations, and a silver cup

was presented by Anna Levitt and Mary Powers, two little girls, both players and under four years of age. Charles Goldsmith made the presentation speech, to which Siegmund Lubin responded in a very emotional reply. The buildings were decorated with bunting and the executive office filled with flowers. The cup was manufactured by the Caldwell Company of Philadelphia and weighs 8½ pounds. Barry O'Neil, Tom Cochran, Wm. Kerry, Charles Goldsmith, H. A. D'Arcy and Tom Hopkins were the committee of arrangements and made a success of a function that will for many years remind Herr Lubin of the love and loyalty of his people.

CROWN THEATER, HACKENSACK, N. J.

The Crown Theater, Hackensack, N. J., owned by Charles G. Tefft and Mrs. Edith L. Shafer, opened Saturday, May 3rd. It is a beautiful 300 seat house, especially constructed for the purpose; well ventilated, fire proof booth, etc., and no expense has been spared on the equipment which was furnished by J. H. Hallberg "The Economizer Man." Motiograph, 1913 Model, Hallberg A. C. Economizer, 300 Andrews Chairs, Ticket Receiver, and full line of supplies. Mr. Hallberg also reports the sale of a Simplex Projector with Gundlach lens through Chas. P. Gilmore, Oswego, N. Y., Power's No. 5 through J. B. Ashton, Provo, Utah. Hallberg Standard A. C. Economizer to E. S. Thrope, San Marcos, Tex.

IMPRESSIVE PICTURE PRESENTATION.

An extraordinary scene was enacted the other day in a picture theater at Pontefract, a village in Yorkshire. The attraction was the Kalem picture, "From the Manger to the Cross," and practically every inhabitant of the little township saw it. On the last night, just before the picture was about to be projected, the vicar of the parish, the Rev. W. Gell, left his seat in the stalls and mounted the elevation in front of the screen. He asked for silence, which was most reverently accorded by the crowded house, and then conducted a short prayer service. The effect on the audience was most profound, for after the exhibition the audience sang most impressively the well-known hymn, "Sun of my Soul."



"Pop" Lubin, the Cup and Some of the Lubin Happy Family at the Birthday Party.

Music for the Picture

BY CLARENCE E. SINN

THROUGH courtesy of Mr. E. C. Zane, of the Bijou Dream Theater, Chicago, I offer the following musical suggestions for the two-reel Ambrosio feature film:

CHILD LABOR TRAFFIC.

Part One.

1. "Sympathy Waltz" (by Mezzacappo) until title: "The Wicked Guardian, etc."
2. Waltz Lento until: "The Plot."
3. Short waltz or allegretto (one scene); an accordeon is being played in this scene by street musician. Sound effect can be introduced ad lib. At change of scene:
4. "Dream of the Flowers" (Chas. Cohen-Sam Fox), until she writes letter.
5. "Chiffon" (From suite "My Lady's Boudoir"—Witmark), until Andrea meets her.
6. "In the Shadows" (Finck) until title: "Under the Pre-tense of Seeking Employment."
7. Semi-mysterious until: "On the Track."
8. "La Rose" (Emil Ascher) until end of reel.

Part Two.

1. "Dream of the Flowers" until: "A Lesson in Misery."
2. Plaintive till Andrea enters supper room.
3. Agitato; pp. at first and crescendo for struggle until change of scene.
4. Short waltz until child is seen a prisoner.
5. Long "hurry" music. I used "Narcissus Overture," by Schlegel, beginning at the Allegro moderato and repeating this movement until she receives telegram; then:
6. "Dawn of Love" (by Theo. Bendix) until last scene.
7. Four bars of Wedding March to finish.

* * *

THE LADY AND THE MOUSE (Biograph).

1. "Lilacs" (Feist) until title: "Boredom and Inefficiency."
2. "Bees" Novelette (Remick) until: "On the Road."
3. Any slow Reverie until title: "More Readjusting."
4. "The Mouse and the Clock" (Whitney-Witmark) until: "A Change in Climate."
5. Pathetic music (long) until: "Later."
6. "Pansies" (Bendix) or any waltz lento until: "The Change In Climate."
7. Waltz until end of reel.

* * *

AN EXCITING HONEYMOON (Pathe).

Part One.

1. "Wedding Glide" until title: "We Want You To Put On Lady Rowley's Robe."
2. "Malinda" (Remick) until drinking scene.
4. Agitato pp. and mf. until: "An Inveterate Gambler."
5. "Apple Blossoms" (Kathleen Roberts) until: "We'uns Want to be Quality Folks."
6. "Kiss-Me-Quick" (Novelette), by Emil Isenman, pub. by Fischer, until title: "Fleeced."
7. Semi-mysterious until he drops his head on table.
8. "Simple Aven" until: "Goree Remembers Too Late, etc."
9. Semi-mysterious until: "Let Me Ride Ahead."
10. Agitato until shot.
11. Plaintive until: "Epilogue."
12. Religioso until finish.

* * *

THE COURAGE OF A SOLDIER (Bison).

Part One.

1. Indian characteristic music until: "The Peaceful Hopis Appeal."
2. March until change of scene.
3. "Love's Dream After the Ball" (Czibulka) after introduction. For one scene.
4. Same march as No. 2, until Indians go out of gate.
5. "Spring Dreams" (pub. by Feist) until council scene.
6. "Oy-an-ee-tah" (Indian song from "It Happened in Nordland," by V. Herbert) until all in fort.
7. March until treaty is shown.

1. "I'd Like To Go On a Honeymoon" (from "The Red Rose," by Bowers) until title: "At Last We Are Alone."
2. "All Alone" until: "Go 'way Man, etc."
3. "One Drink More" (one scene), when colored woman powders her face.
4. "Oh, You Beautiful Doll" (Chorus) once through.
5. "Honeymoon Song from Honeymoon Trail." When Lord Rowley gets into auto.
6. "Goodbye, Everybody," until second auto drives on.
7. Galop or lively march until they walk up gang-way to boat.
8. "Goodbye, Evcrybody," until boat is seen moving out.
9. "On the Mississippi" until end of reel (lively).

Part Two.

3. Chorus of "Which He Didn't Expect from a Lady" (from "Peggy," by Stuart).
 4. "Is There Anything Else That I Can Do for You" (Remick).
 5. Lively music throughout the picture.
- This picture is a bright, rollicking comedy, and the more lively and "snappy" your music, the better. Popular stuff preferred.

* * *

A SPLENDID SCAPEGRACE (Edison).

1. Allegro (4th movement) of "Morning, Noon and Night" overture by Suppe. Subdued agitato for one scene.
2. Any popular intermezzo until title: "Selling the House of His Forefathers."
3. "Old Kentucky Home"—paraphrase (or any Novelette—scenes are neutral); until they enter barroom.
8. Indian music again until change.
9. Agitato p. and f. until end of struggle.
10. "Starlight Sioux" (or any popular intermezzo of similar character) until: "The Money Arrives for the Indians."
11. "Indian Summer" (Moret) until he puts money in desk.
12. Semi-mysterious until: "Chaplain Decides to Leave the Fort."
13. "Twilight" (Reverie by Nat D. Ayer) until end of reel.

Part Two.

1. March until change.
2. Indian until change.
3. Sentimental, two scenes.
4. Agitato pp. until saloon scene.
5. Mysterious, one scene.
6. "Sun Dance" (Freidman) until: "The Lieutenant Accuses the Chaplain."
7. Intermezzo until Indians.
8. Indian music, one scene.
9. Agitato, one scene; back to Indian music, one scene.
10. Sentimental until: "The Chief Divides His Forces."
11. Several scenes of hurry and agitato music; when Chaplain lays powder train, softly till explosion—ff. until: "Seeing the Fort Attacked."
12. March, one scene.
13. Hurry p. and f. Can alternate marches with agitato when cavalymen seen riding. When army rides into fort.
14. March. When Lieutenant enters.
15. Pathetic until end of reel.

DANCING ON THE SKY-LINE OF NEW YORK.

While photographing a cabaret show in Kinemacolor on the roof of a ten-story building, the Samarin troupe of Russian dancers were posed on the three-foot parapet, 175 feet above Seventh Avenue, with only the spires of the Cathedral and the blue sky as a background. After the dancers had been taken in such steps and poses as were suitable to their precarious footing, Frantz, the acrobat of the troupe, volunteered to "do some stunts." There, on the celebrated "Sky-line of New York," he did back-somersaults, hand-springs and hair-raising pirouettes.

Music for the Picture

BY CLARENCE E. SINN

A VERY important adjunct to the orchestra—especially the moving picture orchestra—and one which is growing in favor every day is to be found in the musical bells, chimes, marimbaphones and instruments of like character, as well as xylophones and orchestra steel bells. To J. C. Deagan more than any other one man is due this growing popularity of these instruments. Mr. Deagan has done two very important things toward this end; first, he has evolved a very superior bell. Second, by means of his clever electric appliances any ordinary pianist or drummer can play them. Also, being of so simple construction, a boy of average intelligence can install them. Of course, he has long made a feature of bells and xylophones, etc., for artists' use, but undoubtedly the impetus given to the demand for these instruments in late years is due principally to J. C. Deagan's electric inventions which make their playing an easy matter. It takes long practice to acquire the even "roll" necessary in playing the xylophone or steel bells; it takes none to manipulate a Deagan key-board and get the same result.

A favorite manner of installing the bells is to string them around the auditorium high above the heads of the audience. Some years ago as perhaps you remember, when any one of the bells thus installed got out of order, you had to place a ladder under the bell in question and climb up to fix it. Mr. Deagan has eliminated all this. By his "no contact" mechanism he has reduced their chances of getting out of order to a minimum; and if they should need regulating (which is seldom) it can be done by the performer without leaving his seat. They can be played loud or soft at will; single stroke or roll as desired. A shut-off key is provided; drummers will appreciate this feature who remember the discordant jangle resulting from accidentally touching the key-board when reaching over for some "trap."

I visited the factory of J. C. Deagan the other day and was much impressed by what I saw there. He occupies three floors of the pretentious Deagan Building in Chicago—25,000 feet of space on each floor—75,000 feet of floor space in all, in addition to the out buildings, dry-rooms, etc. Every thing but the wood and metal is made in the factory. The wood (for xylophones) is cut especially for J. C. Deagan in Australia; the metal for bells, chimes, etc., is made to order by a special process. These raw materials are received at the Deagan factory and are cut, shaped, polished, tuned, plated and a lot of other things by expert artisans to become the things of beauty which you finally see and hear in the exhibiting department. There were orchestra bells to be played by hand and by the electric key-board. Other electric bells in such profusion that space forbids naming them. Electric cathedral chimes; these are the same shape as the usual chimes; long tubes of a beautiful tonal quality with a hammer fixed to strike in exactly the right place and operated from a key-board. The chimes may be placed in the orchestra, lobby or any part of the house. (The same is true of all the J. C. Deagan electrical instruments.)

An electrical marimbaphone was shown. It is impossible to convey a definite idea of this instrument. Though made of steel bars with resonators and is the same shape as a xylophone, its tone especially on the low and medium notes is something like that of an organ. The illusion was more pronounced when heard at a little distance. Mr. Deagan describes its tone quality as "like that of musical glasses," but he is too modest; the tone is bigger and fuller than any musical glasses I ever heard. I saw a large xylophone which is played from an electric key-board also. The hammers are of the regular type—hard wood heads and rattan handles, thus insuring the correct tone—and any piano player can play a xylophone solo upon it that would be the envy of an expert xylophonist. This can be hung in the lobby of your theater if desired. I haven't got room here to tell all the interesting things I saw, but the J. C. Deagan catalogues may be had for the asking and they will tell you more things than I can and tell them better. We visited the plating-room, where each article to be plated receives at least three coats; some of them more. They are just completing a new instrument called the "Nabimba." This will probably be on the market by the time you read this article, otherwise I

would be chary of mentioning it at all. It looked like a xylophone—bars of wood with resonators suspended beneath. When struck with the hammer two tones were produced, one the regular xylophone tone, the other a sustained reedy tone something like the low notes of a clarinet. Impulsively I looked to see where "the wind came from" to make such an effect. Of course, I couldn't find anything of that sort, but it had me guessing and I said so. "You keep right on guessing," said J. C., "and come away before you see too much. I only wanted you to hear it, not examine it." That's all I can say about it, only that it is a wonder. And I am still guessing.

* * *

From the "Crown Theater," Hartford, Conn.: "I am enclosing my musical program to Kalem's 'The Cheyenne Massacre.' Though they had a special piano score for this picture, I did not use it, as I would have had to make an orchestration. My orchestra consists of five men in the winter months and four in the summer. At present I am using violin, cello and flute, which can't be beat for playing pictures and for good music. People want good music and not noise. I have a large library of nearly all the standard overtures, selections, waltzes, etc., and keep a record of all I play, so my audience don't hear the same music all the time. I change programs three times a week; every number is changed and not played for months again, except when some number is repeated by request. I have trained my men so they have all the cue-music at their finger tips—the whole orchestra—so it is as easy for me to play a picture with them at it is alone on the piano. Every leader should have his men learn all the National airs, a galop, a march, a waltz and dramatic music, so they can play it the moment he wants it. In that way a picture can be played at sight, then at the end of that picture he can arrange a program for it. The following picture went pretty good the first time and fine the second, so I had the whole program made up of pretty good music."

"THE CHEYENNE MASSACRE" (Kalem).

Part First.

1. "Brides and Butterflies Waltz." Play introduction while title is on; as the first scene appears (dancing) segue to the waltz. Until title: "Next Morning, Chief Swift, etc."
2. "Indian Summer Intermezzo" until title: "That Night."
3. "Garden of Dreams Serenade" until Indians are seen.
4. "Tom-Tom Intermezzo" until fight starts.
5. Agitato until boy is seen standing alone near ruins.
6. "Alpine Rose—a Flower Song" until scene exterior of post appears; watch for bugle call, then segue:
7. "The Twelfth Regiment March" until end of reel.

Part Second.

1. Introduction of "Danube Waves" waltz until title is on.
2. Agitato until title: "Vengeance of the Red Men."
3. "Big Chief Battle Axe" (Indian Novelty) until title: Lieutenant Ellis Volunteers, etc."
4. "Venetian Water Waltz" until Indians are seen.
5. Agitato until man with shawl meets Indian girl, then:
6. Chorus of "Silver Bell" or "Red Wing" until he jumps on horse.
7. "Petersburgh Sleighride Galop" until title: "The Attack of Fort Bryson."
8. Agitato until bugler blows bugle.
9. Bugle call, Siegel march, "Weinblut Wein" until soldiers are seen on hill with American flag.
10. "Red, White and Blue" until fight starts, then:
11. Agitato until title: "After the Battle."
12. "Boy Scout March." Lieutenant puts his arms around the girl.
13. "Star Spangle Banner."

Read this over a couple of times and arrange your music in this order. You don't have to use the same waltzes or marches. Play any you have and you will find this program O. K. Let me hear from those who use it. Yours,

R. J. Bessette, Musical Director "Crown Theater,"
Hartford, Conn.

I am afraid I have not got your name correctly, Brother B., as you did not write it distinctly. However, your method of playing to the pictures with an orchestra is correct all right. The only way to get results is to have a lot of music "at your finger tips"—as you say: "every man in the orchestra." This applies particularly to the dramatic music, as it enables all to watch the picture. Will be glad to hear from you again.

* * *

"WAMBA: A CHILD OF THE JUNGLE" (Selig).

Part One.

1. "Daisies" (Bendix; pub. by Witmark). First part only until title: "Dr. Rice of the Settlement." Then second movement through two scenes.
2. "Mystic Shrine" (Earl Cameron; pub. by Carl Fischer). Until Wamba arrives at Dr. Rice's home.
3. "Idle Thoughts" (Harry Von Tilzer). Until after title: "Wamba's Baby Dies." Continue No. 3 until Doctor breaks the news to Wamba; then:
4. Plaintive until end of scene.
5. Agitato p. and f. until Doctor R. orders Pete away.
6. Short sentimental until end of scene.
7. "Flight of the Birds" (or any pretty caprice or novellette) until end of Part One.

Part Two.

1. Agitato; through first scene. Then subdue for second scene or short neutral. At end of second scene:
2. Long agitato p. and f. for flight and pursuit by lions; continue until child climbs up the river bank.
3. Short Intermezzo ("In Cupid's Garden"—pub. by T. B. Harms), until Dr. Rice and wife enter house.
4. Agitato until child seen crossing glade.
5. "Mozambique" (Oriental intermezzo by Gruenwall; pub. by O. Ditson), until lion comes to child's hiding place in log.
6. Agitato until Dr. Rice and party leaves Pete's shack.
7. "Amina" (Paul Lincke; pub. by Stern), until end of picture.

* * *

A FIGHTING CHANCE (Vitagraph).

1. Novelette until girl is seen at piano.
2. "That's How I Love You" (follow pianist in picture).
3. At change, back to No. 1 until: "Not Knowing Wynne Is Married."
4. Waltz until they enter restaurant.
5. "If You Talk In Your Sleep, Don't Mention My Name." When at piano.
6. "That's How I Love You" (short), then:
7. Waltz lento until: "The Firm Sends Wynne on a Four Months' Tour."
8. "Pearls" (Moret) until: "A Stranger to the Wife, etc."
9. Waltz lento until: "Preparations to Leave for the City."
10. "Dimples" (Bratton) until: "Learning the Charm of Grace."
11. Waltz (for dancing) until change of scene.
12. Restaurant scene. Popular cabaret music, "Home From His Trip."
13. Waltz (Neutral) until: "The Appointment."
14. "You're a Great Big Blue-Eyed Baby" until he sees his wife in box.
15. "If You Talk In Your Sleep, etc.," very softly, crescendo at change of scene. When he meets wife.
16. Sentimental until she plays piano; then:
17. "That's How I Love You," until end, dying away with picture.

Conditions in New Zealand

The cinematograph business in New Zealand is in a fairly prosperous condition, but its progress is being somewhat retarded by the combined influences of overcrowding and film combines. The film distribution is now controlled practically by Jno. Fuller & Sons and the Haywards. There is a small amount coming in from outside sources, but this will probably soon cease in favor of the larger control. The great majority of films shown here, in Wellington, is licensed stuff (first run), with occasional foreign feature films, generally of the type which is not particularly suited to our own special views or tastes. There being no censorship in force here, some managers often sail very close to the wind in relation to questionable film, but, for the most part, the programs put on are clean and free from suggestiveness, which speaks well for the wholesome management shown by the different picture theaters. These places are generally well

conducted, well ventilated and comfortable, though heating arrangements for the winter months are mostly absent.

The indirect lighting system, which should be everywhere compulsory, is very little availed of so far.

Projection is fair. There are no restrictions placed upon the amount of current used for projection purposes, so there should be no excuse in this respect. The current used is D. C., 500 volts, from the tramway power supply converted to the required amperage through motor generator sets. Current is charged for at the following rates:

Power, 4d. per unit, net; lighting, 5d. per unit, net. Of course, these prices apply to Wellington only, other places varying according to local conditions.

In comparison with America our screens must be generally much larger, our projection current varying from 45 to 75 amperes, mostly about the higher figure. There are no regulations relating to the fitting out of operating rooms, some of which are highly dangerous and far from being in any way fireproof. Again, an operator may obtain a position without having passed any test or examination. More by good fortune than good management there have been, so far, no serious accidents resulting from the burning of film. The following projectors find favor: Powers, Gaumont, Pathe, and Imperator.

In Wellington, the capital city of New Zealand, with a city population of about 70,000, there are five picture theaters, three of which are continuous shows, running from 11 a. m. to 11 p. m. Admissions: Continuous, 3d. and 6d., while some have a row of reserved seats at 1/-. The evening shows, running from 8 to 10:15 p. m., charge 6d., 1/-, and 1/6, reserving 6d. extra.

In the larger theaters there is usually a 10-piece orchestra, the continuous shows varying from 3 to 6 pieces for the evening sessions, with a piano or pianola in the daytime. The music is, and has always been, of a high standard, though no special attempt is made to play to the pictures. Sound effects have been deservedly dropped some time back.

Advertising is restricted entirely to the newspapers, lobby displays and posters on the boardings. Newspaper rates are about 5/- per inch, single column, and 15/- per inch, double. Little or no originality is sought after in the advertisements, which contain simply the name of the theater, prices of admission and names of films. No attempt is made by those interested in the business to try and elevate the entertainment to a higher educational level.

Most managers, looking ruefully upon the smallness of box office receipts, would do well to subscribe to your paper and study closely the page "Advertising for Exhibitors" each week. None of the local picture theaters are doing capacity business, for the simple reason that they stick to the one routine and show no originality whatever either in that or outside it. The managers seem persistently dull of vision that they see nothing of the vast possibilities behind this great industry or, seeing them, are careless of any desire to move from the one groove.

The shows all advertising in the newspapers, there is, unfortunately, no criticism of films possible and good, honest criticism is, in my opinion, one of the first essentials to effecting a higher degree of perfection in the business. Our papers would do well to follow the somewhat belated lead of the American press and devote regularly some space to the reviewing of films and other matters of interest.

There seems to be little demand for scenic or educational film, the taste being for good drama and clean comedy. The cinematograph has, as yet, made no appearance in the schools, the chief drawbacks being the expense of running and the impossibility of obtaining a regular supply of suitable pictures. Its introduction to the schools, however, is merely a matter of time.

We will shortly have the good fortune of seeing Pathe's "Les Miserables" and the Cines Company's masterpiece, "Quo Vadis?"

Several of the films now coming to hand from London bear the leader of the British Board of Film Censors.

Having doubtless encroached too much already upon your space, I will continue my notes in my next letter.

E. MILES SAMUEL.

A heated controversy is being waged in Nottingham, Eng. Rev. H. G. Dockerell, a New York gentleman who has recently taken over the pastorate of the Tabernacle, has let out his church on weekdays to a picture show syndicate. His congregation is up in arms against the action, but Mr. Dockerell has announced his intention of continuing until the debts on the building have been cleared.

Music for the Picture

BY CLARENCE E. SINN

THE INTERNATIONAL MUSICIAN" (which is the official organ of the American Federation of Musicians), on page 9 of its May issue, has an article entitled "Music Machines." In the course of this very interesting and timely article it says: "Music machines are beginning to displace orchestras in the cheaper theaters." . . . and "This is a problem that must be faced and solved. Somebody must manipulate these machines. Insist that such operators must be qualified members of the A. F. of M."

I am moved to this partial quotation through having recently witnessed a demonstration of the Bertola Keyboard Attachment for Pianos. I want to say right here in the beginning that this keyboard is not an attachment in the true sense. It is entirely separate from the piano, but is merely placed in a position convenient for manipulation by the pianist. As a matter of fact, it could be played without a piano. So many music machines are a combination of piano, organ, etc., that I believe this point is worth notice. A small keyboard containing thirty notes (two octaves and a half) is mounted on a standard. This is not attached to the piano remember, but stands on the floor convenient to the pianist's right hand. The keyboard can be swung over the piano keys when wanted and swung back out of the way when not in use. On the floor in front of the pedals is a board containing other keys or pedals connecting with drums and various traps (crash, thunder sheet, auto-horn, tom-tom, etc.), which are manipulated by the feet. The organ is a real organ consisting of two sets of pipes voiced to "violin" and "flute" stops respectively. These pipes are of the best quality (being 90 per cent. tin), and their volume and tonal quality are exactly the same as a similar section from a good pipe organ. Although the other attachments are good, this organ section is the one great big musical feature which will make the Bertola Keyboard unique among music machines. Having a good piano already in his theater, any manager who installs the "Bartola Keyboard" only needs a good pianist to insure high-class music. This attachment is not a toy. Its effects are not "cheap," but of good, solid quality. The drums are played by the feet—the bass drum by the left foot, the small drum by the right. They can be made to play soft or loud at will. This applies also to the xylophone, orchestra bells, chimes, and marimba, which are that is all there is to it. But the combinations and effects likewise attached to the keyboard. The different instruments are in separate cases, which may be placed adjacent to the piano or in various parts of the theater. They are run by a current of low voltage which is supplied from a storage battery. This battery is kept "stored" by a motor generator which is started and stopped automatically by the playing of the instruments. The full quota is given as follows: "Pipe-organ, xylophone, orchestra bells, marimba, chimes, bass drum, small drum, tom-tom, triangle, cymbal, thunder sheet, and auto horn." These can be played all at the same time along with or without the piano; in any combination with or without the piano. The combinations are infinite in variety. The "violin" stop in the organ section really partakes more of the character of the oboe or high register of a cello to my way of thinking. At any rate, it is possible to get a very good Oriental musette effect on the upper notes of this stop; also an imitation of bagpipes.

Combined with the flute stop a big rich tone is produced which, when accompanied by the piano and drums, gave an excellent orchestral effect. When all the instruments and traps are played together, the volume is sufficient for any ordinary theater. Now, Mr. Exhibitor, when you install the "Bartola Keyboard Attachment," don't make the mistake of thinking it will do all the work; get a good pianist to operate it, as it is a really good instrument and deserves a chance. A pianist does not need to "learn" this instrument; in a few moments he can familiarize himself with the situations of the different levers which are all convenient to his hand, and that is all there is to it. But the combinations and effects possible to a good performer are worth the extra money.

A Correction.

A slight mix-up happened to my letter in the issue of May 31st. Under the title, "An Exciting Honeymoon," the caption "Part One" and numbers 1 and 2 are correct; the remainder of this reel will be found in the next column under Part Two, numbers 3, 4 and 5 respectively. The caption "Part Two" belongs at the head of the second column, the first number in the second reel being "I'd Like to Go On a Honeymoon," and ending with number 9, "On the Mississippi."

"A Splendid Scapegrace"; first three numbers correct. The remainder will be found under caption "Part One" of "An Exciting Honeymoon." Begin with No. 4, "Agitato pp. and mf." and so on until No. 12, "Religioso until finish."

"The Courage of a Soldier" is correct to and including No. 7. The remainder will be found under "A Splendid Scapegrace" No. 8, "Indian music again, etc.," and so on to finish. Accidents will happen in the best regulated printing offices and please note that it seldom happens in this.

Likes the Music Page.

Mr. Roy H. Metcalf, of the Empress Theater, Missoula, Mont., submits the following: "One of the most interesting features in the Moving Picture World to me, and no doubt to many other musicians, is the 'Music for the Picture' page. I only regret that it does not appear each week and that more musicians do not take advantage of the opportunity to help others by offering suggestions.

"Music for the picture is second in importance only to the picture itself—many of the patrons of the photoplay place the music first." [They should not if the pictures are all they should be.—Ed.]

"Every live manager is now demanding that the musical accompaniments for his pictures shall be of the best and many houses are spending more for the musical end of the game than for the pictures."

[That probably accounts for it; I am a strenuous advocate of good music and good pictures, and believe that correct music enhances the value of the picture, but I do not protest against the fine concert program with pictures as a side issue. Not that I think Bro. Metcalf is arguing in favor of this proposition, but I have met a few exhibitors in the past who did and still do, and here is a good chance to get in my little knock.—Editor.]

"There are still some who are emphatic in their assertions that an orchestra cannot properly fit music to the picture. There is no question but that a pianist, either alone or with the assistance of a good drummer, has possibly a greater opportunity to work out his pictures in detail than a number of musicians playing together, but I believe most orchestra leaders have demonstrated that it is possible to follow the picture quite effectively and at the same time give the public more pleasing music than a pianist can. We are using a string orchestra and pipe organ, adding drums or brass according to the requirements of the picture. In changing every day it is almost impossible to rehearse our program with the pictures as should be done; however, we do so on special releases. In featuring the music for pictures, the manager prepares slides which are shown before each reel announcing the name of the next picture and the musical numbers which are used for accompaniment. The music loving patrons are loud in their praise of this arrangement.

"We recently showed the Reliance feature, 'The Bawler-out,' in three parts; also a Keystone comedy. Below is the program used for that day: 'Liebesgarten' (Schumann), 'Humoreske' (Dvorak), 'Serenade' (Drda), 'Solvejg's Song' (Greig), 'To Spring' (Greig), 'La Boheme, Fantasia' (Puccini), 'Salut D'Amour' (Elgar), 'Echoes of the Operas' (Arr. by Reckers), 'Love is the only Thing in Life' (Helf), selections from 'A Modern Eve' and 'The Fortune Teller.'"

This is a splendid program musically; unfortunately I did not see the picture in question, so cannot pass as to its fitness in regard to detail. Many leaders strive to carry out the general atmosphere of the picture rather than try to

work to every little detail. This on the whole is much the safer plan, for as Mr. Metcalf says, it is difficult for an orchestra to follow closely to details. Some leaders "humor" the scenes without changing the piece of music. Unless done with skill this is risky, although I have known violinists who could so vary the music at times by means of retard, accelerate, diminish, crescendo, etc., that their work was a joy to hear. This, of course, in certain scenes where the contrasts were not too pronounced. It would hardly hold good in all situations.—Editor.

"Half a Chance"

A Vigorous Three-Reel Reliance.

Reviewed by Louis Reeves Harrison.

THERE is a lot of warm blood in this production, and, if comparisons have any significance, it ranks at the top of Reliance features I have seen. In the first place, there is a story by an author who is very much alive. It portrays a clearly-defined leading character to whom sympathetic interest becomes instinctively attached; it sets forth his distinguishing traits and preserves them to the end; it utilizes incident to bring out his passions and emotions, and it hinges on his fierce struggle upward to some definite end. It contains that breath of life which only the craftsman knows how to inject into a pictured phase of human existence.

Both author and his work are unknown to me—the photodrama visualizes a Bobbs-Merrill novel—but the motive is sociological in pointing to the power of circumstances, the necessity of opportunity and to education as the principal form of opportunity by which man rises above mere desire to exist to intellectual control of his forces. The theme is one so well suited to dramatic uses and admits of so many thousands of delightful variations that the only astonishing thing about it is its rare appearance in screen presentations. No scenario editor need worry about the fact that it has been done before—it has as many diverse forms as there are interesting human careers.

"Half a Chance" begins with an extreme, though not at all

improbable, incident which proves to be a corrective turning point in the life of a dissipated pugilist, a powerful man known as "Frisco Pet." He becomes obstreperous in a low joint and is thrust into the room of a dissolute adventuress to sleep off his drunk. That good old stage prop, the "degenerate nobleman," now appears, quarrels with the adventuress, and she is accidentally killed in the scuffle. "Frisco Pet" is falsely accused, convicted, and deported on a convict ship. The ship is wrecked, and the convict saves a pretty little girl. He is cast away on a desert isle—moss-covered—finds a case of books and studies law.

While I do not favor this entirely new educational system, it presents a unique method of transforming a pug into a practitioner and it might not be a bad plan to try on some of our New York police inspectors. If there were only enough desert isles in the Pacific Ocean, we could maroon our aldermen, senators and other representatives of the people there, each with a case of books to live on, and enjoy ourselves in a period of relative tranquility while they were becoming regenerated. Anyway, somehow-or-other, "Frisco Pet" equips himself by self-instruction, so that he rises above those who merely graduate from institutions of learning and successfully fights his way to social position—he wins the little girl he pulled out of the sea, and liberty. In fact, he becomes one of the greatest criminal lawyers in The United Wigdom.

Mr. Apfel is to be congratulated upon overcoming many difficulties in the visualization of the story, upon his artistic settings and upon his admirable selection of types. The cast is excellent straight through, and the role of "Frisco Pet," played by George Seigman, is a masterly interpretation. The part is one requiring tremendous physical strength in combination with fine personality, but it is splendidly performed from beginning to end. The *tout ensemble* is a long step upward.

Frank E. Montgomery, who is now producing films featuring his wife, Mona Darkfeather, in Indian pictures, has taken the name "Mona" for his brand.



Scene from "Half a Chance" (Reliance).

Music for the Picture

BY CLARENCE E. SINN

A CORRESPONDENT who does not wish his name given offers the following:

"So much has been printed in this valuable paper concerning suitable music for pictures that one might think all has been said, especially as many writers have gone into great detail, that could not but help the pianist, but I think there is still a great deal to be said that might be of interest to the manager as well as the pianist.

"It is true that the public, on the whole, is getting used to better things and good music is appreciated by the majority of picture patrons. Bearing this in mind, it is sad to state that very few managers know anything about music—many cannot tell the difference between a selection of grand or comic opera—and so long as this condition exists it is not strange that the average music seldom rises above a few waltzes, rags, and the popular airs of the prevalent type with suggestive words and wretched airs.

"And those managers who are seeking better things; what can they expect from a pianist who works longer than a bricklayer and gets less remuneration? Many a manager spends five dollars a week advertising a show with bad music who begrudges an extra dollar or two to get good in its place. It would be well to remember that poor music is not cheap at any price, and that good music is always worth the money. And this brings me to another point. The pianos supplied in many of the best picture houses are relics of the pioneer days, decrepit and worn out by years of toil—patched and repatched to prolong their miserable existence.

No pianist, however good, can do himself justice on such an instrument whose retail value would probably be between five and ten dollars. There is many a manager, whose ear for music can scarce distinguish between the dinner gong and the fire alarm, who seeks to cover up his deficiency by an insane interference with the pianist. If the pianist is good he or she will probably not put up with it, but if circumstances are otherwise they may do so in order to hold down the job. The manager should either decide for himself or seek the advice of his patrons on the merits of the performance; if unsatisfactory a change should be made. If satisfactory the pianist should be left to use his own judgment, free from useless criticism or perpetual harrassing. It should be remembered that a pianist is an artist with temperament and high strung nerves uppermost, whose work calls for both mental and physical energy all the time, and if in uncomfortable surroundings he loses that ambition so essential to produce good music or play pictures correctly.

"And just a word for those who think an orchestra, violinist or drummer an improvement. While a good orchestra is a pleasure to listen to, as an accompaniment to pictures it is a woeful failure. The leader can of course choose suitable music—that is, something that will fit the subject on the whole, but it ends there; if the music does not blend in perfect harmony with every scene and action portrayed on the screen, the greatest charm is lost and the interest of the audience is centered either upon the music or upon the play instead of an undivided attention on both. In some places where they have an orchestra or violinist they make frantic efforts to play the pictures with ludicrous result, for no matter how carefully the music is selected or how quickly they switch from one piece to another, the effect is always ragged, the picture is never properly played and the music is usually spoiled in the process of cutting to fit the scenes. A lesser evil is a drummer, inasmuch as he can follow the pianist, but even he can be well dispensed with. A drum is the only instrument that has absolutely no music in it and whose only place is with a brass band or large orchestra. With a lone piano it is nerve racking and irritating to a degree, especially if the house is small and the sound has no room to expand. The greatest fault of drummers is that they play too loud, drowning the pianist and all attempts at finesse he might put into his playing. It will be a great stride forward when managers realize that there is no music in this barbarous instrument, and drums are forever banished from picture theaters.

"It is when the pianist not only plays appropriate music,

but enters into the spirit of the play shown on the screen; accentuating the action and emotions of the actors, working up the climaxes and making the music characteristic of the situation at all times that the picture is well played. And this alone is not sufficient, for the successful picture pianist must not only use his head and his hands, but he must throw his whole heart and soul into the subject. When he does this, then he can make the picture "talk" to such an extent that scraping feet and wagging tongues will cease and the audience with bated breath will watch the unfolding of the play. When the manager can hear the proverbial pin drop, he may be sure his picture is well played."

The writer of the foregoing letter has evidently thought intensely on all of his subject and bitterly upon a part of it. The indications are that his experience with managers has not been a happy one. One can imagine that a nagging employer who did not know what he was talking about could make things very unpleasant, but fortunately they are rare. At least, I never happened to run across any. Out here in our neck of the woods, most of the managers are too busy, managing, to waste time trying to educate piano players. If the musician is satisfactory, well and good; if not—and speaking on the other side of the case, some employers must be easily satisfied, as some of these piano-and-drum combinations ought to be interfered with; if the manager can't do it alone he should call in the police to help him.

F. Edgar Ray, musical director of the Grand Theater, Newark, Ohio, is here again with another welcome contribution. He says: "Am sending musical program of two films that impressed me as being worthy of attention, namely: 'In the Days of Witchcraft' (Selig); 'Longing for a Mother' (Lubin). I trust these suggestions may be of value to some one in the business."

"In the Days of Witchcraft" (Selig).

1. "Dorothy" (Old English dance; Seymour Smith), until title: "Lady Bersford, An Old Sweetheart, etc."
2. "Pull for the Shore, Boys" (old song) until title: "Yorke Introduces Anne, etc."
3. "La Danse De Souvenir" (Loren Bragden) until foster father dies.
4. "On Wings of Love" (Bendix) until title: "Lady Bersford Accuses Anne, etc."
5. "Melody in F" (Rubenstein) agitato until title: "The Trial."
6. "Sextette from Lucia" until Yorke and sailors come to rescue Anne.
7. Mysterious pp. until Yorke attacks guard.
8. Agitato until old man stands on beach watching receding boat.
9. Waltz—rather bright, until end of reel.

"Longing For a Mother" (Lubin).

1. "Bird of Paradise" (J. V. Mathews) until title: "At the Reception."
2. "Enchanted Nights Waltzes" (Moret)) until title: "Day Dreams."
3. "Dreams, Just Dreams" (Berlin—Snyder) segue: "Nothing Like a Mother's Love" until boy awakes by portrait.
4. Waltz pp. until ball room scene, then f. until Mary Evers joins boy at portrait.
5. "In a Red Rose Garden" (Billy Gaston) until fairy disappears.
6. "All Aboard for Blanket Bay" until dark scene.
7. Waltz f. until end of reel.

A correspondent wants the names of some pieces similar to "Tam O'Shanter." Something adapted for long scenes of an agitated nature. I cannot now recall anything just like the number mentioned. The allegro parts of some overtures are often useful. Eduard Holtz's "Dance of the Demon" is a fast, noisy galop. No doubt our constituents will come forward with suggestions in plenty.

Music for the Picture

BY CLARENCE E. SINN

FROM Huntington, Va.: "I don't suppose you often get a letter from a drummer with a score of music for the picture, but I am an exception. Although I am a drummer I also play piano, having studied it for several years. Am playing with a young lady (Miss Shirley Notter), also a good musician and picture player, so between us we pick out music for the picture; it ought to be pretty good as two heads are better than one. I would like to see 'Music for the Picture' in every week, as it is just as necessary as any other of the departments. Why don't you get after the musicians for not sending in any more 'dope'? We are playing Universal pictures and find in them a good field for good music.

"Am sending in three scores we used last week. If you think they are any good I will send in more every once in a while":

"Thus Saith the Lord" (Eclair).

Part One.

1. "The Palms," until title: "While Jesus and the Twelve Disciples, etc."
2. "Perfume" (From Suite, "My Lady's Boudoir"—Witmark), until title: "Five Wise Men and Five Foolish Virgins, etc."
3. "Thais" (Valse Oriental—Jos. Stern), until it shows virgins coming out of door; then:
4. "Bells of Seville" (Valse—Walter Jacobs), until title: "Attracted by Curiosity, etc."
5. "On a Sunny Morn" (Theo. Presser), until title: "Wedding Feast Drawing Near, etc."
6. "Shahin Shan"—Oriental Valse (Smith & Brown, pub.), until title: "Here Comes the Bridegroom."
7. "Roman Emperor March" (Sinn's Orpheum Collection), until end of reel.

Part Two.

1. "Old English Dance" (Theo. Presser, pub.), until it shows Jesus and Disciples. Then:
2. "Perfume" (From Suite, "My Ladies' Boudoir"), until title: "Our Father, etc."
3. "Oriental March" (From page 12 of "A Tragedy of the Desert"), until title: "Hallowed Be Thy Name."
4. "Barcarolle" from "Tales of Hoffman," until title: "Thy Kingdom Come."
5. Third Movement "Poet and Peasant Overture" (Allegro), until title: "Thy Will Be Done."
6. Pathetic until title: "Give Us This Day Our Daily Bread."
7. Prayer from "Der Freischutz," until title: "Forgive Us Our Trespases."
8. Hurry—slow down with action and gradually get down to pathetic until title: "Lead Us Not Into Temptation."
9. Massenet's "Elegy," until title: "But Deliver Us From Evil."
10. Storm (No. 42, Sinn's Orpheum Collection), until title: "For Thine Is The Kingdom."
11. Heavy bass chords until title: "And After Jesus Had Finished, etc."
12. "Perfume," until end of reel.

"Slavery Days" (Rex).

1. "Old Folks at Home," until it shows colonel and wife.
2. "Maurice" Valse Lento, until title: "Colonel Called Away On Business."
3. Pathetic until title: "The Maid Takes Care of the Baby."
4. Waltz (No. 2 from "Sign of the Rose"—Vandersloot, pub.), until she brings the baby back.
5. Lullaby from "Erminie" until: "Colonel's Return."
6. Lively waltz until: "Fourteen Years Later."
7. "I'll Change the Shadows to Sunshine" (Witmark), until it shows girls and mother on porch.
8. Pathetic until it shows them out in the woods.
9. "Trail of the Lonesome Pine" (Shapiro), until title: "Robert Fails, etc."
10. "Jack O'Lantern" (Flirting Princess), until ballroom.
11. "Flo Waltz" from "Maid and Mummy" until end of reel.

Part Two.

1. "Just My Style" (From Fantana), until girl comes upon them.
2. Agitato until it shows Robert by himself.
3. Sentimental until title: "The Slave Dealer, etc."
4. Intermezzo until Charlotte sells Tennessee.
5. Hurry until Robert comes to tell them.
6. Sentimental until girl runs on.
7. Hurry's from this on; heavy chords for burning and agitato for boat race until title: "Twenty-four Hours Later."
8. Intermezzo until they come out of church.
9. "Here Comes the Bride" until end of reel.

"Crossed Swords" (Great Northern).

Part One.

1. Third movement "Raymond Overture," until inside house.
2. "Hallowe'en Valse Lento" (from "Wonderland"), until ballroom.
3. "Birds and Butterflies" (Espressivo movement), until title: "Both Love the Same Girl."
4. "When I Dream of You" (Forrester, pub.), until title: "A Serious Accident."
5. Agitato; work up into a "hurry" with action until inside house.
6. Pathetic, until title: "Experimenting With Airship's Guns."
7. "I'll Introduce You to My Father" (from "A Modern Eve"), until title: "The Proposal."
8. Waltz until ball.
9. Grand March (No. 2, C. L. Johnson's picture music), until title: "At the Club."
10. Waltz until end of reel.

Part Two.

1. Six-eight March until: "He Shows Her, etc."
 2. "Jingles" Intermezzo until it shows one officer creeping after the other.
 3. Mysterious—work up into hurry until man by fireside.
 4. Sentimental until title: "His Great Day."
 5. "Bobbing Up and Down" (Theo. Morse), until engine room.
 6. "Jingles," until officer about to turn crank.
 7. Agitato—work up into hurry until shot.
 8. Sentimental until working guns.
 9. Jingles intermezzo until inside house.
 10. Waltz until end of reel.
- Leo Volkenrath, Lyric Amusement Co., Huntington, W. Va.
I am sure the constituency is under obligations to Mr. Volkenrath, and we hope he will call oftener than "every once in a while."

LOOK OUT FOR A SHEET MUSIC FAKIR.

Galesburg, Ill., July 2.

Editor Moving Picture World:
Dear Sir:—Through the columns of your paper I would like to voice a warning to nickel-theater men, particularly those of the Middle West, against a young man who represents himself as Ted Johnson, of the Snyder Music Co. Mr. Johnson is soliciting orders for professional copies of music, claiming that for two dollars a year his company will send three copies of new music weekly together with a catalogue of music arranged for moving picture playing.

Mr. Johnson cleaned up on all the Galesburg houses two weeks ago for music orders. He found ready purchasers. But since his exit no music has been received and enquiry at the office of his supposed employer developed that he was a fraud.

Mr. Johnson is of medium height, well built but not heavily, light haired, has a nervous manner and is well acquainted with the picture business. He is wanted in this city for forging the Snyder Company's signature to a check.

Yours very truly.

R. C. SCHROEDER,
Mgr. Colonials of Galesburg.

Music for the Picture

Conducted by CLARENCE E. SINN

Come Right In; Don't Stop to Knock.

THE editor of this department has been on a few weeks vacation and in consequence the page has been neglected somewhat. Now that we are back in the harness we are going to try with your help to make the music department more interesting than before. Those having new ideas, worries, questions or answers—anything in fact which may be of interest to fellow musicians—please come forward with your offerings. It says "Welcome" on the door-mat and we are always glad to hear from you.

To the exhibitor who contemplates the installation of a pipe organ in his theater, I would respectfully suggest that before deciding he will give a thorough inspection to the Wurlitzer-Hope-Jones Unit Orchestra. (The manufacturers object to its being styled an organ, tho it is played the same.) Exhibitors who attended the convention in New York heard this instrument among other exhibits, of course; they could not very well help it, but amid all the confusion, bustle and many-voiced sounds, the Unit-Orchestra had little or no opportunity of demonstrating its value as applied to picture-music. To appreciate its worth, one must see and hear a practical demonstration and I found one at the Astor Theater where "Quo Vadis" is being shown. Many of the visitors attended this performance, no doubt. Those who did not, missed a treat. I saw it three times this week and enjoyed Mr. Clarence W. Dow's masterly accompaniment upon a Wurlitzer-Hope-Jones Unit Orchestra. I wish to remark in passing, that Mr. Dow is an artist, an experienced picture-musician and one of the very few I have been fortunate enough to hear, who can improvise appropriate and musical music to moving pictures.

The instrument at the Astor Theater is only one of their many styles and, as the manufacturers justly say, is destined to become very popular. So again I suggest before you decide on that pipe organ inform yourself regarding the Hope-Jones Unit Orchestra. The Rudolph Wurlitzer Co. will gladly give you details in case you are so situated that a personal examination is impossible.

Sound Effects.

Lapin's "Dramagraph" was another exhibit which attracted much attention. This is purely a "sound-effect" instrument and its inventor claims that it can be made to produce "any conceivable sound known and used in dramatic or photoplay portrayal." As that will cover theoretically every sound known to art and nature, you can see it is a pretty big proposition. At that I think they made all of them and added a few original noises during that week of July 7th. It is "some sound box" all right.

A Few Remarks From Columbus, Ohio.

"So much has been said about music for pictures in your valuable magazine that I feel as though I might add a few words of advice to picture-pianists. First of all, play the picture as it should be played, if you know how. If not, give up your position to one who does know how and save your credit. Not every pianist is qualified to play pictures. I have known the very finest performers of piano to be utterly lost on a picture as far as appropriate music for that picture goes. First of all study your picture thoroughly before you touch the piano, know just what you are playing for and play it. If you played a song for a singer you would have some feeling about that song, wouldn't you? I am sure no piano player, no matter how brilliant or what amount of knowledge of music he may have, would play 'Il Traviatore' in the same rambling time and tone as he would 'Grizzly Bear.' If some of the old authors who spent the best of their lives in writing such pieces as 'Melody in F,' 'Sextette from Lucia,' 'Il Traviatore,' 'Poet and Peasant,' or any of the higher class music, could hear how it is being literally butchered by the ragtime banger, they would weep with mortification if they at all recognized their com-

position. Now, piano player, for the sake of poor suffering humanity, please play as though you enjoyed your work and were not doing it simply because you had to, to buy a new frock or that it was more of a task than a pleasure. It is a task for an intelligent audience to sit through, probably, the very finest set of pictures, when they are poorly played. Play all the latest popular airs, of course, and, as much lively ragtime pieces as you like, but for your own sakes play them at the right time and in the right places. It is always best with a three (3) reel subject to carry the feeling of one reel straight into the next one, then play a rag or popular air at the close of the picture. I was in a picture show in my own town just a few nights ago. The picture was 'In Slavery Days,' a Southern drama. The pianist was an exception; she played All the old Southern airs, I believe, that was ever written' from 'Kentucky Home' to variation of 'Mocking Bird' and between the reels she played variations of 'Massa's in the Cole, Cole Ground,' and, to tell the truth, there was not a dry eye in the house and scarcely a breath drawn between reels, simply because that girl got her audience and she held them. One more word, pianists throw your whole life and soul into your picture. Just make yourself fit in and put feeling into your playing. I believe that the time will eventually come when the ragtime junk will be thrown out altogether, and the higher class of compositions used. Pianists should remember that no matter where the theater is located, there is bound to be a musician at some time or other visit it. And they should also remember that his or her manager is depending on them for exactly one-half of his entertainment. If the pianist is no part of the entertainment and cannot hold up his or her end of the entertainment, the sooner the music is dispensed with the better. I have played in picture shows for seven years and the best way to play for pictures is to get the 'Moving Picture World' and the moving picture stories each week and read all the stories of the picture your exchange furnishes. Then you are familiar with the thread of the picture before the show. And until pianists do acquaint themselves with the different subjects of the pictures, the managers are bound to have poor music.

"The pianist alluded to in the above is Mrs. Ethel London at the Oakwood Theater, Columbus, Ohio, and I believe her to be one of the best in our city.

"Mrs. I. B. Sneed."

New Music.

I notice Mr. J. Bodewalt Lampe, the well known American composer, is about to launch a collection of music designed for motion picture work. Mr. Lampe expects to have it on the market in a few weeks and you will doubtless see his announcement in these pages when the work is ready. It will be for piano with orchestra and can be used for any combination of instruments, and will, I am sure, be a welcome addition to the meagre selection of music designed especially for picture work which is now on the market.

A NEW CAMERAPHONE.

The Cameraphone Theaters announce the opening of a fifth moving picture theater, at 1600 Fifth Avenue, Uptown, Pittsburgh, Pa., the new house being a newly erected brick and steel building, on a corner location; and one of the best examples of modern theater building in the city. It is equipped with the finest projecting machinery, and will program none but the finest licensed films. The Cameraphone Bulletins have been enlarged to cover the new house, the opening date being August 9th.

CLEVELAND KIDS SEE "QUO VADIS."

Through the generosity of George Kleine, the various orphan asylums of Cleveland poured their thousands of homeless waifs into the B. F. Keith Hippodrome one day last week as the guests of Mr. Kleine, to see "Quo Vadis."

Music for the Picture

Conducted by CLARENCE E. SINN

Piano Versus Orchestra.

EDITOR Music for the Picture Department: In a recent issue I read with much interest the article by 'A correspondent who does not wish his name given.' Evidently this correspondent has had considerable experience with the general class of theatre managers; but when he says, 'just a word for those who think an orchestra violinist or drummer an improvement' I think I can safely say I am one of hundreds of a different opinion. If the leader of an orchestra can choose suitable music and interpret it (you hit the nail on the head when you said 'interpret it.'—Ed.) according to the action of the picture, what more can a pianist alone do? He can improvise—fake in—but is the quality there? An orchestra leader who has a large repertoire of music and is thoroughly familiar with it can find music with different tempi and rhythm to suit any action in the picture, accenting for climaxes with more effective results than the piano alone. There are scenes in pictures that no music will exactly describe. Then why not music suited as a whole, with a combination of instruments pleasing to the general patronage of the picture theaters? The piano alone has had its day; the slam-bang drummer is fading into oblivion and is being supplanted by the 'musician drummer' with bells, chimes, tympani, etc. The piano-drum combination which I think the correspondent refers to has long been replaced in the theaters here by five, six and seven-piece orchestras. It is a fact that some first-class theaters are paying more for music than for picture service. Why? They realize that to-day about twenty-five per cent. of the pictures are of a high-class quality. Surely if an audience sits through four reels of pictures of which on an average about one in four is good, and the orchestra is capable of playing a pleasing program suitable to the pictures as a whole, isn't that a redeeming feature? I hear occasionally from patrons, 'I didn't think so much of the pictures to-night, but the music was splendid.' When the manufacturers realize the importance of music for the picture and have such music arranged and timed for the different scenes, action, etc., employing someone who is capable of selecting music of quality from the unlimited supply on the market, then we will have music exactly characteristic of the picture. But when will that day come? So in the meantime why not music as a whole by a combination of instruments, which is more pleasing and effective to the majority? The piano alone can never stop the scraping feet and wagging tongues in a picture theater, as that instrument is too monotonous and common to command such attention no matter how expert the performer. Granting the correspondent's idea is a practical one, where shall we find a sufficient number of Paderewski's and Chopin's to supply the demand? Imagine a piano alone playing for the Edison's three-reel 'Mary Stuart,' compared with a five- or six-piece orchestra. He may play appropriate enough music to all the scenes, but there is not enough body to the instrument to uphold the big scenes. I sincerely hope to have the pleasure of hearing from other contributors to this department in reference to the piano alone versus the orchestra. H. R. Seeman, Musical Director, Lafayette Theater, New Orleans, La."

By "music as a whole" Mr. Seeman undoubtedly means music which applies to the general theme of the picture rather than playing to the scenes in detail. It is a very difficult matter to change the music for the varying scenes with an orchestra in all pictures, though it can be done very effectively in some—notably war pictures, Indian pictures and others of strongly contrasted scenes. In rapidly alternating scenes (cut-backs) it is, of course, preferable for the orchestra to play to the dominating theme of the subject rather than skip around as the scenes change, thus avoiding that "patch-work" effect.

As to the attitude of the manufacturers regarding special music for their releases, there is something to be said on both sides of the question. A number of the producers have at various times issued music for some of their pictures—sometimes for orchestra, sometimes piano alone—but their efforts have not met

with the encouragement from musicians which they deserved. Judging from letters I have received (a few of which I have published) musicians are ready with blame, but chary with praise. It costs money to get out special music with a picture, and when a manufacturer is enterprising enough to do this we should meet him half way, buy the music, play it and not hastily condemn it in case it should not happen to fit exactly the system we are accustomed to employ in laying out a program. (This is not meant for you, Brother Seeman, but for the clientele in general.)

The many opinions expressed by the many contributors to this page show how widely people may differ in their ideas as to proper music for pictures and the correct manner of applying it. For this reason alone should a manufacturer issue music for one of his pictures; let us be fair and meet him half way. If we like it, say so; if not, say why. If we like some parts and not others, give the reason for our preference and dislike. The manufacturer is working in the dark when he has music adapted to his picture; he is "feeling us out," and if we do not respond intelligently he finds little encouragement to experiment further. Let us buy it and try it—criticize it if we will, praise where we can, but cut out the "roasts." They cannot suit every individual whim, but they would like to please musicians in general if they can find out what we want.

Mr. Seeman encloses an excellent program for the Vitagraph special, "THE SNARE OF FATE." (Written by Miss Eliza G. Harrel, of New Orleans.)

PART ONE.

1. Valse—Chopin Op. 64 No. 2. Until title: "Ralph Is Announced," then:
2. "I'm Falling in Love with Someone," (from Naughty Marietta), (once through). Back to Chopin valse again until title: "Affair of the Season"; then:
3. Count of Luxembourg Waltzes until title: "Young, Pretty, Popular, etc."
4. "Love Me, Let the World Go By," (Rossiter). Twice through, then:
5. "Heart of My Heart," (Von Tilzer), until end of reel.

PART TWO.

6. "Bees." Novelette, (Remick), until title: "Bon Voyage."
7. Chorus of "Good-bye, Sweetheart, Good-bye," until title: "Ralph's Genius Has, etc."
8. "In the Soudan." (Oriental, published by Fischer), until Ralph is brought in office.
9. Sphinx Waltzes until title: "A Joyless Honeymoon"; then:
10. "Heart to Heart" (Witmark), until end of reel.

PART THREE.

11. Valse Brillante from "The Siren," until title: "Her First Reception."
12. "Heart to Heart," again until title: "Elated with His Success, etc."
13. "Good-bye, Old Pal" (Rossiter), two choruses, then:
14. "Simple Aveu," until husband is notified of death, then:
15. "Asa's Death" (Peer Gynt Suite—Greig), until end of reel

A letter signed C. A. W. contains this: "Our manager is talking of getting the Hiawatha picture. What shall I get to play for it? Can you tell me of some good Indian music?"

Special music has been written for the "Hiawatha" feature by Mr. Brahm. Get this by all means. It is practical for piano (or organ) alone, but is arranged for orchestra—ten parts, I believe. As to Indian music (or what passes for such) to be used with other pictures, there are the old stand-by's—"Indian War Dance" (published by J. Church & Co.), "Sun Dance" (Witmark), "Oska-loo-sa-loo," and some of the popular order—Harry Von Tilzer's "Kick-a-poo," for example. The "Wa-Wan Press," of Newton Centre, Mass., publishes a few songs—"Zunian Lullaby," "Lone Prairie" and "The Sunrise Call." Also an instrumental number (piano) called "The Domain of Huraken." The latter is quite long, rather difficult and tempestuous. Another song by Lorena Beresford, on the sentimental order is called "Indian Serenade" (published by G. Schirmer).

Music for the Picture

Conducted by CLARENCE E. SINN

ORGAN MUSIC.

A MAN of many years experience as church organist and choir director, also as travelling concert pianist, has lately taken up playing for the pictures. He writes as follows:

Dramatic music received and think it fine. I am engaged to play a \$15,000 pipe organ and would like to know what class of music goes on organ in pictures. Can you tell me if it is usual to play waltzes and (so called) popular music, or only standard like "Lucia Sextette" etc. The favor of a suggestion would be appreciated. B. J. J.

Watch your pictures closely and see if they don't suggest a great variety of subjects—hence a great variety in the musical accompaniment. Nearly everything in the line of music may be called for some time in some picture. At first use your dramatic music only in those pictures in which the action is strenuous; not in the more quiet pictures. Fill in with whatever best seems suited to the theme of the picture. In the ordinary run of dramatic subjects, waltzes and intermezzos are much used as "fill-ins." The novelette and caprice are pleasing in scenes of light character; reveries and romances for pathetic scenes; some "cradle songs" are admirably adapted for these also. You should have something suggestive of other countries—Spain, Mexico, Ireland, Russia, etc. These are frequently needed. Oriental and Indian characteristics are invaluable. Bratton's "Star of India," Lampe's "Vision of Salome," Lorraine's "Zallah" and Pryor's "Egyptian Love Dance" should be in your library. (The piano arrangements are practical for organ.) A few grand marches like "Coronation," "Queen of Sheba," and "Tannhauser March" are often appropriate in pictures of the early Greek and Roman times. Try to keep a pleasing variety of music before your hearers, music that is in keeping with the atmosphere of your picture and which will center the attention upon the picture rather than divert it. Remember always, the picture is the show—the music an accessory. As to popular songs, they have a value certainly; the sentimental ballads are often particularly apropos to love scenes in some of the dramas. All sorts of popular songs can be introduced in comedies, but they should be memorized and only used when the scene suggests; this means usually that the title of the song and the action of the picture have something in common, and should be well known to your audience to be effective. "Rags" and lively stuff generally are good in lively scenes whether familiar to your hearers or not. As to the medleys of popular songs issued by the publishers, while these are all right on a concert program, they are a risky proposition in picture work if you are particular about having your music in keeping with the rest of the show. Used with any ordinary dramatic picture (and the most of them are that) the slow and fast movements in your medley will very seldom occur in appropriate parts of the picture; often it is just the reverse. You can play medleys or any form of concert music in the educational pictures, though even here the careful musician can help or mar. Your letterhead states that you have a large repertoire of classic and standard music. I should suggest that you pick out one picture each day to treat your hearers to some good standard music; it features both yourself and the new organ.

Professional Copies.

About every so often I am asked "where and how can I get professional copies of new music?" For the benefit of those who are only partly "in the know" I will say that music publishers send free music only to those whom they are convinced can further the sales of their music in paying quantities. In the larger cities the park bands, theater orchestras, dance orchestras and all organizations who play for large and changing crowds are supplied with the stuff which they (the publishers) are trying to popularize. Vaudeville performers and singers "playing dates" are also sup-

plied with new numbers, but these usually go directly to the publishers' offices when they happen to play New York, Chicago, or any city having a branch office, and get what they want. The singer or musician in a small theater or small town, catering to a limited number of patrons, will generally find it difficult to convince a music publisher that he can add sufficiently to the music's popularity (and sales) to entitle him to a place on the free list. The only way to find out is to write directly to the publisher, tell him who you are, what you have and what you want. The rest of it is up to him. I know this subject does not properly come within the bounds of "music for the pictures," but I have answered dozens and dozens of letters (many of which contained no stamps for an answer, by the way) and so I take this opportunity of putting the matter before you all. I am only too glad to give any information I can, but in regard to professional copies you can get more and quicker information by writing to the music publisher than by writing to me. And your communication will be more apt to receive his prompt attention if you inclose a postage stamp.

Popular Music.

A letter from a manager who has a player piano is in line with a number of other communications on the same subject and for that reason I want to give space to a part of it. He says he has been ordering his rolls by guess and thus far has had good luck in selecting popular music—in some cases he has given a new song in his theater weeks before the local music stores had it. What he wants to know is how he can be positive in advance that he is ordering a "hit." He says in closing: "The gist of all this is: How can I find out in advance what pieces are good without hearing them? How can I know what selections are going to be popular all over the nation and bring them here early?"

Now if I were in that position I think I should try to keep in touch with the publishers of such music; write for their catalogues; watch the theatrical papers and see what the publishers are concentrating their advertising upon. The number they are "boosting" the strongest is usually the one they have the greatest faith in; very often this faith is not justified, but it was their one best guess. Nobody knows in advance what is going to be popular all over the nation. If I could tell that I would get a job picking winners for the music publishers and hire a clerk to count my money for me.

The "Cut-back" Again.

J. E. Dailey writes:

I have lately taken up playing for the pictures and am puzzled by some of these quick changing scenes. Do you try to change music each time the scene changes, or how? It would be all right if the scenes were all of the same character, but sometimes they are so different that what fits one scene is wrong for the other.

This matter has come up a great many times in the past three or four years. I can do no better than quote from the Moving Picture World of December 15, 1910 (page 1345):

"Some pictures are shown in which the scenes alternate so rapidly as to make it impractical to change music with every change of scene. For example: A mother watching her dying child in one scene, and the father about to commit a burglary in the other. Ordinarily the first scene suggests a plaintive and the second a pizzicato or mysterious, but here there is time to play but a few bars of each—not enough to develop the scene, and the effect of such skipping about would be absurd. Here comes the "principal motive" again. The father is turning burglar for the sake of the child. The child dominates both scenes. Therefore your pathetic runs straight through until a scene occurs which is long enough to permit a change of music if such be necessary." (The "principal motive" is explained in the first part of same letter—same page.)

Music for the Picture

Conducted by CLARENCE E. SINN

FROM Los Angeles, California:

In some of the theaters having orchestras of four to seven pieces there is a tendency to play music that is absolutely not suited to the requirements of the picture shown, and to arrange their musical program as a sort of counter attraction. This is particularly noticeable when, for instance, the orchestra starts in some battle scene with a piece like "Light Cavalry Overture" and keeps right on playing it through the subsequent action, even though it runs through dainty love scenes and ends, slap bang! in the scene where the heroine's mother dies. If the piece is popular and well played, part of the audience will applaud it—perhaps in a part of the picture where the interest should be most intense.

It seems to be the rule that the smaller the orchestra the more likelihood of playing appropriate music throughout, and when the lonesome piano in the smaller house plays Greig's "Morning," or Mendelssohn's "Spring Song," its a pretty good sign that all's well with the hero on the screen.

Now this is not intended as a roast, but is the result of my own observation. I am not a musician—in fact, only a near photoplaywright, and perhaps have no claim on your time, in which case you may relegate this to the waste basket, but when week after week I see parts of five or six appropriate pieces recommended for a single reel, I feel that I want to see pictures with music that fits.

Sincerely yours, A Music Lover.

One does not need to be a close observer to know that the above is no roast, but a simple statement of fact, though I did not think the practice of giving a "concert program with pictures on the side" extended so far west. The average orchestra leader likes to play good music for his auditors, but objects to the least deviation from the printed copy on the grounds that any change from the composers work would be "butchering" the number. Overtures, medleys and selections—in fact, any numbers made up of several different movements are almost never exactly fitted to a picture in their original forms. Of course, it is conceivable than a picture might fit such a number, but if so it would be an accident. Take the overture in question as an example. "The Light Cavalry" opens with a heavy brassy *maestoso* movement, followed by an *agitato*. The third movement is a 6/8 lively; the fourth a dirge, and the last a lively 6/8 similar to the third movement. In all there are four distinct movements, each expressing something of a character entirely different from the others. Any one of these movements is complete in itself, and each could be used in a different scene should occasion require, but when the average leader plays "The Light Cavalry Overture," he plays it through to the bitter end regardless of the action on the screen. The dirge may come in the liveliest part of the action and the finale in a quiet scene and ninety-nine times out of a hundred it will end "slap bang!" just where it shouldn't end. The average overture plays about eight or ten minutes. The average reel of a thousand feet is run in fifteen or eighteen minutes. Selections run approximately ten or twelve minutes—sometimes a little longer, but none in ordinary use play as long as a thousand feet of film will run; consequently the number always ends somewhere near the middle of the picture—usually stopping with a loud flourish in the very place where music is most particularly needed. Mr. W. Stephen Bush, who has recently returned from an extended tour through Europe, says that in the better class of German picture theaters large orchestras are employed under the direction of an efficient leader who selects and adapts music to fit the picture exactly. He views the picture first—something in the nature of a rehearsal—and then chooses standard music of a fitting character, and this music is humored and played according to the action on the screen. They are not

afraid of "butchering" good music by adapting it to the requirements of the work they are doing. They realize that the prominent composers did not write with a view to fitting some particular picture, or they with their intense dramatic sense would have made it fit. So these German musicians, when they choose old standard compositions to accompany their pictures (music which was originally written for something entirely different), adapt this music to the work in hand. That is what they are there for; it is impossible to compose new music each day for the pictures, but it is possible to choose the works of other composers and fit it with some degree of fidelity to your show.

And how about selections—operatic and otherwise? Is it "butchery" to alter them in any particular? You are not following the composers idea when you adhere to the routine of movements as laid out in a published selection, but the ideas of the fellow who arranged it—and sometimes his ideas may be no better than yours. At any rate the selection was made for concert purposes and not for moving picture work. I will ask any leader, if he were requested by a producer to arrange appropriate music for a new picture to be published with the picture—let us say "Bohemian Girl" for example—and he had plenty of time, wouldn't he prefer to take a score of the opera and fit his picture with the music Balfe wrote to the identical scenes for which they were written? That would be following the composer's idea wouldn't it? The picture wouldn't run exactly with the opera score either in time or sequence, but the story is the same and the music, for the essential scenes at least, could be chosen from almost any one of the many selections. But the average leader it seems, would rather take a selection arranged by Jones or Brown or Robinson and play it just as it stands. He mustn't repeat any movements three or four times even if the scene should require; it isn't printed that way. He mustn't cut one of the movements short before reaching the end of it; that would be butchery. And all the time, if he would but realize it, he is not following the composers ideas in the least. He is probably playing "The Fair Land of Poland," in the scene where Balfe wrote gipsy music, and about the place where the Count is grieving for his lost Arline the music is working up a vigorous finale—biff bang, biff bang, ta-da-a-a. And then dead silence in a scene where "The Heart Bowed Down" should have been heard throughout. The same holds good with almost any selection or overture in almost any picture. True, there are some pictures in which it doesn't seem to make much difference, but in the majority, if a selection or overture is played, the different movements can be chosen with an eye to their fitness to the action on the screen; and each movement can be repeated so long as there is need, or curtailed when the action requires a different musical accompaniment. Frequently a movement can be altered by a change in tempo—faster or slower—enough to give it the proper character. But it is very, very, very seldom that the "slam-bang" finale has any business to be played anywhere but at the end of a reel; and sometimes not even there.

And how about other concert music? Salon pieces and character numbers generally. Must you invariably play it "once through and coda"? If the general character of the picture runs a little longer than the piece you are playing, can't you go back to the beginning and fill up the scene with this appropriate music rather than come to a dead stop? If you were playing a similar scene in a dramatic theater you would keep up the music until your cue was given to stop; and then you would stop whether you played the coda or not. The reason you hear so much of this sort of thing in picture orchestras is not because the leaders object to "butchering" the music; the real reason is because it is too much trouble to follow the pictures. It is far easier to lay out a program of good concert music, and play each number just as it is, regardless of the picture than to try to choose suitable music and then play it to fit the scenes. I will admit that it is often more satisfactory

to a musician to play standard music just as it is written—he is used to hearing it that way; he played it that way long before moving pictures were invented maybe, and it sounds "choppy" and incomplete and altogether unsatisfactory if it isn't played as written. He says the composer knew how he wanted it. Very true if you are playing a concert. But in a moving picture theater the pictures are—or should be—the show, and the music is—or should be—an accessory thereof. It isn't necessary to follow a picture scene by scene; that is seldom practical with an orchestra, though easy with a piano or organ. But when the orchestra is playing a number in keeping with the atmosphere of the picture, it should be considered essential to play that number as long as the action requires and no longer. When two scenes rapidly alternate (cut-back), play to the more important scenes and subdue for the others. When the character of the picture changes more permanently, change your music to fit.

GAUNTIER PLAYERS IN IRELAND.

Miss Gauntier Write of the Hearty Welcome Given the Troupe of Picture Players on their Arrival at Beaufort.

Beaufort, County Kerry, Ireland,
August 29, 1913.

Editor of the Moving Picture World:

Well, here we are back in dear old Ireland, and it really seemed like coming back home; so many dear familiar spots, so many friendly faces. Even the dog, Brandy, and Black Jack, the favorite horse, were glad to see us. As for the people, from the Gap of Dunloe to Killarney we are greeted in quaint Irish terms of welcome, and women and children run to the cottage doors to wave to us as we go by.

We miss very much the jolly old crowd of "globe trotters"—those O'Kalems, of course, and inquiries for them and their health are heard on every side. We still speak of "Bob's room" and "Mack's room" and "George's room," so closely associated are the old memories and the old loves with Beaufort.

Our voyage was beautiful, with a sea like a millpond and unusually pleasant traveling companions. Mr. Oleott, Mr.

Clark, Mrs. Montgomery and I went on to London while the others disembarked at Queenstown. Arrived in London, Friday night, and left Saturday evening, yet in that time we visited new picture shows, selected a hundred or more costumes, engaged actors for Ireland, interviewed newspaper men, took a number of scenes in London streets, attended to a European business and found time to take Mrs. Montgomery shopping and to see some of the London sights. Jack says if we keep up this pace long all that will be left of the G. G.'s will be a few bruises.

I am sending a box of Irish heather which I wish you would distribute with my compliments. All send very best regards.

As ever,
GENE GAUNTIER.

NEW FEATURE COMPANY.

H. J. Palmer, of Knoxville, Tenn., a recent visitor at the New York offices of the MOVING PICTURE WORLD, announces the formation of the United States Film Co., incorporated under the laws of the State of New York, with a capital of \$100,000, for the purpose of handling feature pictures. It is proposed to open offices in New York and London to facilitate the selection of a program, and branch offices will be established at suitable points throughout the country for the distribution of pictures to exhibitors. Already the company has branches in North Carolina, Virginia, Florida, Texas, Tennessee and Louisiana. Mr. Palmer has been handling commercial pictures for several years and is familiar with the demands of the trade.

SLEVIN TO FILM THE POPE.

James Slevin, a former Pathe photoplaywright who went to Europe last spring on a secret mission, has returned to America and announces that he has succeeded in accomplishing what he started out to do, which was to obtain the appointment as official cinematographer to the Vatican. Mr. Slevin is now working on a motion picture script of the "History of the Catholic Church." He expects to return soon to Rome and commence the actual work of making pictures of the Pope and the Vatican.



Gauntier Players on Board S.S. Adriatic, Bound for Ireland.

Music for the Picture

Conducted by CLARENCE E. SINN

More About Organ Music.

FROM Waterloo, Iowa, K. E. R. sets forth his ideas on organ music in the following words:

I have followed your department in the Moving Picture World with interest and profit and was especially interested in the "organ music" article in the issue of September 13th, for it hits me exactly. I have been here since August 1st, in a fine large house (the Rex), and we will have a very good organ by October 1st. Playing the pictures is new work to me and altho I believe, and have been told, I do it fairly well, I also do not seem to have acquired the earmarks of the veteran and accepted body of moving picture piano players.

The powers that be, always put the best of everything in their houses; they want the best projection, the best films and the best actors. Then why do they insist on rag-time popular music instead of standard or classical? In the suggested music for pictures they select those numbers whose titles fit the picture. In the first place, popular music is largely made up of fancy and semi-burlesque titles—nothing that really suggests the character of the music, and if the hearer doesn't happen to know the music or title, it misses fire. Why shouldn't one choose music whose titles truthfully tell the music, or music whose characteristics fit the picture, so everyone can feel the appropriateness of music and picture? Do not most piano players improvise or compose as their fancy and imagination dictates? Would not music selected from various sources and good composers be more apt to be effective than aimless and often brainless wandering over the keys; or is this method so much an accepted "earmark" that one must follow it or be forever shut out from the coveted fold? What is the recognized advanced idea about playing various selections during the show; also about the use of effects and a drummer in a small orchestra?

Ideas as to "playing the pictures" are many and varied. As to where and by whom any of them are "recognized," the question is problematical, and it would be more correct to say they are advancing rather than advanced. Performers play, and managers request them to play, popular music because they believe their public desires that sort of thing. In the average mixed audience there are many, of course, who prefer this to classic or standard music, but there also are many who do not. It seems to me that both should be considered in a theater whose mission is to amuse, entertain and sometimes instruct. The chief objection to popular music lies in its abuse rather than its use, and the performer who confines himself to this kind not only neglects his opportunities, but an important part of his audience. Some picture-organists have told me they would not debase or cheapen the instrument by playing rag-time or popular music upon the organ. I wouldn't care to argue this as it depends so much upon the individual point of view. It seems to me that really cheap music not only cheapens the instrument, but the player and hearer as well. The question in my mind would be as to where to draw the line between "popular" and "cheap" music; some of it is plain junk and easily recognized; much of it is worthy—for example, "Silver Threads Among the Gold," "Love's Old Sweet Song," "Wearyin' For You"—all of them popular and likewise easily placed. But many modern songs might contain some merit, be well known, and possess titles apropos to certain situations, and yet be rejected by some, though accepted by others. It depends on the point of view; it also depends on the class of audience you are catering to. Then again, not all the pictures are of the same calibre. You would hardly play music of the same grade for "Ivanhoe" and "Mutt and Jeff." But the question of "popular" music being played by picture-

organists is too big to be answered off-hand by anybody, and will adjust itself in time. Meanwhile it would be interesting to know just how large an influence the pipe-organ in the picture theater is going to have on the musical taste of the public. The rising generation may find out that other musical forms exist beside two-steps and waltzes, and may even learn to like them.

While music for the picture has undoubtedly advanced enormously in the past decade, it is still in too chaotic a state to be said to have a defined technic of its own. The many "methods" and "systems" of individuals—while satisfactory to themselves—are too widely divergent to be regarded in any instance as an accepted method. When we have separated the gold from the dross we shall have a working basis, and the picture musicians themselves are now, by an exchange of ideas, making their own text-book. I should like to hear from more organists. I should like to learn the prevailing opinion regarding standard and classical music as applied to picture work. Do they (the organists), try to play music in keeping with the picture? Do they stop the music because they have played to the end of the number rather than the end of the scene, or do they lengthen it by repetition, addition or some other means to make it "come out even"? In other words, do they play to the picture or simply play a good concert program regardless of the picture? What do they think of popular music; should it be omitted entirely? In a theater where music is furnished solely by an organ, should the performer play only high class music or should his program be as varied as is the picture program? What should be played for a lively broad comedy? Remember, the best composers have given us plenty of lively music; remember also that many people like to hear a good "rag." (Lots of folks think there are good "rags.")

Come on in, you fellows; the water's fine.

Sound Effects.

The same correspondent inquires also about sound effects. The use of these depends altogether upon the attitude of your manager and your audience. Many people will not tolerate sound effects; on the other hand, many will. Some folks like to hear them. My own position has always been this: If you use sound effects, make them consistent. Don't try to get a laugh where none was intended. Don't do anything to spoil the effect of the picture. Make them as correctly as possible, and don't use cheap toy's when good traps are so available as they now are. If you can't afford to put in a good line of traps, don't put in any.

Dramatic Music.

Des Moines (another from Iowa), asks: "Would you play only dramatic music for all dramatic pictures?"

Dramatic music really is any music that intensifies a dramatic situation. In pictures like "From the Manger to the Cross" or "Quo Vadis?" there occur scenes in which religious music is intensely dramatic. "My Old Kentucky Home" is a simple ballad, yet there have been many pictures of the south in which this (or similar songs), have added greatly to the pathetic scenes, and in this sense they become dramatic music. The same may be said of "Auld Robin Gray" (in the Vitagraph picture of that name), or, in fact, of any kind of music that accents any dramatic scene in an appropriate manner. I presume, however, the correspondent refers to the "melodramatic music" of which a quantity is now on the market. If so, I shall say "no" to his question. Melodramatic music has its value, certainly, when used with discretion; in fact there are often times when nothing else seems to answer, but it should be played only when the situation demands it. Don't try to force any one kind of music on all your pictures. Use it; don't abuse it. It is a good idea to have enough of this in your repertoire so that you don't have to constantly repeat yourself for scenes of similar character.

Music for the Picture

Conducted by CLARENCE E. SINN

IT is good to see the pipe-organists coming to the front with ideas and suggestions concerning this noble instrument considered as an accompaniment to moving pictures. Here is a communication from Thomas Bruce, of the Princess Theater, Everett, Washington, which is worthy of consideration not only by organists, but orchestra leaders as well:

I am glad to see the interest in organ music for the picture picking up, as in the West here all the best houses have pipe-organs, and in answer to some of your questions, I am giving my opinions.

One must be able to improvise to interpret pictures properly—I do not mean that four or five reels should be improvised through entirely, for I believe that if we could bring back Wagner, Chopin, Beethoven or any of the masters and have them work in a picture show for six or seven hours a day, even their improvisations would become monotonous; it's the endless grind and it will become a grind to the best of them.

In the same way all popular or all classical music becomes tiresome if used exclusively, therefore the "happy medium" is some of each, and improvise in the places where you have nothing that fits. A picture interpreter must have an unlimited repertoire and know how to use it, and in all cases play what the picture requires, whether it be "Beethoven's Funeral March," "The Doxology," "Home Sweet Home," or "The Trail of the Lonesome Pine." For instance, in some Italian pictures I use "Lucia," "Rigoletto," or "Cavaleria Rusticana;" in others I use "Ciribiribin," "Rose Marie," or "That's Italian Love" and in comedy probably "Mariutch," "My Brudder Sylvest," or "Finiculli-Finiculla." There is nothing characteristically Italian about "Mariutch" or "My Brudder Sylvest," but to those who know the songs, they may seem very appropriate, and to those who do not know them they are as appropriate as anything else could be. A good picture interpreter would never think of ending the music simply because he had reached the end of the number; to do so would spoil the effect of the picture. He would not even play the ending of the number if it did not fit the action of the play. I have known of concert organists engaged in picture work who were not successful simply because they played good concert programs regardless

of the picture being shown. Probably one person out of fifty knew what they were playing or appreciated the concerts, and I doubt if those who did were pleased at the finale of an overture coming while a pathetic scene was being enacted. The organists were of the super-musical breed who think that, to play a popular number or rag on the organ, cheapens the instrument. There are, however, some good rags and are excellently played on a pipe-organ, but it takes a good musician to play them and get the right harmony, instrumentation and arrangement. I have heard very few picture-show orchestras who did not play some ragtime during a program—then why not on the organ?

Pipe-organs have been so long associated with churches that some people cannot see that anything but serious music should be used; they will learn though.

Recently we had "Ivanhoe" and I will give an idea as to how I played for it on the organ.

For the opening scenes, the waltz from "Robin Hood." At Gurth's appearance, changed to pastoral from "William Tell," using this as the Gurth motif. At Ivanhoe's appearance as the Palmer, the "Pilgrims Chorus" from "Thanhauser," using this as the Ivanhoe motif. At Prince John's entrance, a few measures of martial music on the order of introduction to "Light Cavalry." A light waltz until the Palmer compels Prince John to drink to the health of Richard the Lion Hearted, then four measures of triumphal march from "Aida," using this as the motif for Richard. Then "Pilgrims Chorus" softly until the entrance of Isaac of York and Rebecca. "Agitato" when Knight insults Rebecca and through next few scenes until Ivanhoe removes Palmer's robe, then "Pilgrims Chorus" full organ until end of reel. Of course, "Pilgrims Chorus" had to be repeated but I played it in different keys so as not to become monotonous—the mediant and sub-mediant being excellent for this.

In the second part I used "October Ale" from "Robin Hood" for the Robin Hood scenes, and at the Black Knight's (Richard the Lion Hearted), appearance, march from "Aida." For the last part of two and part three, the fast movements from "Poet and Peasant" and the storm scene from "William Tell." Also some dramatic music.



Orchestra of the American Theater, Salt Lake City, Utah.

For the last part I played mostly minor strains (improvising), until Isaac's speech "I Have Found a Champion;" then "Pilgrims Chorus" until Ivanhoe's entrance; then full organ. "Agitato through the fight—then march from "Aida" as King Richard knights Ivanhoe. Then pathetic pp until end.

I have compared this with the "Ivanhoe" picture and will say it appeals to me as being an excellent musical accompaniment which can be made to apply to orchestra work and piano alone as well as the organ. I like Mr. Bruce's idea of using a motif for the leading characters when it can be consistently done—as is the case in pictures like "Ivanhoe." This idea will undoubtedly play an important part in correct picture music of the future.

Organ Music a Feature.

The following, from Mr. J. J. Blood, Galveston, Texas, speaks for itself:

I wish to thank you for the very interesting and instructive answer to my inquiry on pipe-organ music for picture theaters. You will see by enclosed programs that I am making a specialty of my work in this direction. I change programs every day and have many requests for opera and classical excerpts and find that the taste of picture house patrons is not as depraved as many strict (?) musicians would have us believe.

QUEEN THEATER.

THE PIPE ORGAN.

To-day's Program.

2:30 to 10:30 P. M. Monday, September 15th.
Special Music for "The Hills of Strife."

1. My Old Kentucky Home....Lord-Foster
2. Brautlied.....Goldmark
3. Ave Marie.....Schubert
4. Water Scenes "Narcissus".....Nevin
5. Polonaise in A, "The Military"....Chopin
6. The Trail of the Pine.....Carrol
7. Secret Love.....Resch
8. The First Kiss.....Lamothe
9. Ripples of the Allegheny.....Lincoln
10. Selection from Hoffman.....Offenbach

Organist, J. J. Blood.

Requests for special musical numbers cheerfully granted. Send requests to organist, or leave at box-office.

The writer enclosed several other programs, but they did not give the titles of the pictures which they accompanied. These programs are a printed form 8 inches by 8½, space being allowed for the program which is typed in. They are displayed in a neat frame in front of the theater.

"Violin" Pictures.

A communication has reached me in which the writer bitterly arraigns one of the leading producers for not engaging a violinist in preference to an actor to play one of the characters in a "violin" picture released not long ago. The complainant urges that the actor in question did not know how to hold his instrument, and that this imperfection was very apparent to those observers who knew something about violin playing. Criticisms of this nature do not properly come under the head of "music for the picture," though I confess to having been guilty of it once or twice in the past. No other instrument will betray the lack of knowledge of the player so much as the violin. There is a correct way of holding the instrument, the bow, the elbows and hands, and nobody can imitate these positions unless he has given a little time to their study. As to employing musicians to play such parts, the proposition is absurd. Given the choice between an actor who couldn't fiddle and a fiddler who couldn't act there is no question as to which is the more acceptable. A few hours practice under the instruction of a violinist will give an actor the proper poise if he tries. I know, for I had the pleasure of once coaching an actor for a part of this kind, who, after one hour's practice, gave a very passable imitation and the picture apparently showed a musician who could play the violin. Technical faults such as the one noted are not nearly so common as they were a few years ago. Numbers of pictures have been shown in recent years portraying violinists who, if they couldn't play, at least knew how to imitate a player.

Eye Strain.

"I notice the subject of 'eye strain' has to come up about every so often. I wonder why some of these critics don't get in touch with operators and musicians if they want data on which to base their arguments. They ought to know something about it, but have you ever heard any serious complaint from one of these? I have been playing the pictures for five years (piano) and am looking pretty steadily at pictures several hours a day. I cannot say I have noticed any 'eye strain' as yet.—C. J. Lukins."

It is a fact that operators and musicians must look at the pictures a great deal longer and steadier than the patrons of the theater. I cannot speak for operators, but from my own observation there is none of this so-called "eye strain" to be found among musicians. True, the eyes may become fatigued if used too long without rest, but the same may result from prolonged reading or writing. For my part the only eye strain I have ever experienced came from looking at some of the "bum" plots as portrayed on the screen. Happily, they are getting fewer; perhaps to Mr. Sargent is due considerable credit for this improvement.

A New Book.

I am in receipt of a booklet published by E. A. Ahern, entitled: "What and How to Play for Pictures." Though the work in spots shows evidence of haste in construction, the ideas are sound and will commend themselves to readers who have followed this department and contributed to the same. Mr. Ahern does not profess to offer any new or startling theories, but a modest little pamphlet compact in form and containing much common sense. In support of his contentions he quotes liberally from the Moving Picture World and other papers. The author is an experienced picture pianist and "What and How to Play for Pictures" gives us his ideas as worked out before the screen.

Improvising.

A letter from New Orleans contains this among other things: "Which is the best way of playing for the pictures—improvising, or playing from music?"

It depends upon which you can do the better. The term "improvising," as applied to picture work, is usually a misnomer. The more successful players of this type, whom it has been my good fortune to hear, depended upon their memories rather than their inventive abilities, playing whole or parts of various compositions interspersed with chords, modulations, phrases and sometimes whole strains of an original theme, joining the whole fabric together like mortar between the bricks. When this is done cleverly the effect is pleasing and satisfactory. Otherwise it is not. It is unnecessary to say that this is almost impossible in an orchestra unless the pianist fills up the "chinks."

NEW ENGLAND PICTURE PERSONALITIES.

Mr. Louis Machat, vice-president and general manager of the Standard Feature Film Company of Boston, has pushed ahead with remarkable speed, due to his energy and ability. In 1911 Mr. Machat and his associates bought out the old Cameraphone

Company, of New York, and showed those pictures in New York houses. In December, 1911, Mr. Machat opened the Bermuda Opera House at Hamilton, Bermuda, and later sold his interests there. Then he went to Boston, where he started in the feature end of the business by purchasing "Satan," under the name of the Machat Feature Film Company. This proved a good move on Mr. Machat's part, and the business quickly grew, until now a new feature is bought each week.



Louis Machat.

In August, 1912, the firm name was changed to the Standard Feature Film Company, with offices at 665 Washington Street, Boston. The Paradise Theater, Boston, was bought by Mr. Machat in March, 1913, and is run as a first-class photoplay house. A very busy man is Mr. Machat, between his exchange and his theater, but by keeping everlastingly at it, he has no difficulty in attending to both. "Quality is my only master" is his slogan in buying features, and New England exhibitors evidently appreciate this grade of film, to judge by Mr. Machat's increasing business.

Music for the Picture

Conducted by CLARENCE E. SINN

A Cry From Clinton, Iowa.

A LETTER bearing the signature of E. T. C. comes from Clinton, Iowa, as follows: May I venture a little criticism regarding incidental music to the "movies"? This is one feature that too many managers pay so little attention to, and which should be one of the first considerations; it should be impressed upon the musician to try and play incidental music that would fit the picture. To illustrate—"Ivanhoe" was presented here at the Royal Theater, and the accompanying music by Mr. H. A. Waters greatly enhanced the scenes and situations of this fine picture. The music was noticed and remarked by three-fourths of the audience the prevailing sentiment being that "it was worked out beautifully." Two weeks later another house showed the same picture and no attention was given to incidental music. In some of the most pathetic scenes rag-time was pounded out in a continuous jangle.—I wonder why some one has not come forward with the idea to send hints for incidental music to each film.

I have given but portions of the letter. The rag-time piano player is still with us, of course, but the "Lily Limpwrist" who plays nothing but this sort of thing is happily growing scarcer. As to the idea of sending hints for music incidental to films, that has been done by some producers for a long time, and very often special music is published for some of the more pretentious pictures. The Vitagraph Co. publishes special music, and the Edison Co. is arranging to send instructions as to the nature of the music for their pictures. The fault lies less with the producers than with musicians—and possibly with some exhibitors who care too little for the musical part of their show to avail themselves of their opportunities.

New York Orchestras.

The following is from H. J. G., New York:

As a constant reader of the Moving Picture World I am much interested in your articles on Music for Pictures. I have followed the rise and development of the moving pictures into photoplays and, as a musician of twenty-five years experience, have watched the slow progress of the musical accompaniment to the pictures and am wondering how much longer we will have to be tortured by incompetent pianists and cheap orchestras before the producers and exhibitors will realize that the public is getting disgusted with the musical setting offered daily in the principal theaters here in New York. In London and on the continent managers appreciate the value of the complement of fine music and are employing large orchestras that play good music, intelligently chosen and synchronized with the picture. How much longer must we picture fans wait for our managers to wake up to the fact that we have ears as well as eyes, and that not all of their public is incapable of discriminating between good and bad music. We are hoping to see some manager of good taste who will give us one photoplay house in New York with a fine orchestra of capable musicians and a conductor who can give us a worthy setting to some of the really fine pictures the film producers are turning out. As the picture houses are now attracting an intelligent and refined class of educated people, please wake up, Mr. Manager, and give us some good music with them. We will appreciate it, and you will get your reward at the box office which is after all the most important.

I am too far from New York to make any comments on present conditions in that city, but whole visiting there a few months ago I attended two of the Broadway picture theaters a number of times. Each employed an orchestra of nine or ten performers, and both furnished a good grade of concert music. Though the conductor in each case took

very little pains to accompany the pictures, I noticed the music was usually generously applauded even though, as happened a couple of times, when an overture was begun near the finish of one reel and ended somewhere in the next picture—the two pictures being entirely different character, and the overture ending, of course, in an inappropriate place. If the public was becoming disgusted, it took an unusual manner of showing it. This sort of orchestral accompaniment is not peculiar to New York City, but seems to obtain all over the country. Now it is a fact that the average audience likes to hear good music, and will applaud it in the picture theater, even though it may sometimes detract from the picture. Some people have little opportunity to hear good music outside of the picture theater, and I met several people in your city who attended these places solely to hear the music. My contention has always been that it is possible to choose standard works (not necessarily overtures and operatic selections), which can be made to fit the picture; sometimes but a single movement can be used, while often an entire number can be played providing it stops at the proper time. This usually implies going back to the beginning when the scenes of that character run longer than the music. Pieces like the much-used "Barcarolla" from the "Tales of Hoffman" and Dvorak's "Humoresque" and hundreds of similar numbers are well liked and are very useful in picture playing, and can often be employed in their entirety if judgment is used. Single movements from standard works—especially operatic numbers—are readily adapted, but this generally entails memorizing on the part of the musicians—something the large orchestras do not seem to take to kindly, though it is common enough with small combinations of two or four.

Memorizing is not "faking" by any means, and it is not a bad idea to have a small repertoire stored away in your noodle to jump in with on short notice. A little filling in of this sort will often make a big showing. I knew a leader who made it a point to "work up" one reel in each program; sometimes a comedy sometimes a drama, according to which offered the best possibilities for "showy work." The rest of the program was filled up with concert stuff, but one reel always drew the plaudits of the audience; and the members of the orchestra enjoyed the work, too. It was a change from the regular routine and kept them interested, as any one could make a suggestion if an idea occurred to him. And with a little practice of this kind the musician who really cares will become prolific of ideas. Why do not more leaders try this "working up" in detail, a single picture and play concert music for the balance of the program? They might thus have something to please everybody.

I Wonder Who He Means.

Friend Lane contributes something which ought to interest most of us. Here it is:

My Dear Fellow Pianists: Have you time for a few minutes chat about our end of the game? If so I think we can mutually benefit the photoplay art. But if you are only waiting for the last reel to come on and for Saturday night's envelope, this article won't interest you, so light your cigarette and between puffs sympathize with yourself and bemoan the fate that compels you to work for a paltry to simoleans per. Has it ever dawned upon your perception that you are an artist and not a common laborer? For the photoplay in its making and in its production is art with a capital "A."

The development of this art has been little short of miraculous and demands and obtains the use of the highest type of educated brains. All that is best in the histrionic art is utilized and the unerring eye of the camera has caught much which the mimic stage cannot imitate.

Somehow music and pictures are associated together. The psychological reason is of little importance; it is the fact which most deeply interests us.

As pictures appeal to the intelligence so does music. The picture is the universal language of the eye, music the universal language of the ear. The photograph carefully and artistically presented becomes a living thing, and the music should supply the voice. Are you supplying that voice or are you trying to be the whole show? Of course, you are familiar with the classics as well as the popular stuff of the day. You made good on the big time circuits—well, make good here. What's that? The manager doesn't appreciate you? Bosh. The average manager is a practical common sense business man alive to the demands of his patrons and if you make good he will see to it that your envelope is not anemic.

How about that Biograph feature you had last week? Remember the brilliant two-step you played through the entire story—even during the pathetic scene of the dying child? Sure, you played it well—and you did more to destroy the atmosphere of the story than you were aware. Has it ever occurred to you that music can express every emotion in the whole gamut of human passion? Live in your picture; be one of the actors. Be all of the actors. Transfer their personalities to yourself. Laugh with them; weep with them; love with them and triumph with them. Never for an instant lose the atmosphere of the story, and your manager will be the first to recognize it and come across. Can that stuff about lack of appreciation. Now then, I would like to learn something, so sit up on your hind legs and talk back.

CHINESE PICTURE MAN VISITS KLEINE COMPANY.

One of the most interesting visitors at the Chicago offices of the Kleine Optical Company in many a day was Lung Yi-sung, an intelligent and wealthy Chinese now touring the world in search of information concerning American pictures and picture-makers which he can use to advantage in the new China. Mr. Yi-sung says that picture theaters in Shanghai do not open until nine o'clock and run until midnight; that the cheapest seats are 75 cents in American money and \$1.75 for the highest. Mr. Yi-sung believes that a splendid opportunity exists in China for the same character of picture theaters that he finds here, and thinks that the remarkable interest in pictures evinced by his countrymen on the coast can be duplicated among the five hundred millions of his native land.

NAVAL SECRETARY DANIELS ADVOCATES PICTURES.

Secretary of the Navy, Josephus Daniels, addressing a thousand men at a meeting in Durham, N. C., urged the use of motion pictures in Sunday schools as a means of attracting young people. He favored modernizing church methods to increase popular interest in church work.

LOUISE HUFF—LUBIN INGEUNE.

She is called the "Kate Greenaway Girl of the Screen" because of her likeness to the creations of the English artist of the last generation. But she autographs her pictures Louise Huff, and under the name she writes "Lubin." When she skips into a picture she brings with her a pair of violet eyes, a mass of soft blond curls and a delicate oval of a face. Yet more than this she is five feet of tender, wistful charm and quaintness.



Louise Huff.

Louise Huff may be the heroine of a merry little comedy, or the devoted village girl who climbs a tree during the storm and fastens on some leaves in order that the dying miser's prodigal nephew may return to claim his portion before the last leaf falls, to satisfy his uncle's whim. She is always a lovable little body who might have been Nell or Dorrit in the days when Dickens found his characters in the streets of London.

Miss Huff is a product of the South's best, having been born in Columbus, Georgia, only long enough ago to bring her in her 'teens to sweeten the Lubin pictures. She says she's just an old-fashioned girl who likes to stay at home, when she can, and sew and play an old fashioned mahogany piano which used to grace the drawing room of her old home in Georgia. To think of Little Nell doing the tango would seem almost profane, but the Kate Greenaway Girl loves quadrilles and minuets with an occasional waltz for excitement. A breath of rosemary and lavender is wafted as she trips her dainty way into the hearts of the picture public.

BIG CONTRACT FOR KINEMACOLOR.

The final contracts and arrangements were entered into between the Progressive Investment Company, Frank T. Bailey and George H. Grombacher, of Portland, Ore., whereby that combination has contracted with the Kinemacolor Company of America for over three hundred installations and supplies of weekly film service in the States of Oregon, Washington, California, Utah, Nevada, Montana and Idaho. The first consignment of sixty of the new Kinemacolor Simplex machines were shipped this week. Balance contracted for are to be shipped in weekly installments.

This is undoubtedly the biggest contract for film service ever made in this country. The new combination in the West is composed of old-time moving picture exchange men and exhibitors, and the success of their undertaking with the natural color films is practically assured, as they have already thoroughly canvassed their territory and have ready for installation over two hundred houses.



Farewell Dinner to Treasurer Philip Klein by the All Star Film Co. on the Eve of His Departure for Europe.

Lower Row: Mrs. Cooke, Gertrude Shipman, Mrs. Klein, Philip Klein, H. R. Raver, Archie Selwyn, George Cooke, Miss Brown, Mrs. Miles, Joe Miles.

Upper Row: Mr. and Mrs. Arthur Butler Graham, Miss Toone, "Wat so" MacArthur, Lawrence McGill, Mrs. Raver, W. P. Milligan, Louis R. Harrison, George Proctor, F. J. Beecroft, Joe Farnham, Jim Hoff, John Clymer, "Hub" Taylor, W. A. Johnson, T. Bedding.

Music for the Picture

Conducted by CLARENCE E. SINN

High Class and High Salaries.

Donald Grey, of Kent, Ohio, writes:

For many years I have traveled as leader with dramatic companies, and only to-day my eye alighted on a page in your issue of 15th, entitled: "Music for the Picture." It has determined me to give up the drama for moving pictures. "E. T. C.'s" letter about the horrid jangle of rag-time artists is no less true than the remarks of "H. J. G." and "Friend Lane," who both hit the bull's eye in the disk of truth. The house managers do not offer sufficient salary inducement to tempt musicians, but, on the other hand, can they find any who are worth tempting? "Friend" Lane appealed to his "fellow pianists," but, alas, such a large percentage are, at best, only mechanics—some skillful—some mediocre—some worse, but they play all pictures, comic or tragic, without cessation until the ear is tired with monotonous continuity. Here lies one serious mistake. No picture, any more than does a drama, needs continuous musical accompaniment which not only tires the ear but robs really important points of their dramatic effect and beauty. It is this habit (probably insisted upon by the employer) which prevents real musicians entering the field of moving pictures. No musician could stand such a strain. Get that into your heads, managers. I once joined a show at short notice, arriving too late for rehearsal. I obtained a script of the drama, went through it making notes for use with my own "cue books," and at the drop of the curtain the stage director hurried down to congratulate me upon the success of the incidental music. Said he: "I have been in the business all my life, but never before realized the important part music plays to the drama."

The main trouble with the average orchestra is that they play their music mechanically correct, but, for the most part, that is all; no soul—and, by pandering to the abominable popular taste (so-called) for clap-trap, lose what little they might have had. The moral is: Put in your house one fine instrument, one artist—one mind to control the whole orchestra—the pipe organ. Pay one artist's salary—give him a carte blanche and don't, Mr. Manager, presume to interfere with the exponent of that art of which you probably know nothing. Get that? Yes, and your coffers filled, too.

In commenting upon the foregoing, I want to say that as regards continuous music for the picture, this is a "habit" that has developed with the growth of picture music. Considering all conditions, I think the habit has its good features, and the fault—if it be a fault—lies as much with musicians as their employers.

I have seen many pictures which, in my opinion, were better with very little music, providing that little were applied intelligently. A few pictures are effective without music. Perhaps the day may come when picture music will be applied to certain scenes only, to enhance certain effects, as in stage productions, but conditions must be different from those now existing. Should an exhibitor tell his pianist or orchestra leader (in the average theater) to play music only in places where his own judgment deemed it necessary, I am afraid most of them would only play when they were ashamed to "stall" any longer—and they might not fit the pictures any better than they do now. The ordinary run of pictures are more interesting with continuous music as things stand now. The high-class "features" admit of high-class musical accompaniment, and presuming your manager, operator, musician and audience to be of the same class, many pictures could be treated as you say. The pauses should never be made abrupt or startling. It should not be asked by the hearers, "Why did he stop playing?" nor should it detract the attention when he resumed playing. Music for the picture should never be loud nor insistent; especially in cases like these under discussion should the music be kept down very soft (swelling to action), and dying out in a whisper; it should also be introduced in the same unostentatious manner. The excep-

tions are where tumultuous scenes are suddenly introduced or withdrawn. But this sort of thing need not necessarily be confined to the pipe-organ. Those who are so fortunate as to view some of Mr. Rothapfel's picture feasts (I see he has started one in New York City) may get a new grasp of musical accessories—organ and piano, orchestral and vocal—to the moving pictures.

More Concert Music.

Miss Bernice Thayer (name of city not given, postmark illegible) writes:

In a recent issue of THE MOVING PICTURE WORLD you take occasion to criticise orchestras playing what you are pleased to call "concert programs" for moving pictures. I am a member of a ladies' orchestra employed in the leading picture theater of this city. We show the best grade of pictures (Licensed) and play the best grade of music. Moreover, we play it just as it is written—just as the composer intended it should be played so far as lies in our power. I do not believe in cutting or slashing good music just because some parts of it do not happen to be in keeping with certain scenes on the screen. Of course, we try in a general way to choose music which will harmonize with the picture, but if the finale of an overture comes in the middle of a picture, we play it there. Our manager is making a feature of his orchestra, and the patrons of the theater come to hear the music as well as to see the pictures. In fact, the orchestra gets more applause than the pictures do. There are two sides to every question you know, and it might be as well that you look on both before condemning "concert music" in picture theaters.

Your music gets more applause than the pictures. Naturally. It gets the best chance. If your manager is satisfied and the audience is satisfied, and the orchestra as well, there is no argument. And I'm not condemning concert music in picture theaters. I merely say that it seldom or never enhances the value of the picture. I have visited such places at times and can say that I could shut my eyes and enjoy the show. It interfered with my pleasure somewhat during a beautiful rendition of "Pilgrim's Chorus" or "Evening Star," to open my eyes and see the bandits shooting up a train. But I do say that good standard music can be used intelligently and help the picture. And playing a standard overture in such a manner that you bring a heavy finale in a quiet passage of the story is not an intelligent way of accompanying the picture. In fact, I cannot see wherein a standard or any other kind of an overture played in its entirety "just as the composer wrote it" can fit a dramatic picture, unless by pure accident or the picture made to fit the overture. Here is my position. A moving picture theater is first of all a place in which to exhibit moving pictures. That is what it purports to be and that is what the average patron expects it to be. People come to see pictures. The pictures are the show. Now, anything in the way of accessories, musical or otherwise, which can add to the attractiveness of the show (the pictures) is legitimate; when the orchestra or anything else is made so prominent as to detract from the real show, the establishment loses its identity to that extent as a picture theater and becomes something else. Some managers put in vaudeville acts which get more applause than the pictures. If his patrons like vaudeville better than pictures, well and good; he is catering to their wishes. His house belongs to the vaudeville class, but he doesn't show acts and pictures at the same time. If his patrons like concert music better than pictures, they'll get it, but an orchestra that is good enough to be featured should be featured by itself on a stage fully set and lighted for the purpose, instead of making the show a two-ring affair. The manager is in business to make money, but if his good concert orchestra detracts from the pictures and gets the most applause he is running a concert theater. If your music predominates, the pictures must, of a necessity, become secondary in importance. If your pictures are the show and your music an accessory to the show, then you are "playing the pictures," and your work comes under this head. Otherwise, it doesn't need to interest you and that's all there is to that.

Music for the Picture

Conducted by CLARENCE E. SINN

THIS department has just passed its third year. Since December 1st, 1910, music for the picture has received more attention from both musicians and exhibitors than during all the years that preceded that date, and, while I am not conceited enough to assert that this department was responsible for what improvement may have taken place, I believe we can claim a modest share in it. The improvement in picture music has not been so marked as it might or should have been. Taking it on the average, a better quality of music is being played. There are considerably fewer of the "Lily Limpwrist" and "Percy Peashaker's" than when Messrs. Harrison and Hoffman gave us their immortal classic entitled "Jackass Music," but music as an accessory to the picture still falls far short of what it should be—what it ultimately must be. Larger theaters are being built which are fit homes for good pictures.

Multiple reel "features" are being produced—many of them are really fine pictures—orchestras are displacing the piano in some places and expensive pipe-organs are being installed in others—but the present trend seems to be toward straight "concert music" regardless of its fitness for the show—i.e.: the picture. It will probably wear out in time.

When music was first introduced in the picture theater any old thing would do—a mechanical instrument playing popular junk or a strong-arm piano player likewise playing popular junk. He was an enterprising manager who installed music of any kind in his house at that time, and he naturally wanted the world to know it. Hence they "whooped 'er up" until the music could be heard out on the street. Drums were introduced to add to the volume of sound. Then the popular demand for more suitable picture music made itself felt and the pianists and drummers began "working up" their pictures; rather crudely in some instances, still a great step forward. The popular taste now demands that the musical accompaniment shall advance as well as the theater and the pictures shown therein. Hence the increasing numbers of orchestras and pipe-organs. Having got them, the managers (and musicians also), naturally want the public to know it, so they are giving the aforesaid public the best music in their repertoire—concert music; nobody seems to care whether it is consistent with the pictured scenes any more than they cared seven or eight years ago when the popular junk was played exclusively. Here and there a few voices are crying out in the wilderness, in protest of the standard overture that ends "slap-bang" in the middle of a pathetic scene. Gradually the public will get used to the novelty of good orchestras and organs in their favorite photograph theaters, and begin to crave appropriate music. Then they will get it. Some leaders here and there adapt their music to their pictures, and choose numbers in keeping with the show. There are more who do not, if we are to believe what the correspondents tell us. But for all that, it is a great stride forward.

Analyzing the Picture.

Since the inception of this department many new readers have come into the fold—many of them beginners in the business, with the same problems that beset those of three years ago. Many questions are asked today that have been discussed in the back numbers of the Moving Picture World which, while they may be old to some, are new to these new arrivals. The following, signed "Twin Cities," is a case in point:

I am just breaking into the picture game as pianist and having read a few of your articles I would like some advice on the subject. I am a fair pianist, have a general library of the average class of music, but know nothing of playing for pictures. Just how do you go about it to select appropriate music for pictures; why is one thing more appropriate than another and what makes it so? Of course, I understand that one shouldn't play a "rag" in a death scene nor a slow piece in a lively scene, but some of the finer points are not clear to me. I do not improvise.

To begin with, one must analyze the picture; of course, everybody does this in a general way, but the better you understand the nature of your picture, the better you will be able to accompany it intelligently. It is not enough to know that it is industrial, dramatic, scenic or comedy. One should know what kind of a dramatic, scenic or comedy it is. If you can form an idea in advance of the show (by an advance view or by reading the story), so much the better. Many correspondents write that they read the stories of the films in the Moving Picture World as soon as they learn what their program is to be and derive much help from them. Roughly speaking, the pictures may be divided (so far as the musician is concerned), into "educational" and "dramatic" pictures. The "educational" will include industrial, scenic and scientific pictures. Any picture whose action tells a story would belong to the "dramatic" class, though this term is generally used to designate the more serious stories—distinctive from comedies.

The educational picture offers little in the way of musical interpretation. The scenic pictures may often be accompanied by music of the country shown—"folk-songs," national and patriotic airs, etc., and some industrial pictures will show scenes in foreign lands which may be accompanied in a like manner. Otherwise, play anything. If you wish to give your public an operatic selection or standard overture, and your educational picture gives no opportunity for anything in particular, play them here.

The other class of pictures (those telling a story), nearly always offer some opportunity in the way of incidental music—that is, music appropriate to the different scenes. These pictures may be roughly classified thus:

Farce Comedies—Lively music predominates. Marches, "rags" and quick snappy stuff generally. Popular song choruses can be introduced to advantage, particularly if well known, and the title is suggestive of the action at the time. The principal thing is to keep your music going. A stop—unless a "point" can be made by so doing, will let the interest drop. These pictures are full of action and the music must be of the "slap-bang" order.

Light Comedies—Also lively, though not always boisterous. What is said under Farce Comedy will apply here though in a more modified form.

Drama—(Society drama, "salon" pictures and the better class of dramatic stories generally.) While the action is running along evenly, a waltz or intermezzo, a rondo or caprice—anything of a light and non-committal nature is good; the "Novellettes" so popular a few years ago are good in the lighter scenes. If you find it necessary to play two or more in succession, try to make your change at the end of a scene or when a title is on. Otherwise try to go from one to the other without a break. For pathetic scenes you will find numbers like "Moskowski's Serenade," "Simple Aveu," "Melody in F," and the numerous "Reveries" very useful. End the number when the scene ends for which you are playing that number. When the action calls for a different kind of music, that is the time to change; don't wait until you reach the end of the piece first, and don't think you must always stop merely because you have reached the end of your number. Sometimes the scenes alternate rapidly and to try to change the music with each change of scene would have an absurd effect. Try to find the predominant theme in these scenes. For example, a child is taken suddenly ill at home while the mother is at a ball. The sympathy of the spectator is centered upon the child. You might be playing a waltz for the ball room scene. When the sick room is shown you will change to, say, Massinet's "Elegy;" when the ball room is again shown (if the ensuing scenes be short and rapidly alternating), you will not again revert to the waltz but hold to your pathetic music until some scene of another nature occurs which is long enough to develop another change. Sometimes these pictures may border on the sensational, with scenes calling for music on the melodramatic order, but I have preferred to give the "melodramatic" pictures a class by themselves.

Melodrama—Merely for the sake of musical classification,

we will include the plays of a more sensational order under this head. Action is more violent—less of the quiet atmosphere than in the straight "drama" as noted just previously. These are the most common of all pictures and may range the whole gamut of human emotion and call for anything or everything in the shape of music. Generally play waltzes or other non-committal music to "fill in" and work up the more prominent scenes with whatever seems to be called for: Allegros, hurries and agitato music for struggles, combats and violent scenes, pathetic for sad scenes, mysterious and weird for scenes of that nature, or anything suggested by the action. This subject is too long to give more than a bare outline in one letter. Other classes of pictures will include historical, Biblical and others.

Worcester, Mass., writes:

Am trying to get a position as pianist in a moving picture theater. I am not averse to leaving the city. How shall I go about it? And where can I get some good selections, operatic, etc., for use in this kind of work?
 Answer to First—Advertise in THE MOVING PICTURE WORLD.
 Answer to Second—Ask any music dealer.

Manager J. W. Obernier—I cannot give personal answers unless a stamped envelope accompanies letter. As to your first question, address the Wurlitzer people direct. For the second, address J. C. Deagan. Addresses of both can be found in the advertising pages of this paper and both will mail you full particulars.

Joe Brandt Gets Another Dinner

Indefatigable American Feature Publicity Man Still On the Go.

When Joe Brandt left these hospitable shores for a publicity trip to England and the continent, he had a "lean and hungry look" like Cassius of Shakespearean lore, but if he is eating all the dinners that have been credited or tendered to him since his arrival on the other side, we fear he will be a candidate for the alderman of his ward. It was only the other day that we were called upon to chronicle the fact that Joe was present at a dinner given to the London pressmen at Frascatti's and the menu on that occasion was no idle dream. Now word comes from the offices of the Trans-Atlantic Film Company that another dinner has been given to Joe and eaten by him—with the assistance of the rest of the staff and the members of the trade press, just prior to his departure for Berlin and Paris on another publicity tour.

What are we to understand by this frequent dining of the American Picture Ambassador? Is it that he is still in an emaciated condition and in need of strong nourishment; if so we urge that he be returned to his home and loved ones at once before dire consequences occur. Possibly it is through fear that Joe will not be able to eat in either French or German and his friends have stocked him up so that he will be able to get along until his return to London. However this may be, we hope that nothing serious may happen and that Joe may be returned to "our midst" eventually none the worse for wear—and the dinners.

Others were present at the festive occasion which happened at the Boulogne restaurant on Nov. 19. John D. Tippet was in the chair and was assisted by Mr. J. Avery, Mr. Charles Lane, Exchange Telegraph Co. and Shurey's Publications; Mr. L. Pounds, Evening News; Mr. R. H. Watson, Kinematograph Weekly; Messrs. F. L. Boyce & Parrett, The Bioscope; Mr. E. W. Fredman, The Cinema; Mr. J. H. Davis, Mr. F. W. Taylor, Mr. Clarence Hunt, Mr. F. Catlin, Mr. E. Kennard, Mr. C. B. Botting, Mr. L. A. Harrap, Mr. Lewis Roach, Mr. A. Henderson and Mr. J. E. Pryde-Hughes.

By way of information it should be noted here that the "news" that Joe Brandt is even now on the rolling waves bound to America is a bit premature. Joe was last heard from in Berlin and it is not known when he may return to New York.

FRED MACE BACK IN LOS ANGELES.

A delegation from the Photoplayers was recently at the Los Angeles depot for a "welcome home" to Fred Mace, their president, who got in from New York. Mace had been producing his Apollo comedies there over the summer pending the completion of a studio in Los Angeles. Among the Apolloites that came in with Mace were Marguerite Lovredige, Bud Duncan, Glen Lashus, Violet Fleming, Harry Edwards and George Washington Peters, cameraman. "Fred's I. O. U." is the first picture made by the Apolloites in their new location.

HONGKONG AS A FILM CENTER.

A company has been formed in Hongkong with sufficient capital to furnish the native population in Chinese cities with moving picture entertainments having descriptive matter and other features in Chinese. There are already fairly successful cinematograph establishments in Hongkong, Shanghai, and other Chinese open ports and even in some of the smaller ports, but the films used are foreign with foreign descriptive matter. The new company is establishing its first theater in Yaumati, one of the suburban centers of Hongkong, with two machines, one American and one Italian, and 500 films, most of which are American films with Chinese adaptation. The company has three Chinese and four European directors.

That there is a field for expansion in the cinematograph business seems to be beyond doubt; but because of the necessity of adapting foreign films to Chinese audiences and because of other difficulties, such as transport and theater arrangements in native cities, it is practically necessary to enlist Chinese capital and more or less Chinese management in the business. These are difficult to obtain in connection with an adequate experience in the moving-picture business. American materials and supplies and American machines stand well in this part of the world, and American cinematograph methods are coming more and more into vogue. Continuous-performance establishments are becoming popular.

Hongkong, by reason of its central situation and transportation connections, has come to be quite an exchange center in film distribution. There are several concerns in the port at the present time doing business solely in moving picture films, mostly on an exchange or rental basis; and they serve cities all over this part of the world, notably in the Philippines, Indo-China and the Malay States, Siam, Burma, and North China. (The names of these concerns and that of the new cinematograph company may be obtained from the Bureau of Foreign and Domestic Commerce, Washington, D. C.)

ANNA LITTLE.

"YEARS of legitimate and stock," the stale old phrase of the press agent, has no bearing on what an actress does in moving pictures. Her former employment may be as much against as for her. Miss Anna Little has been repeatedly noticed in the critical reviews of The Moving Picture World because of merits distinctly visible on the screen. Nature equipped her far more than could any known training endow her with the vigor and strength to stand the strain of arduous roles, and gave her a type of face that loses nothing in the way or charm in the varied lights and points of view of screen portrayal, and provided a personality that is a source of delight to all who have intelligently watched her performances. She has been a dominant factor in



Anna Little.

the success of many photoplays and saved others from complete failure by the spirited manner in which her roles have been interpreted.

The poet is in her, celebrating the joys of life and of love eternal, piping her lays from pure love of song. Her connection with the New York Motion Picture Company has not been one of too much opportunity. Like many other organizations in the early state of its evolution, many of its releases were not of the highest order. Some of the comedies, were as bright and cheerful as a rainy Sunday in Boston, and there were tragedies as amusing as a Los Angeles director who takes himself seriously, but Miss Little did not sit down and wait for opportunity. She simply undertook the roles assigned to her and made the most of them. She made so much of them that she has won high place in the estimation of observers of critical discrimination as well as endeared herself by sweet womanliness to the spectators universal.

1914

© 2021 Coale Education Group, Inc.
DUPLICATION PROHIBITED

Music for the Picture

Conducted by CLARENCE E. SINN

Wants a Better Definition.

TORONTO, Canada, writes:

I notice your department frequently mentions in slighting terms "concert music" or "concert programs" in connection with music for the picture. Will you kindly state just what you mean by these terms? My own impression, backed up by some years of experience, is that nearly any kind of good music may find a place upon a concert program—and often music which is not very good may sometimes be similarly favored. Strauss Waltzes, polkas (and even quadrilles at one time), modern popular songs and dances, operatic selections, salon music, folk songs and dances—all these and more may be found on popular concert programs as well as symphonies and other serious compositions. Do you mean to say such music is to be excluded? If so, what have you left to play that is worth hearing or playing?

It is true I have rallied quite frequently, and then some, against "concert programs" as an accompaniment (?) to moving pictures. The correspondent probably is not aware or does not consider the fact that a great many—too many—musicians lay out a musical program without the least regard of its fitness to the pictures being shown. Evidently this is often done without trying to learn in advance what the nature of the pictures will be. There will be an overture, a set of standard waltzes or perhaps a medley (sometimes both), and a few shorter numbers to fill out the time with usually a short wait after each number; exactly as it would be played on a concert stage and exactly as it should not be done in a moving picture theater. It is this sort of thing which, for want of a better name, I have referred to as a "concert program." And this department is not alone in its objection to incongruous music. Surely, anybody with a love for pictures in his heart would prefer them with an appropriate musical accompaniment or with no music at all. And appropriate music does not mean the exclusion of good music; the best is none too good, but whether it be the best or some other kind it should be in harmony with the picture and not in opposition. Some time ago a correspondent complained of an orchestra which played "The Light Cavalry" overture for a pretty little love story and ended (with the finale, of course) "slap-bang" in the middle of a quiet scene. That is the sort of concert program music I have "spoken slightly" of. I know it is not always easy—no always convenient—sometimes well nigh impossible to choose the right things, but let us do the best we can under the circumstances.

A Couple of Fans.

C. P., Wisconsin, says:

My brother and I are running a picture theater here. My brother (who operates the machine) has Richardson's Handbook and regards it as his Bible. Why don't you get out a book on picture music? There is room for a good one and I believe you could give it to us. I am an old repertoire pianist and have little trouble "playing-up" to dramatic pictures, as I accompany them much as I would similar situations in plays. We have taken the Moving Picture World ever since we have been in the business and couldn't do without it. I wish to say that in my belief the nature of your music should depend a great deal on the taste of your public. You've got to consider it first—business is business you know.

On behalf of Richardson, I will say your appreciation is appreciated. As to your suggestion about the book on picture music, will say I am engaged on such a work, but other matters have delayed its completion. Your remark that the character of your music depends on the taste of your public is well put. But I think we should cultivate the taste so far as possible. Some audiences want plenty of popular music; some want noisy music; some want both. Others care

for neither. Some delight in sound effects; some do not. For those who prefer popular music it is a good idea to play song choruses, "rags," etc., in the comedies. When they want sound effects (as most of them do), these effects correctly and consistently. Don't use a drum roll and crash for a man sliding down a snow bank; when the horses are crossing a river or soft ground, don't make a noise as if they were clattering down a stone pavement.

When your audience likes a better grade of music, give them the best you can. My own preference is for such numbers as the intermezzo, reverie, nocturne, cavatina, caprice, waltz and salon music generally, as these can be curtailed or repeated to fit the length of the scene. Play good music, and fit the picture, both as to length and character of the scenes. Personally, I prefer the music to be very soft—pianissimo—just a suggestion of music with a swell here and there when needed to intensify certain scenes. But tastes vary and as you say, business is business; the public must be served.

Suggestions for Music.

From Omaha, Neb.:

Why don't you give us some more suggestions for music for the new releases? It has been a long time since any of these have appeared.

For two reasons. First, the very few which could be given each week were as a drop in the bucket compared with the large number released in the same time; again, it is often impossible to see the pictures until the day of release and my "suggestions" would then appear a week or more later; too late to be of any benefit to a great many. The second reason is that such suggestions are necessarily crude—in the very nature of things it is impossible to suggest numbers which everybody has. The majority of readers seem to think that when a piece of music was named I recommended that particular number and nothing else would do, whereas (as I explained every few weeks), I always confined myself to a few pieces which I hoped everybody was familiar with, the idea being that they could select something from their own library of similar character. I don't think they will appear again; at least, not in just that way.

Analyzing the Picture.

(Continued from December 20th issue.)

The character of pictures previously mentioned were "Comedy" (both light and farce), "Drama" and "Melodrama." The distinction between the two last named was made, as explained, for the purpose of musical classification only. Some others you might classify as follows:

Historical Dramas. Usually martial, romantic or religious. Avoid the more modern music, especially up-to-date waltzes and popular music generally. Try to fit the time and nation when possible. War dramas often come under this head and offer opportunity for national airs and war tunes of the period. These, of course, will often call for ponderous, noisy "hurries" in the battle scenes and ballads of the time and period for the sad or sentimental scenes. In pictures of ancient history standard 4/4 marches (like "Reine de Saba," etc.) will be found useful, as well as numbers from standard operas. Try to play music of the higher order wherever possible, but don't play a standard overture and let it go at that. Try to fit the scenes in this and other pictures.

Biblical Pictures. Of a grave dignified character throughout. Standard church music (not the Moody and Sankey songs), grandioso movements and ponderous marches when marches are required. Masses and Te Deums. Avoid anything suggestive of modern music.

Tragedies. (Shakespearean order.) Music is stately, massive and always serious. Marches in 4/4 time; heavy "hurries" for battle scenes and combats. Gavottes and polonaises for fill-in purposes. Dances are usually the gavotte and minuet. No waltzes, two-steps or anything suggestive of modern music. For pathetic scenes use standard numbers or ballads of the period.

Music for the Picture

Conducted by CLARENCE E. SINN

A Novice.

E. S. writes:

I am a young pianist starting out on a career of picture playing, but I am troubled by the task of telling what to play for each picture. For instance, drama—it is slow waltzes isn't it? For comedy pictures I don't know what to play, and those educational pictures—about birds, snakes, etc., have me puzzled also. And pictures with parades I don't know about either. I play fairly well (without bragging), have played in public before, but this is my first job in picture work and the manager don't want to take me as I have had no experience. I should like to show him I can hold the job even though I lack experience. Any suggestions you may offer will be appreciated.

You are confronted with the same obstacles that beset every beginner in this and any other line of work. But you cannot acquire experience unless you first get a job to practice on. Now do not make the mistake so many are making and imagine you can get your experience for nothing. If it is worth going after it is worth paying for, and your principal expense will be for music. Your music represents to you what tools represent to another workman. You cannot "get by" with a few waltzes two-steps and truthfully call yourself an experienced picture pianist no matter how long you stay in the business. So your first step must be a gradual collection of good music—a little at a time—the expense will not be felt so much in that way—until you have a library of good music. Popular music is useful, of course, and should have a place in every library, but it is evanescent—wears out quickly, and it is not wise to confine yourself too closely to this class of music. The standard compositions are always reliable, and while some may cost a little more than popular music, are cheaper in the long run as you never need throw them aside. Nearly all the piano albums contain material useful in picture playing and many are quite cheap. Slow waltzes (I presume you mean the "waltz lento"), are all right so far as they go. Music of this nature makes an excellent "fill-in" for neutral scenes in dramatic pictures. By "neutral" I mean scenes in which the action runs along in a commonplace sort of way without rising or falling to any marked degree. Ordinary waltzes are also useful for this sort of work as well as things on the intermezze order. Get some pieces like Dvorak's "Humoreske" and Offenbach's "Tales of Hoffman" Barcarolle.

The more emotional scenes can often be effectively accentuated by the accompanying music; sometimes this is best done by accelerating or retarding, swelling or diminishing as the action may require, but more frequently it is better to change to a different piece—one descriptive of the character of the scene. It may be sad, gay, gruesome or exciting, if the scene remains long enough to develop any particular emotion you should follow it with your music. Novelette's, caprices and bright waltzes are of a cheerful nature. The flower songs, serenades, meditations and cradle songs are more on the sentimental or pathetic order.

Fit Your Music to the Scene.

Continue the music so long as the action calls for that kind of music and change when the action suggests a change. Don't simply play a number through once and then quit because you have reached the end. Adapt your music to the length of the scenes—not to the length of the piece—comedies are usually lively and the music is of like character. These generally offer good opportunities for your rag marches and popular song stuff. This ground has been threshed over so much it seems impossible to add anything to what has already been said.

Regarding the educational pictures, there is seldom anything which calls for suggestive music. Pictures of birds would, of course, suggest bright and dainty numbers—or lively and pretty pieces; generally you can play almost anything pleasing in these pictures. Of course, you wouldn't use anything pathetic, and then one should be cautious about

introducing popular songs which might detract from the interest of the picture. Otherwise one can play almost anything for most of the educational pictures. As to "what to play for parades," there is only one thing—marches. A parade is usually accompanied by a band. The band plays marches. Even when there is no band shown in the picture the marching columns, whether walking or riding, will suggest march music. You can't very well parade to any other kind. This is so obvious that we wonder if you are trying to think at all on your own account. In another part of the letter the correspondent asks what kind of music should be played in the intermissions. I don't know. It depends on the house and the intermissions. Personally I don't understand why a manager should insist on working his musicians perpetually. They will rest at some time. They must; and if not during intermission, then during the show. If the manager values his "ballyhoo" more than his show, he will probably tell you what kind of music he wants. No doubt something which can be heard in the next block.

Concert in the Intermissions.

In some theaters, the intermissions are set aside for concert music. While the audience is resting from the pictures, they have an opportunity of enjoying some good music for its own sake. In these places, so far as I have observed, arrangements are made to permit occasional rests for the musicians. If done judiciously it will mean a rest for the hearers also. A perpetual banging on the piano is tiresome. But it is evident that E. S. is not using the intermissions for concert work else he wouldn't ask what to play. He would know before he got the job, otherwise he might "stall" in some of the educational pictures. He cannot very well do it in the other parts of the show and keep up the interest as it should be done—not according to the present day ideas of applying music to pictures.

Why, Yes Certainly.

W. S. Clarke, Naval Theater, Olongapo, Philippine Islands, in a recent letter says: "If you wish I can give you an account of the fun a moving picture pianist has in the Philippines."

But he stopped there. Cousin Clarke, if you know anything funny about playing for the pictures in the Philippines step up to the front and let us hear it. Or even if it isn't funny, we'll stand for it if it is interesting—and I'll bet W. S. C. can make it that. Come on now.

"Not Enough Time."

A. W. W. (name of town withheld), says:

We have an orchestra of four pieces. Enjoy your very much and only wish it appeared more frequently. We try to "play to the picture" so far as we are able and manage to play a pretty fair class of music as well. But it is a pretty hard matter sometimes to fit the picture as we know it should be done, for the reason that there is so little time. Our house gives evening shows only. Four reels—usually three shows nightly. Change the bill every day. The first show we "dope out" the music—roughly, of course—that is more in the nature of a rehearsal than anything else. The second show is played just about as we first laid it out. The third show we smooth up the rough spots—and then it is time to go home. Just about the time we are ready to play the picture the way we think it ought to be played, it is time to quit.

This is an obstacle all orchestras, for "evenings only," must contend with. In some theaters a preliminary run is given in private for the purpose of laying out the music, but this is not always expedient. In such cases one must get along the best he can, but a conscientious leader with a good bunch in the orchestra and a fair library on his shelves is not apt to go very far wrong; particularly if they have a serviceable stock memorized—and it is a safe bet that "A. W. W." and his orchestra have.

Music for the Picture

Conducted by CLARENCE E. SINN

Intelligent Application.

I HEARD an orchestra play an operatic selection to a dramatic picture the other day, and the manner in which it was fitted betokened skill on the part of the fitters. The orchestra was W. E. King's; the theater was the Orpheum, Chicago. The picture was Edison's "Price of a Necklace," and the selection was from "Ernani" (C. Fischer's publication.) The selection was made to fit the action of the picture. An andante movement was cut out entirely, as it came in an inappropriate part of the picture. As the first part of the picture does not call for any distinctly descriptive music, the main body of the selection (with the exception of the eliminated slow movement) answered very well. The music was worked along so that the last movement (an allegro) began about the time the stock exchange scenes were shown. This movement—which was the finale—was repeated several times. Its agitated character was in keeping with the spirit of the scenes. Instead of coming to a dead stop at the end of the selection as is so often the custom elsewhere, this orchestra kept the music going until the character of the scene called for a change in the character of the music. It was played piano and forte to action of course, and ended at the ball-room scene when a dance was played (waltz or two-step—I've forgotten which), keeping time with the dancers. The remainder of the picture was appropriately accompanied as well, but I wish particularly to comment on the selection and the manner in which it was handled.

Cutting and Fitting.

First, they found an andante movement which didn't jibe with the scene in which it occurred. It was cut out—and it didn't hurt the selection a bit; on the other hand, its elimination helped the musical accompaniment to the picture.

Second, the allegro finale came to an end right in the most interesting part of the scene—in a place where music was needed if anywhere. Instead of stopping "biff-bang-ta-da-a-a" as is so often the case, these gentlemen simply kept it going until the picture showed a legitimate reason for stopping.

It Looks Easy

though really it takes considerable thought and care. Constant practice along these lines will develop a facility for choosing and "pruning" numbers from your library, though we will admit there is required a certain instinct for dramatic values in their relation to musical expression. Probably the *modus operandi* in this case was something like this: Fake a waltz and look at the picture—nothing doing in particular—seems to call for neutral music—not too slow—doesn't have to be lively—(Mr. Lyons instructs his agents) action begins—stock exchange—music begins to work up—a "hurry" would be too melo-dramatic—body of an overture ought to answer—pathetic scenes shown in the beads of necklace, but scene on stock exchange predominates—keep up agitated music—ballroom—change to waltz. Then allegretto; widow comes to lead—andante, music, etc. Having "doped it out," he chooses his program for the next show.

The Principal Motive

in this picture relates to the stock exchange, and the principal descriptive music follows the scenes in the market. The allegro of a standard overture suggests itself, but the average overture includes usually a long andante out of keeping with the first part of the picture. We might play neutral stuff until these scenes occur, then jump to the allegro chosen, and continue that until the dance scene. Mr. King, however, chose the selection mentioned which consists mostly of moderato movements, cut out the inconsistent andante and made the finale last until the dance scene. It was good work.

"The Photoplayer"

Carrie Hetherington, the photoplayer expert, writes:

Am taking the liberty to write to you regarding music for the picture, not by manual playing nor by orchestra, but by the new invention called the "Photoplayer." This instrument is composed of piano, reed-organ, pipe-organ,

chimes, orchestral bells and all necessary drummers' traps; is played by regular 88-note player rolls, but has two separate tracker boards which enables the operator to make the quick changes without stopping the music. An expert operator can follow the picture so closely as to make a photoplay almost talk.

With your permission I shall enclose my program for the Biograph release, "Judith of Bethulia," and hope that all theaters having the "photoplayer" will try it and that the operators of such will work up the music with the acting and demonstrate the effect of correct music as can be exemplified by this instrument.

Here follows the musical program to:

Judith of Bethulia.

Open with "Maritana," by Wallace, until Judith in prayer; then "The Rosary," by Nevin, until she leaves woman with child; then back to "Maritana" until "The Army." Then: "William Tell" (by Rossini) the last movement. Play this to end of roll, then "Pique Dame" overture (Suppe) all through. Then "Poet and Peasant" overture (Suppe) until: "Water and Food Famine."—"Simple Aveau" (Thome) until "The King." Then "Peer Gynt"—Suite II opus 55 (Greig) until Judith has vision—then "Woodland Sketches 1 and 2" (McDowell) until she puts on fine clothes. Then: "Lament of Roses" (Sounakolb) until "The King." "Peer Gynt" suite II, opus 55 until end of reel.

The Third Reel

starts with "Lament of Rose"—play until Judith before King. Then "A Day in Venice" (Nevin) once through; then "Lament of Rose" again until "Dash for Water."—"Fallow Field Hunt" (Swift) once through. Then last movement of "William Tell" until Judith in Tent Alone. Then "Moonlight Sonata" (Beethoven) until title: "Judith Battles with Herself, etc." Then "Prelude opus 28" (Chopin) until Judith before King—"Scarf Dance" (Chaminade) N. B. It is necessary to have two rolls of "Scarf Dance" to last out. Play until Judith's Handmaid alone (large picture); then: "Young Nun" (Schubert) until Judith raises knife to kill; back to "Scarf Dance" until famine scene—city. Then "Simple Aveu" until back to Judith. "Young Nun" again until City. "William Tell" (first movement) until title: "Without Their Prince, etc." Then "Poet and Peasant" until people kneel in prayer; then: "Priest's March from Athalia" (Mendelssohn) until end.

I will say by way of explanation to those who may be unfamiliar with the instrument that the "Photoplayer" has facilities for two rolls of music—one can be playing while the other is being adjusted.

The performer can change instantly from one roll to the other and back again at will. The writer has not indicated the conclusion of the first or third reels in the above picture, though I fancy this can make little or no difference to one wishing to follow her program.

Want to Find Some Music Rolls.

Craig Brothers, of the Bells Amusement Company, Bells, Texas, want the address of the manufacturer of roll music for "The Stauffer-Glynn Double Roll Rewind Automatic Electric Piano." Up to the present writing I have been unable to learn the whereabouts of this company. Perhaps some of our readers may be able and willing to answer the query. If so, a favor will be conferred by communicating with the Craig Brothers as per above address.

Music for Features.

L. F. W., Minneapolis, Minn., writes:

I am about to take a position in another city as musical director (orchestra of six) in a picture theater. I understand they show a great many multiple reel features. Can you tell me if these have special music arranged for them, and how and where could I get it?

Write to your exchange. They should be able to give you all information regarding their service.

Music for the Picture

Conducted by CLARENCE E. SINN

Incidental Versus Concert Music.

D. Edward Porter, New York City, writes:

As the popularity of the picture show grows, so does the importance of the musical setting or accompaniment. The tendency of the times is to adopt extreme measures in the matter of music, either to do without it entirely; to hand out a sop with a piano and drum, or to engage an orchestra of reasonable proportions and endeavor to reap the benefit of the extra expenditure by requiring the musicians to play continuously regardless of the action of the pictured figures on the screen.

One would think that theatrical experience gained in years of producing spoken drama would have developed a knowledge of play-craft that would recognize the effectiveness of absolute silence on occasion as a distinct dramatic value in the representation of a play, as it is recognized in the presentation of the spoken drama. The real worth of music as an adjunct to the play is lost or cheapened by pouring it into the ears of the audience by the continuous method.

I know of several theaters where the policy of the manager in this surfeit of music, regardless of his audience, has resulted in the musicians relinquishing the engagement through exhaustion. Even in the new photoplays for which special music has been written, so much has been written that the effect has been lost in a monotonous round of continuous sound.

If one of these house managers would take a night off some time and see a show like Faversham's "The Faun," or one of Mr. William Shakespeare's dramas or tragedies, and listen intelligently to the incidental music, he might see a glimmer of light in the musical setting of his own picture plays—to his profit, to the pleasure and relief of a surprised clientele, the delight of the playwright and to the real benefit of the amusement field with which he is identified.

The abandonment of the hideous carousel effect of the mechanical organ with the substitution of a real orchestra playing incidental music which is distributed intelligently throughout the play and not poured like a thick gravy over its entire surface, cannot fail to improve the picture business.

And, I take it, that's what you're after.

The saying "music for the pictures is still in its infancy" has become trite. However oft repeated, it is still true. Music for the picture is not yet developed to its full value, and this through no paucity of opinions, ideas, systems and methods on the part of the thinking picture musicians. The wide divergence of opinion as to what picture music really should be, seemingly holds good with the picture-seeing public as with picture-playing musicians. Personally the editor of this department agrees with Mr. Porter, but with certain limitations. In my opinion it depends on the calibre of both the picture and the audience. I have seen pictures—particularly some of the better class of dramatic pictures—which pleased me better without musical accompaniment. But others think differently.

There is one photoplay house I frequently visit at the supper hour when the musicians are off duty. I see the pictures in absolute quiet and enjoy the relaxation. But that is not an argument; it is only something which comes from my own personal feelings at the time. Possibly many of the criticisms we read are of like origin.

A few years ago I advocated this rule: "The music should be continuous or nearly so." The "nearly so" left room for possible dramatic pauses which might occur. I see no reason to change my opinion regarding pictures of the same class as were most common three or four years ago. But the character of pictures is changing. Not all of them, it is true; but recent years have brought a rapidly increasing number of photo-dramas superior in many ways (including length), to the old order of things, and these often demand

a special treatment in their exhibition. A six, eight, or twelve reel photoplay is a different proposition from a one-hour show consisting of two full reels, a split and a comic song. The latter still exists to a considerable extent, though the song is giving place to another reel in some houses.

Mr. Porter's reference to "The Faun" and Shakespeare would lead us to infer he is thinking of the really good feature photo-dramas in recommending incidental music to be played in the same manner for pictures as for plays of the class named. I believe that in many instances—particularly for the better class of dramatic pictures—the music could be introduced with great effect in certain scenes and situations only, remaining silent at other times the same as in the spoken drama. I believe some pictures could be given with great effect without any musical accompaniment at all. I also believe many pictures—especially the common run—will give more satisfaction to the average observer and listener if accompanied by music "continuous or nearly so." It all depends. I saw a short biblical picture put on by Rothapel accompanied throughout by Gounod's "Ave Marie." First it was played as a violin solo; then the 'cello picked it up. At a certain point his soprano singer appeared at one side and sang the number through and at the finish the 'cello again picked it up as a solo and played it to the end of the picture. Here was a picture accompanied throughout by solos, vocal and instrumental, and yet it did not seem to conflict. Even when the singer appeared it did not detract; rather it all seemed a part of the picture. Now this wouldn't work in every case. As I said before, it all depends—first on your picture, next on your audience. Of course, the exhibitor and musician have a prominent share, but without the proper picture and audience their efforts are nil.

While on the subject, those managers and exhibitors who show the long feature films—such as will make a two or two and a half hour entertainment—might do worse than pattern after the legitimate theater in regard to their music. The intermissions should, of course, be filled with music. Here is where your overtures and other concert numbers belong. Then during the play have your music play to the most essential points only in the photo-drama. And keep the music down pianissimo; swell only where it is required for effect. This is what Mr. Porter means, of course. Under present conditions, only to the higher class of photo-dramas, exhibited to people of understanding, and accompanied by conscientious musicians; could this be applied. To advise its general acceptance is unwise, as too many pictures seem to call for nothing in particular. One might as well choose something of the same general character (or lack of character), and keep it going. In fact, there are times when it seems to "fall down" when the music stops. But again, this "all depends." What I was going to say was that too many musicians would seize on Mr. Porter's proposition as an excuse for stalling—regardless of the dramatic character of their pauses.

When Mr. Porter says some managers "engage an orchestra—and endeavor to reap the benefit of extra expense by requiring the musicians to play continuously," I think it is a point well taken. I know a large part of the public like to hear good music, also there's no use in engaging an orchestra unless you use it. But there are limitations—or should be. How often we go expecting to see pictures accompanied by appropriate music, and are given an illustrated concert instead.

Lost, Strayed or Something Else.

What has become of some of the old-time contributors to our department? I haven't heard from H. R. Seeman, of New Orleans, for so long I'm afraid something has happened to him. Will H. Bryant went from Indianapolis to Terre Haute and then vanished. E. A. Dunn, Veola Thompson, P. C. H. Hummel and others must have gone into some other business or are too busy to write. I am going to call the roll pretty soon, and if you're not really absent, please stand up and say "present." Or say something, anyhow.

Music for the Picture

Conducted by CLARENCE E. SINN

MUSIC FOR THE PICTURE.

LAST summer while passing through Brattleboro, Vermont, I visited the home of Mr. Haskell, superintendent of the pipe organ factory in that city. Among other things Mr. Haskell called my attention to a large clock which he had overhauled and installed with a beautiful chime. "That chime," said Mr. Haskell, "came from your town—Chicago, and was made by J. C. Deagan. Do you know him?" I replied that I had met J. C. Deagan and that he made good chimes and bells. "Well, I don't know him," said Mr. Haskell, "but I'd like to; this is the best chime I could find."

I know the above has no direct bearing on music for the picture, but it does tend to show that the J. C. Deagan goods have an established reputation among those outside of the picture business. J. C. Deagan made bells, chimes, xylophones, etc., long before moving pictures attained a form of popular amusement. Almost with the advent of the first moving picture theater J. C. Deagan recognized its potentiality as a market for his wares and turned his attention to the invention and perfection of novelties for the picture theater, and to catering to that trade. His electric bells as so well known as to need no comment. They (as well as his chimes) are played from an electric keyboard, which may be placed in the orchestra or any other convenient place, while the bells can be hung in the orchestra, placed on the stage, strung around the ceiling or hung in the lobby outside where they may be used as a novel method of calling the attention of the passer-by. The chimes are especially effective for this. By the way, Mr. Deagan always refers to these as "The Tubular Cathedral Chimes," and I suppose he will call me up to "call me down" when he learns I have spoken of them as "chimes" merely. But the particular thing I wanted to mention is an instrument he calls the "Electric Unaphone," and now that I have got to it I scarcely know what to say.

It is one of those things which does not lend itself readily to description, but must be heard to be appreciated. It is played in the same manner as the electric bells—that is, from a keyboard, but the tone is different and seems to partake more of the quality of a reed instrument or the vox humana stop of a pipe organ. When I visited the Deagan factory some time ago I was somewhat impressed to find it a pretentious five-story fireproof affair, and J. C. requested me to extend an invitation to you all to call and see him when visiting Chicago, and when he shows you all those xylophones, marimbaphones, orchestra bells, organ chimes, cathedral chimes, swiss bells and other things whose names I have forgotten I'll bet you will be impressed, too.

An Admirer.

From Watertown, Wisconsin, William J. Weber writes as follows:

It is a great pleasure for me to read the articles in THE MOVING PICTURE WORLD about music for the picture, and I am always disappointed when they are left out. I am playing at the Majestic Theater in this city for the last eight years. It strikes me funny when I read the different opinions about music for pictures. I should think that anyone possessing a little knowledge of music would be able to play a picture correctly. It seems easy to know one cannot play a funeral march for a comedy or a ragtime for a death scene. I don't want to impose on your time—just give my opinion as I guess that is what you like to hear. For my picture music I use The Etude, published by Theo. Presser, Philadelphia, Penn. It gives a good repertoire of music in all grades. Another work I am using is George Rosey's folio of operatic favorites, a good edition and easy to play. I want to let you know that I am glad every time I see a page in THE MOVING PICTURE WORLD about music for the picture.

I am glad you like the page, though I must confess to a bit of negligence toward it lately, myself. However, I promise to do better from now on. It may strike you funny that so many opinions exist among so many people, but it would "strike me funnier" if we all thought alike. Of course, no thinking person would use the funeral march and rag in the scenes you speak of (though

many unthinking people do things as bad), but aside from that, many disagree as to what really is an appropriate accompaniment for pictures. No one is imposing on my time when he gives his opinion on anything bearing on music for the picture. Conflicting opinions usually bring argument, and argument breeds thinking. By the way, you must have been saving the Etude for the entire eight years if you find your whole musical library in that and the folio of operatic selections. Every note in the scale of human emotion is touched in the pictures and your musical library must be wide enough in scope to suggest them all, to a degree, at least. A careful player can give many degrees of light, shade and forms of expression to the same piece of music, and by this means follow the different moods depicted on the screen, but it is wise to have a little of every kind on your shelves; that is, unless you do a great deal of improvising. I grant you that much good music is to be found in the publications mentioned, but is it enough?

* * *

The Linden Photodome at 63rd and Halsted Streets, though eight miles from the business center of Chicago, is giving shows which will compare favorably with downtown picture houses, and is superior to some of them. Frank Clifford, the manager, is also a first-class operator—in fact, he was promoted from the booth to the office at the Linden—and he knows what good projection is. He takes a trick occasionally even now, just to keep his hand in.

The Linden has a first-class, four-piece orchestra, under the direction of Thomas Johnson, and a good pipe-organ. Though Mr. Johnson's orchestra sometimes plays an overture, operatic selection or medley to avoid monotony, they prefer to work to the pictures—sometimes in detail, sometimes selecting numbers with a view to their general application. This, by the way, is about the only way in which an orchestra can work to the pictures. One reel, at least, is always reserved for the organ. The house uses Universal service and is generous to its patrons in the way of feature pictures. Mr. Johnson gave me his musical program for "The Sea Wolf," which I append, hoping it may be of value to some one.

"The Sea Wolf."

FIRST REEL.

1. "The Interrupted Rendezvous" (by G. Goublier) until fog scene.
2. Allegro from "Poet and Peasant" overture until hero left alone in water.
3. Chorus to "Billowy Sea" (by Earl K. Smith) once, then
4. "Miami" (Van Alstyne) until mate is being buried; then
5. Plaintive until end of reel.

SECOND REEL.

6. "Sailors' Song" (by Stephen Heller).
7. "Poor Relations" (Theo. Bendix). When new hand comes down:
8. Barcarolled (or sea music).
9. "Venetian Boat Song" (Mendelssohn). Pain in eyes.
10. Plaintive until end of reel.

THIRD REEL.

11. (This reel was accompanied on the organ by improvisations. Action calls for agitato and mysterious music mostly, for struggles, combats, etc. No music was recorded.)

FOURTH REEL.

12. "Garden of Dreams" (by H. J. Lincoln).
13. "Rose Leaves" (G. W. Ashleigh). This number was given an agitato effect; played until title: "A Dirty Cook."
14. "Paid in Full Waltzes" (Feters) until struggle with shark.
15. Hurry until he is on deck. Then
16. Back to same waltz until end of reel; continue waltz through change of reels.

FIFTH REEL.

- (Continue waltz until Sea Wolf follows girl to room.)
16. Agitato; at attack of blindness:
17. Plaintive; then repeat agitato until girl and man leave boat, when landed.
18. "Lamento" (by Gabriel-Marie) until end of reel.

SIXTH REEL.

- (Played on the Organ.)
19. "Humeresque" (by Dvorak).

20. "Narcissus" (by Chaminade).
21. Un Feu d'Amour (by Lao Silcsu).
SEVENTH REEL.
22. Play hurry until placed in bed.
23. "Fi Fi" (Nouvelle by Florence McPherson) until he sets
bed on fire.
24. Agitato. After fire:
25. "Vanity Fair" (S. Wallenstein) until burial scene.
26. Plaintive until after burial.
27. "You and I and Cupid" (Kahn & LeBoy) until end of reel.

New Foto Play Folio.

I wish to acknowledge the receipt of a new edition of moving picture music from the house of Leo Feist, bearing the above title. This music comprises thirty numbers printed on heavy cardboard. The pages are separate and are of the standard concert size—9½ by 11 inches. Some of the numbers—such as "Apple Blossoms" and "Zallah" are well-known favorites from the Feist catalog, though they have been given a special arrangement for this edition. All the numbers, however, will be found useful in playing to the pictures.

Teaching Music for the Picture.

The National School of Motion Picture Operating conducted by Claude F. Smith in Chicago has added a department of music as a side issue. Mrs. C. F. Smith is an accomplished pianist with considerable experience in playing for pictures. She has opened a studio in the same suite with Mr. S., where she teaches the aspirant how to follow the picture with musical accompaniment, supplementing her course of instruction with practical work before the screen. The pictures before which her pupils practice are, of course, those projected by Mr. Smith or his pupils in the demonstrating department. This is the only practical method of teaching playing to the pictures which has come to my notice. At least its possibilities appear very attractive to me, and I shall watch its progress with much interest.

FAMOUS PLAYERS COMPANY RETURNS FROM LOS ANGELES.

One of the most distinguished motion picture companies that ever crossed the continent returned last week from the Los Angeles studio of the Famous Players Film Company to New York. Included in the party were Mary Pickford, fresh from her triumph in "Tess of the Storm Country"; Edwin S. Porter, technical director of the Famous Players, whose marvelous camera effects contributed greatly toward the beauty and interest of "Hearts Adrift" and "Tess," the two Pickford subjects produced on the coast; Hugh Ford, the prominent "legitimate" producer, who recently effected an alliance with the Famous Players whereby he will collaborate with Mr. Porter on a series of big, spectacular productions; Carlyle Blackwell, who recently left the Kalem Company to associate himself with the Famous Players; Richard Garrick, former director of the Universal Film Company, who joined the Famous Players in Los Angeles and portrayed the role of Ben Letts in "Tess of the Storm Country"; Harry Lockwood, noted film player, who enacted the role of Frederick Graves, the theological student, in the same production, and a host of lesser celebrities connected with the Pacific Coast studios of the Famous Players.

UNIVERSAL MAKES IMPORTANT CHANGES IN PROGRAM.

With the definite purpose of strengthening and improving its weekly program of film releases, the Universal Film Manufacturing Company, will, beginning Monday, June 1, institute additions and changes in brands. The usual Monday Power's brand will be replaced by a Sterling comedy, featuring children principally. Mr. Ford Sterling will not be featured in this release, but will have his place in the releases of Thursday.

The Monday "Sterling" brand comedy will feature a company of the most clever children players in the business. Heading this company will be Billy Jacobs, a youngster of twenty-nine months, who stands in a class by himself. Formerly with the Keystone, where he created a tremendous reputation he is a natural little comedian with all the tricks of the trade up his sleeve. Ford Sterling has trained him and has, in the past, used him to play side by side with him. Robert Thornby will direct these comedies, which will be a big feature of the "U" program.

The Saturday Frontier release will be changed to Sunday and will continue as a Sunday release thereafter, while the Frontier release of Thursday will give way to the Sterling brand.

Sunday's regular Crystal comedy release will be dropped from the program. The Thursday release of the Crystal will continue as usual.

While the cutting down of the Crystal and the Frontier

to one release a week will be directly due to the addition of the two Sterling releases, the Universal also expects to bring about a material improvement in the artistic quality of Crystal and Frontier pictures by giving them the opportunity they have been seeking to concentrate on the one release a week. The changes to be made will adjust the Universal program to a basis of twenty-eight reels per week.

New Lasky Picture Stars.

WHAT promises to be one of the greatest conclaves of stars in the history of the motion picture industry will be that which will meet the public at the exhibition booths of the Jesse L. Lasky Feature Play Company, at the Exposition Convention at Dayton, Ohio, in July. Among those who will be present as guests of Mr. Lasky are:



Max Figman.

Max Figman and Lolita Robinson, who will appear in "The Man on the Box"; Robert Edeson, who will make his first screen appearance in the filmization of Stewart Edward White's thrilling story of the northwest, "The Call of the North"; Edmund Breece, who has recently completed the "Master Mind" in pictures, and Thomas Ross, who plays in "The Only Son," and H. B. Warner, who is now appearing in the "Ghost Breaker" for the Lasky people.

In addition to the above mentioned celebrities, Edward Abeles and Jesse L. Lasky will make a pilgrimage to Dayton for the convention, as will Mr. Goldfish and Cecil B. De Mille.

Lolita Robinson, who in private life is Mrs. Max Figman, will make her appearance in the "Man on the Box" with Mr. Figman, and will probably become the permanent leading woman for the Jesse L. Lasky Feature Play Company.

Mr. Breece's first screen effort, the "Master Mind," will reach the public on May 11th, and the "Only Son," with Thomas W. Ross, will follow immediately after, after which will come "The Virginian," with Dustin Farnum, and "The Call of the North," with Mr. Edeson.

Mr. Goldfish, executive head of the Lasky organization, left for Los Angeles last Monday, for a two weeks' visit to the Lasky Studios at Hollywood, Cal.

The appearance of Mr. Figman and Miss Robinson on the screen will be awaited with some anticipation. Mr. Figman is a master of dramatic expression and Miss Robinson has many times proved a true foil. "The Call of the North" is a powerful subject and should prove a splendid vehicle for his introduction to motion picture audiences. The Lasky forces will be materially strengthened by this acquisition and the subject is certain to be interesting.



Lolita Robinson.

Music for the Picture

Conducted by CLARENCE E. SINN

"Judith of Bethulia."

A COMMUNICATION from Claude Ranzels Hartzell, organist of the Trianon Theater, Birmingham, Alabama, encloses the musical accompaniment to the Biograph release of the above title as played by the writer on April 27, 1914:

First Reel.

Open with "Melody in F." until Judith in prayer; then:
 "The Rosary" (Nevin) until she leaves woman with child.
 "The Army."—"William Tell." (Lemare-Rossina).
 "Water and Flood Famine."—"Simple Aveu." (Thome). Then:
 "Peer Gynt." (Lemare-Greig.)—three movements; then:
 "Toccata."—Widor (from 6th Organ Symphony) until end of reel.

Third Reel.

Start with "Twilight." (Trysinger.) until:
 "Judith Before King"—then "A Day in Venice." (Smith-Nevin.)
 First movement of "Moonlight Sonata," (Beethoven) until Judith before King; then:
 "Idyllis" (Lack). Play this through twice, then:
 "A Vesper Hymn" (Wilkins) until Judith raises knife to kill; then:
 "Idyllis-Lack" again until famine scene; then:
 "Reverie" (Frysinger). Then first movement "William Tell" until:
 Without Their Prince. Then "Priests March" (from Athalia) until end.

Mr. Hartzell continues:

At one time during the evening I had three singers—soprano, alto and baritone and at the beginning of the picture the alto sang "Ave Marie," and when the part comes where Judith is in tears I had the baritone sing "Oh! Dry Those Tears." When Judith is before the king the alto sang "Love's Old Sweet Song." Then after she kills the king, the soprano sang "Open the Gates of the Temple" and then I played on the organ "Toccata" (Becker) until end of reel.

This looks like a very dignified as well as musical program. Just how much, if any, the singing will detract from the picture I don't know. I have seen pictures in which vocal music added to the effect. In the program given above, Mr. Hartzell seems to have filled the greater part of a reel with vocal music for a part of the evening. Query: Does the first section of the program include first and second reels?

From Another "Gem Theater."

Florence L. Currier writes from the Gem Theater, Barton, Vermont:

I grant you it is really splendid to have an orchestra of real musicians who properly "cue" the photographs, but remember there is a large number of smaller houses in the small country towns like ours who could not afford the additional expense, neither could they find an orchestra of musicians.

While your department is certainly an exceptionally good one, you have been rather indefinite as to just what sort of music you thought appropriate for regular releases, and of course that's what we are interested in. We are packing our little house up here—I say "our theater"—although I am only interested in it as being the pianist, but that makes me very much interested. Although we are away up near the Canadian border, our Vermont Yankees know real music and real pictures, and our management takes a great deal of pains to see that they have both.

I have found that for comedies (we run one every night on a four-reel program) the popular rags and one-steps work out splendidly; and as we offer for

sale to our patrons each week the music which was played the previous week, I am able to get a line on the kind of music they like best. This is sold at a price slightly less than cost, and you would be surprised to see how eagerly it is picked up and the number of bids there will be for certain numbers.

You understand this is for piano alone. Drums may be added after I leave; personally I believe they fit in to about one, or at most two selections in an evening, and I have not met the drummer who didn't want to be in at all the deaths.

For dramas I keep a folio of selections on the piano at all times; these comprise selections from the North and South, old Battle Hymns, old love songs, marches, etc., which I find very useful, though of course I have a great deal of this memorized. For the intense situations I am able to extemporize, but if I were not there are several good collections of hurry, mysterious, battle and pathetic music to be had, and it only requires a little thought to be able to fit all of it in well. For example, we had "The Octaroon" a short time ago. I wanted to start it with some life, therefore I chose "Yankee Breezes," a medley of North and South. As the picture developed I used several Southern airs—"Old Folks at Home," "In the Evening by the Moonlight," etc., but of course several intense situations coming up in the first reel, I must change quickly to agitato. The second reel offers several excellent opportunities for musical climaxes. At the slave auction I played "Nellie Gray," and for the fire scene I used what would be called "hurry stuff." In the third reel during the chase of the foreman by the Indian, I played minor chords mostly, keeping them in prominence until the climax, and finishing in the last scene with a blending of "Kentucky Home" with "Nellie Gray."

I may add that this picture only serves as an illustration. Think of the adaptation of "Love's Old Sweet Song" and "The Rosary" in the Broken Chord (or Old Musician, I've forgotten which).

Our manager puts the matter of proper music up to me, giving me *carte blanche* as to expense, though it is not expensive handling it in the way we do. I buy about twenty copies of popular stuff each week, and the most of it is sold (at a reduced rate) the week following. In this way I am enabled to keep up a new stock at slight expense.

One thing more: I could not play if it were not so arranged so I could keep glancing at the picture, and I do not believe the right music can ever be "cued in" unless the pianist or orchestra leader is able to watch the picture. I think the trouble today is more with the pianists of our little houses than with the managers, although I know with some of them it is "Too Much Mustard" from start to finish. I am glad to say I am not working for one of that kind.

Miss Currier has shown us a way to keep up to date with the popular kind of music. I held this letter back until I could get further information from the lady on this point, it appearing to me as containing possibilities for profitable development. The Gem Theater however is not trying to run a music store—merely letting its patrons share the expense of the new music which it likes to hear. Miss Currier buys one copy only of each number—about twenty pieces each week, and these are sold to the first comer some time during the next week.

The expense of music is a great item in picture theaters, particularly when a constantly changing program is demanded. It is difficult—in many cases impossible—to get "professional copies" from the publishers, when one works in a small town. Publishers prefer to "boost" by and through city musicians and singers. It seems to me that the idea advanced by Miss Currier can be used to advantage in most of the smaller places. The expense of music is borne by the theater in which Miss Currier is playing, she selecting it and the managers, Pierce & Caron, paying for it.

Music for the Picture

Conducted by CLARENCE E. SINN

A Few Rules.

MISS FLORENCE L. CURRIER, Gem Theater, Barton, Vt., sends the following:

In a little leisure time I made an analysis of just how I play for pictures and what rules I observed, and as you were good enough to say my former letter was of interest to you and your readers I thought perhaps a more definite form of the subject might be of still more interest:

1. Study your advance program and read a synopsis of the picture to be shown that day. A synopsis of practically all pictures may be found in *The Moving Picture World*, and this method is essential if you want to make a success of your playing.
2. Make your musical selections always subordinate to the picture. Remember, your audience came to see photoplays—not to listen to a concert.
3. Use many of the popular songs and selections, but be careful they do not detract from the picture. Farce and slapstick comedy will offer an excellent opportunity to use the popular rags and one-steps.
4. Remember, the management employs you to play—therefore, don't talk to any one in the audience at any time during the show, and carefully watch the changes in the scenes or your music will mar an otherwise perfect photoplay.
5. You have some excuse for not getting the cues right the first run of the picture. After that you have absolutely none, and if you have carefully read the synopsis you will not be likely to make any serious errors.
6. Memorize much of the old music—old love songs, national airs, Spanish dances and love songs, Indian dances, war songs, battle hymns, etc., but do not neglect to keep a folio of these on the piano at all times for reference.
7. Between reels you can play popular songs and one-steps, but be careful lest your audience take them up and get noisy; be ready to change quickly in this case, as many patrons will leave the theater if they find you are playing to the noisy element.
8. Learn the screen characters, and you will find you can play to their portrayals, versatile artists though they be.
9. Spend at least one dollar a week for popular music. We sell ours after playing it for a week or two, and lose practically nothing, but a manager who is not willing to buy you good music and much of it can never make his house the success that he might otherwise. Don't get mad over it; just talk to him in a business way and show him the real facts. If he isn't interested he will not be in the motion picture business very long and you would best be looking up another position.
10. Remember that the smaller the house the more critical your audience. Many small towns can show the larger cities much in the manner of making the photoplay interesting. Don't labor under the delusion that in a small town anything will get over. "Position" is the right word; don't think about your playing as a "job."

Miss Currier's suggestions have the right ring to them. I know several places where "Rule No. 4" would apply particularly well. As to buying music, I don't know how her system works in the smaller towns. In the cities musicians generally have to supply their own music.

"Ragging" the Features.

Several weeks ago a manager who was about to turn a theater into a picture house for the summer told me he was looking for a "crackerjack" ragtime piano player. He said he intended to show the big pictures like "Les Miserables," "Last Days of Pompeii," etc., and wanted a first rate piano player who must be a good "ragtime" player. Now to my certain knowledge the man had not a picture theater in that locality before, and I have reason to believe the majority of his expected patrons do not insist that "music" of that kind shall preponderate. As it turned out, he engaged a pianist who wouldn't "rag" everything, and he did not put in the big photoplays he expected to, though he is showing a good grade of pictures. But it just goes to show that sometimes the exhibitor—or at any rate, some exhibitors—still have the idea that the music must all be of the "popular, up-to-date, gingery" variety, regardless of what their pictures may be.

A gentleman said to me recently, "If some of these managers could hear the comments made by people in the audience about their music they would surely take some measures toward bettering it." He further said that there were half a dozen picture theaters in his neighborhood, that he patronized two or three of them each week and managed to attend all of them in turn; that he knew many people who passed by some of the theaters because of their noisy silly music and gave their patronage to other houses for the sole reason that the music was less noisy, though it was still silly. It was at this point he made the remark quoted above. I ventured to suggest that if the manager wanted another kind of music he could have it by asking, and my friend retorted, "Then, if they must have that kind of racket, why don't they install electric pianos? The 'nickel-in-the-slot' machines can be controlled by an electric switch in the box office or the operator's room; the result will be the same and the cost much less in the long run. In either event these fellows will soon be wondering why people are losing their interest in pictures. I have personal knowledge of some who are getting tired of the disconcerting noise that passes for picture-music. I haven't lost my liking for pictures," he continued, "but it gets on my nerves to be constantly reminded of popular song stuff when I am trying to be interested in a picture. I don't mind it in comedies, but it is hard to keep your attention on a good dramatic picture when a piano or xylophone or something else is slamming away at a popular song. If I knew a house that showed good pictures without any music at all I'd walk a mile every day to attend it; and if I knew of one showing good pictures with the right kind of music, I'd walk further and pay more. There is one house in my neighborhood which is not so bad as the others and it is getting the money. They have an organ and piano. The pianist plays 'rags' on the piano (invariably 'rags' or popular songs) and 'Pilgrims' chorus' and music of that caliber on the organ for the next picture. It doesn't make any difference what the pictures are about—when she sits at the organ she plays slow music, and at the piano, lively music. If she would watch her pictures and give us something that wouldn't attract our attention to the music we could the better enjoy the pictures. And that is what I mean by saying I wish they would give us good music—cut out the noise—play something in the same order or style with the picture—something that doesn't clash and make it hard to follow the thread of the story."

I cannot give this in the gentleman's own language, but the above is the substance of his remarks boiled down. He said enough to fill a page like this as soon as he learned that I was interested in the subject. He is a refined and educated person, lives in a part of the city which had no theaters until lately, is a recent convert to moving pictures, and prophesies that within a few years the photoplay must be given with saner music, or no music at all, else the more intelligent people who have been attracted to it will soon lose interest in it, go somewhere else and the picture business become a trivial form of entertainment for the trivial minded.

I don't know how much of a prophet he is, but I went to see Selig's "The Baby Spy" the other night, and the orchestra consisted of xylophone and piano. Whether the xylophonist played drums also I cannot say, as I did not hear anything but his xylophone, which never stopped. They played popular stuff mostly and to put it mildly, they did not help the pictures any.

I certainly hope never to see the day when exhibitors will install electric pianos in their theaters, but most of the smaller houses in Chicago might as well have them now so far as the quality and appropriateness of their music is concerned.

Of Course it Looks Good,

Am in receipt of an article by E. A. Ahern clipped from the *Billboard* on the subject of music for the pictures. The article contains many good points and suggestions. I have to say this—why shouldn't I? Most of it has appeared at various times in the *Moving Picture World* during the past three years, and it look as good to me now as it did then.

Musical Accessories to Motion Pictures

BY CLARENCE E. SINN

IF MUSIC be not the chief accessory to motion pictures, it is at least the most noticeable to patrons of the photo-play. While the lights, attendance, ventilation and the many other details necessary to the entertainment and comfort of the public have their value and effect, it is the music which is more often commented upon *after* the pictures. The pictures constitute the show, of course—or they should—but the music is the audible part of the entertainment, and for this reason is apparently second in importance to the patrons of the theatre. Exhibitors, recognizing this fact, are striving in many ways to make the musical part of their entertainment attractive to the public—each one according to his own judgment, inclination or environment. Manufacturers of musical instruments have in many instances turned their attention to the making of wares especially designed for use in motion picture theatres. Some of these take the form of a “one-man orchestra,” being a combination of piano and organ with a line of drummers’ “traps” and sound effects. While it is not supposed, even by the manufacturers, that these instruments are going to displace all the orchestras in the country, the fact remains that many exhibitors find it inexpedient to employ more than one or two musicians at the most, and frequently find it a difficult matter to get satisfactory service at that.

The piano-and-drum combination seems to be losing favor in a number of localities; managers who want their pictures “played up to” in detail, find that orchestra leaders as a rule do not give this subject the care and attention it deserves, hence the growing popularity of the “one-man orchestra.” I wish to remark, in passing, that orchestra musicians who find fault with this state of affairs have themselves to blame in a large degree, for when, contrary to their employer’s wishes, they refuse or neglect to accompany the pictures appropriately, it is not surprising that the aforesaid employer should replace the orchestra with a one-man instrument whereon the performer can and does follow the photo-story correctly. Particularly when this same instrument can be paid for in a few years or less out of the difference in his salary list. Now you orchestra folks, it is up to you to get busy; the “gob-e-lins will get you if you don’t watch out.”

To the best of my knowledge and belief The Rudolph Wurlitzer Company was the first one in the field with an instrument designed to take the place of an orchestra. At any rate let us go on that premise and look over a few that are on the market, taking them in the order of their public appearance.

“The Wurlitzer Motion Picture Orchestra.”

is manufactured in Cincinnati, Ohio. This instrument is made in a number of styles, though the catalog before

me gives but seven, viz.: Styles F, G, R, H, K, J and L. The basic idea of all these is a combination of piano with different sets of organ pipes voiced to imitate various instruments of the orchestra, including violins, viola, cello, bass, flute, oboe, clarinet, piccolo, cornet, small drum, bass drum, glockenspiel, triangle, piano and organ.

The pipe organ department is given as containing: 1, tuba bass, 16-foot; 2, tuba bass, 8-foot; 3, tuba bass, 8-foot; 4, clarinet, 16-foot; 5, oboe horn, 8-foot; 6, violin, 8-foot; 7, violin bass, 8-foot; 8, flute bass, 8-foot; 9, piccolo treble, 4-foot; 10, violin treble, 8-foot; 11, flute treble, 8-foot; 12, cathedral chimes; 13, vox humana.

In addition to this combination there are a line of drummers’ traps, including xylophone, tambourine, castinets, cymbals, crash, autohorn, horse trot, steamboat whistle, electric bell, etc., all worked with the instruments given above, by one person, and at the will of the operator. I have copied this

instrumentation from styles “H” and “K,” which, standing midway, may be said to give a fair approximate idea of capabilities of this instrument. The piano has also a mandolin attachment. All but the first two styles are equipped with two manuals or key boards, one for the piano, the other for the organ, which last includes the orchestral instruments. Although the Wurlitzer people strenuously object to the name of “organ” as applied to the Motion Picture Orchestra, and in fact it is much more than an organ merely, it is played in the same manner. All of these instruments can be played automatically by means of perforated rolls similar to those of a player-piano. They are capable of the highest musical expression in the hands of a good performer, and any pianist of ordinary ability can play them with very little practice. Of course the more practice he has the better his performance, but the ordinary piano player can, with a little earnest effort and short experience, obtain wonderful results. The Wurlitzer Hope-Jones Unit Orchestra has been installed in some of the largest and best picture theatres in the country, as well as other theatres not devoted to motion pictures. It is also being placed in many of the smaller houses, as the different styles with their different prices are made to suit the different pocket books.

In the Moving Picture World, March 22, page 1671, appeared a letter from Mr. Jack Walsh, Fitzhugh Hall, Rochester, N. Y., eulogizing the Hope-Jones Unit Orchestra, with a few hints as to how he employed it in different pictures. Many others are praising it as sincerely as Mr. W., though not always in print.

“The Fotoplayer.”

At the National Convention of Exhibitors held in Chicago in 1912, there was shown an instrument called by



its makers the "Fotoplayer," also "The Photo Player." I believe that occasion was its first appearance east of the Pacific coast—the place of its manufacture. The "Fotoplayer," like other one-man affairs, is a combination of piano, organ and drummer's traps and various sound effects. Like the others also either the piano or organ can be played separately or together as the performer wishes. It is supplied with an equipment by which it can be played by means of perforated rolls (that is, rolls cut out as are those used in the player-piano), and it is in connection with this part of the instrument that its chief novelty lies.

Unlike the ordinary player-piano or other mechanical instruments, the "Fotoplayer" is arranged in such a manner that two music rolls may be used and one can be changed while the other is in use. It has two separate tracker boards which enables the operator to make quick changes without stopping the music. The music may be started at any part of the roll desired, and stopped at any point; this permits the playing of parts of overtures or selections when the whole number is not wanted. The operator can also change instantly from one roll to the other without a perceptible break in the music.

At the time I saw it demonstrated, the operator in charge had probably a dozen rolls of music lying conveniently to his reach—among them the "William Tell" overture and "Hearts and Flowers." He played a waltz while he inserted the overture; it took about thirty seconds to insert the reel and turn it to the well known "storm scene." While this was being played he put in the "Hearts and Flowers," switched instantly to that, and replaced the overture, on the other tracker, to a gallop. This was supposed to be descriptive of a fire and was accompanied by fire gongs, bells, whistles, horse trot effects and other traps. The point he concentrated upon was the fact that it was possible to accompany a picture *in detail* with an automatic musical instrument. The inventor, he said, had seen a letter by Clyde Martin in which the writer asserted that "it was impossible to properly accompany a picture with an automatic instrument." Mr. Martin was right. It was impossible, at the time his letter was written, to do more than grind out a succession of tunes on any automatic instrument, and the tunes usually have little or nothing in character with the picture. But a fellow out in California—a fellow by the name of Van Valkenberg—thought it possible to make an instrument by which rapid changes could be made in the music, and thus do away with the main difficulty found in accompanying pictures by means of music rolls. The double tracker board with *two* rolls instead of one was the result of his experiments, and it is in this that the "Fotoplayer" differs from all other automatic instruments. Facilities are provided for quick adjustment of the music roll, rapid winding and re-winding.

Descriptive and dramatic music is difficult to obtain in music rolls, especially the latter, though many numbers of this character are to be found in operatic selections, fantasies, and descriptive music generally. Sometimes one single number in a standard composition is desirable, but not the whole composition; for example, the "storm scene" in "William Tell" overture as before mentioned. In such cases the operator inserts his roll, containing the overture while its preceding number is playing, rapidly turns it until the proper place is found (it will be wise to try out and mark the places on different rolls, showing the beginning and ending of the various movements), and as soon as the scene is ready, start its accompanying music.

Miss Carrie Hetherington, "The Photo Player Expert," had an article in the Music for the Picture Department of the Moving Picture World issue of April 4, 1914, extolling the merits of the instrument and including a musical program of "Judith of Bethulia" by

way of illustrating her method of playing to pictures with its help.

And right here I want to say that the exhibitor who buys *any* automatic instrument with the idea of doing away with musicians entirely, and who expects at the same time to get good and appropriate music, is making a mistake. Put a good performer in charge of it and you will get good results. If you intend to let the third assistant usher run it you would better save your money in the first place, or you will probably lose it in the last place.

"Bartola Keyboard Attachment."

Something over a year ago an article appeared on the market bearing the above title. Those attending the Exhibitors' Convention of July, 1913, in New York City may remember it as it was demonstrated in one of the picture theatres in the Grand Central Palace, and it was also in evidence at the recent show at the same place. The "Bartola Keyboard Attachment" was just what its name signified, though I am wrong in speaking of it in the past tense. It is a small keyboard attached to one side of the piano though separate from it; it controls about three octaves, if my memory serves me right, of organ pipes, there being two sets of these which are voiced to violin and flute respectively. The whole thing is separate from the piano, yet is convenient to the pianist, being much on the order of a second manual as found on other combination instruments. Its chief claim for attention seems to rest in the fact that the buyer can attach it to his own piano, thus doing away with the expense of buying a whole new outfit when he already possesses one important part of the "pipe-organ" combination. Drums, traps and various sound effects are attached to the instrument.

"The Seeburg Motion Picture Player."

Though J. C. Seeburg of the J. C. Seeburg Piano Co. of Chicago, who is putting out the above instrument, calls it simply "Style M. Motion Picture Player," I have attached his name to it in the title as a means of distinguishing it from other photoplayers.

In the February issue of the Moving Picture World (page 1072) a short description of Mr. Seeburg's instrument was given. Since then several improvements have been added, not to the *musical* part of the instrument, as he had the very best quality of organ pipes and the best piano obtainable from the beginning, but additions and improvements which have suggested themselves since the first instrument was put on the market. For example, the organ has a "Kinetic Blower" which can be placed in any part of the house most convenient. It is not necessary that it be near the organ. The organ has 104 pipes, has automatic attachment and can throw on the bass as well as the treble octaves. A new one in preparation will have vox humana as well as cathedral chimes. There are two manuals; one the regular 88-note piano, and the other a 61-note organ.

Either the piano or the organ may be played separately, or both may be played together. It is equipped with facilities for the use of music rolls, thus making the instrument automatic if such is desired. These rolls are of extra length and contain ten distinct and different selections per roll. That's quite a number of selections to put on one roll, if you stop to think it over. These rolls are made especially for the Seeburg Motion Picture Players.

There is also in addition a good line of drummers' instruments and traps. For example the xylophone, which can be played separately as a solo instrument or in combination with the others. There are bass drum, snare drum, tympani, cymbal, triangle and castinets. Also tom-tom, cow bell, crash-cymbal, fire-gong, steam-boat whistle, locomotive whistle, thunder effect, wind siren, bird call, baby cry, telephone and door bell, horse

trot and automobile horn. These instruments and effects are operated by buttons placed right and left of organ manuals and by pedals worked by the feet. All the effects and "traps" are cut into the rolls so you get them all when used as an automatic player.

What I said before will apply here as well. It is possible to get a shoemaker's apprentice to run these players, but you will be very apt to get cobbler's music. If you want to get the best results and give the instruments a chance to show their possibilities, get a good musician to play them for you. Mr. Seeburg's piano is a good one; his organ is also a good one, though not, of course, as big and comprehensive as a church organ. But the organ pipes are of the best quality, there are enough to be effective and the cost of the whole instrument is very much less than that of a church organ, and enables you to give more variations for the pictures.

"Deagan's Bells."

This article would be incomplete without a few words about J. C. Deagan and his Bells (Bells with a capital B). J. C. Deagan's name has become so well known as to be a guarantee of quality. He has always made a specialty of musical bells and xylophones, though he has invented and manufactured so many other instruments along these lines that I couldn't name them off hand. Years ago he put on the market a set of bells played by an electric current and manipulated from a keyboard similar to that of a piano. To the best of my belief he was the originator of this method of playing musical bells. At any rate, his name is so firmly bound up

with the "Electric Bells" as to be a part and parcel of them. Experimenting along the lines suggested by bells and xylophones, Mr. Deagan has evolved a number of remarkable instruments, among them the "Vitaphone," the "Electrical Marimbaphone," "The Nabimba," the "Electric Unaphone," besides his "Tubular Cathedral Chimes," organ chimes, Swiss bells and a host of other instruments in this class. These electric instruments are all played from a keyboard—they can be installed in any part of the house while the keyboard remains in the orchestra. An attractive feature is frequently made by installing a number of "Tubular Chimes" in the lobby to be played at intervals from the inside—not as a part of the show, but as a means of attracting the attention of the passer-by.

By his "no contact" method Mr. Deagan has reduced to a minimum the chances of his bells getting out of order. In his own words he has "eliminated all that." Any adjustment can be made without leaving the keyboard; if anything goes wrong—and every man-made thing is liable to—the player doesn't have to climb up to the bells and fix whatever needs fixing. He does that without leaving his seat in the orchestra. And that is the practical manner in which "J. C." has eliminated all chances of his bells being out of order.

J. C. ought to hold an exhibitors' convention out in his factory sometime. He could show many interesting things.

Carace E. Sium.



Maurice Costello, Popular Player and Director of the Vitagraph Co.

WHEN "stars" began to appear in the firmament of motion pictures it is almost certain that the first bright light that rose above the horizon was Maurice Costello, then leading man with the Vitagraph Company. Since that time his popularity has never waned, as was proved in a recent magazine contest in which he finished strong without the least effort to influence voting for himself. It is generally conceded that

Mr. Costello's characters are more like human beings than are the portrayals of many other players. His ability as a player has gained for him the promotion to director of Vitagraph subjects, and he has a long list of successful photoplays to his credit. The photographs here reproduced are from the "Lord Browning" set and are believed to be the best Mr. Costello has had taken.

Music for the Picture

Conducted by CLARENCE E. SINN

Again, "Judith of Bethulia."

GEORGE P. MONTGOMERY, Musical Director, Rawlins' Theatre, Albany, Ga., contributes the following:

Have been reading your music department for a long time and find it very interesting. I am the leader (piano) of a five-piece orchestra and we play for pictures exclusively, changing daily. Have a repertoire of over 2,000 orchestra numbers, not counting medley two-steps and waltzes. When I read of people playing for pictures, and for pathetic scenes using "Hearts and Flowers," "Flower Song," "Melody in F," and such good old stand-bys, I wonder why they don't try and get some new numbers. I should be pleased to give you a list of other numbers to take the place of these if you would care to have it. Another thing—in reading music cues as given in your columns, too many times they go back to repeat numbers; this is entirely unnecessary if the leader has a large enough repertoire of music.

In your department (issue of week of June 13th) Miss Currier, of Barton, Vermont, states that she uses twenty numbers a week for her pictures, as I understand it. (Not exactly that; Miss Currier said she bought at least twenty numbers per week of popular music. This is in addition to her library of standard stuff.—Ed.)

I have used more than that number (20 numbers) for one day's pictures of three reels. I should like to get hold of music that I can use for battle scenes and struggles of various kinds, such as the cue music issued by Hawkes & Fischer, Nos. IX, X and XI. Must be at least a page in length; I have plenty of short ones. I notice the organist at the Trianon Theatre, Birmingham, Alabama, gave his synopsis of music for the first and third reels of "Judith of Bethulia." Below I will give you my synopsis for the second and fourth reels.

Judith of Bethulia.

Reel Second.

- (1.) (Assyrians storm walls.) Storm scene and last Allegro from William Tell overture.
- (2.) Hawkes' melodramatic music Nos 11 and 12, until "Yet Holorfernes Took Council."
- (3.) "Rosamond Overture." (andante) until "Vision Came from the Lord."
- (4.) "Melody of Peace" (by Carroll) until "She Put on Garments of Gladness."
- (5.) "Romantic Overture" (allegro).

Fourth Reel.

- (6.) "Vision of Salome" until "Let Me Be Thine Handmaid."
- (7.) "Apache Waltz" (Offenbach). "Sunshine and Showers" overture. "King Mydas" overture until "Runs Out to Battle."
- (8.) "Light Cavalry Overture" until prayer by inhabitants.
- (9.) "Christmas Song" until joyfulness.
- (10.) Priests March—"Athalia" until end of reel.

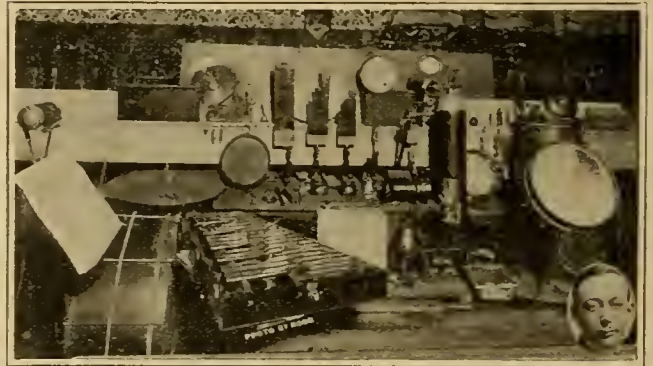
It has been some time since I saw this picture and some of the details have slipped my mind. For that reason I am not sure whether the stopping cues for Nos. 8 and 9 are titles or "business cues." I took it for granted that "prayer by inhabitants" and "joyfulness" referred to the action of the characters and not to the "leaders" (or titles), and am giving them in that form. Mr. Montgomery's writing is plain enough, but we lay out our programs a trifle differently. Many thanks for the program. We will be glad to hear from you again. As for the list of numbers for which you so kindly offer to send titles, I cannot include a catalog of music in my page, though I don't mind inserting a few once in a while. You might mention some more in the next program you send; I'm sure the constituents would be glad to know them.

"An Up-to-Date-Outfit."

You may call it an up-to-date drummer's outfit or a drummer's up-to-date outfit, or both. This communication is from Charles C. Moore, whose sub-title is "The Progressive Drummer," at present located at the Stroud Theatre, Stroudsburg, Pennsylvania:

After reading the Moving Picture World for many years I have decided to say a word to my brother musicians. My outfit, illustrated on this page, is considered by expert critics to be one of the most complete line of effects in the moving picture field today.

One great effect in particular is the way I produce my whistle effect. It took me many months of hard thinking to accomplish this. An ordinary drum of compressed air, an air gauge, a few feet of quarter-inch pipe, and you will have the greatest effect for train or steam-boat whistles of today. My electric bells, buzzers, telegraph, wireless and other electric effects are all worked direct from the current of the theatre. These are only a few of the many effects I have planned and made myself. I consider the effect business an art by itself, and if worked perfectly, the most interesting work in moving pictures.



Managers have asked me what make of bells I am using. Why, Deagan's Parsifal bells (resonator) the finest toned instrument on the market. I thank the Moving Picture World for this page devoted to music and effects for pictures, and hope other musicians will find this item of interest as I have found others on this page.

Mr. Moore is to be commended for his ingenuity. I don't understand how he charges his compressed air drum. Wm. E. King of the Orpheum Theatre, Chicago, has used compressed air in producing effects for six or eight years, but his apparatus is run by an electric motor which keeps the drum charged to a certain pressure, with automatic supply and shut-off. I can endorse the compressed air drum as a means for producing a large number of effects in addition to those mentioned by Mr. Moore, and believe our readers will agree he has earned his right to the title, "The Progressive Drummer."

An Expert Team.

One who signs himself "A Motion Picture Critic and Musician" writes enthusiastically about a pianist and drummer he heard in the Gem Theatre, Leominster, Mass. The letter is much too long for insertion, being a general though not detailed description of the manner in which the team in question accompanied a war picture (name of picture not mentioned). He says: "Being so interested in their remarkable work I would like to give them credit, and am forwarding their names for that reason. The pianist, Mr. Ernest Johnson, of Leominster, and the drummer, Mr. Elmer R. Wood, of Clinton, Mass., are experts in accompanying motion pictures, and if my travels should ever take me in that vicinity I hope to hear them again."

Music for the Picture

Conducted by CLARENCE E. SINN

A RECENT RELEASE of the Mutual Film Corporation is "Home, Sweet Home." For this the producers have had a prominent musician suggest music—both instrumental and vocal—which will add greatly to the effect in the presentation of the picture. A copy of these suggestions has been sent to the Moving Picture World and is here given:

Music Cues for "Home, Sweet Home."

Particular care must be taken that music in this picture should be played pianissimo; played to the picture, not against it, except in instance as below noted.

Part One. (Prologue.)

- (1.) (At opening.) "Love and Passion," by Messina. First movement only, to scene where Payne leaves to bid good-bye to his sweetheart.
- (2.) (Song by female voice.) "Then You'll Remember Me." All through scenes with his sweetheart until sub-title: "It Will Be Happiness to Wait for Him."
- (3.) "Love and Passion" movement repeated after sub-title: "The Religious Mother Shocked at Her Boy's Calling."
- (4.) (In Payne's apartments.) "We Won't Go Home Until Morning" at entrance of revellers; played softly until their exit.
- (5.) "Love and Passion" repeated at mother's entrance to finish of scene.
- (6.) "Then You'll Remember Me" (orchestra) very soft—after sub-title: "I Will Await Thee Dear—My Boy." (Through Payne's scenes with sweetheart and scenes with worldly woman until finish of said scenes.
- (7.) "Home, Sweet Home" (string quartette), when Payne composes.

First Episode.

Apple-Pie-Mary.

- (9.) Any light air played lightly until old man is on with accordeon.
- (10.) Accordeon solo "Home, Sweet Home," from time accordeon is first seen playing on the screen until Bob leaves restaurant to go away.
- (11.) "The Interrupted Rendezvous" Intermezzo by Gamblier until accordeon.
- (12.) Accordeon solo "Home, Sweet Home," as accordeon players start at road side inn, continued until Bob leaves on horse.

Second Episode.

- (This can be played forte all through latter half of episode.)
- (13.) "Stradella Overture" (beginning at insert of brother's eye through bushes, continued until just before discovery of man singing and playing guitar during fight of brothers).
 - (14.) "Home, Sweet Home" sung by male voice and accompanied by guitar whenever he appears on screen. Discontinued at shooting of brothers and heard again when singer is seen again on screen, when mother raises knife to slay herself, then continue to finish of episode.

Third Episode.

- (15.) Waltz, "The Wedding of the Roses," at opening until sub-title: "The Homesick Boy's Rendering of the Old Ballad."
- (16.) Violin solo, "Home, Sweet Home," until scene breaks.
- (17.) "Narcissus" by Nevin until title: "The Old Ballad—Yes?"
- (18.) "Home, Sweet Home" (violin solo) again after title: "The Old Ballad—Yes?" and continued until reuniting of husband and wife.
- (19.) "Home, Sweet Home," by orchestra (strings and reeds) in home scenes.
- (20.) "Home, Sweet Home" (by female voice) after title: "Ten Years Later."

- (21.) "Kamennor Ostrow" (Cloister scene), by Rubenstein, after title: "Allegorical." (Second movement and ending only) played until finish of picture.

Special Notice.

For First Reel—Sixteen minutes.

For Second Reel—Fourteen to fifteen minutes.

For the remaining reels—Thirteen to fourteen minutes.

The last reel, however, should be run quite slowly from the beginning of the allegorical part until the finish of the picture. In any case, it should not run over one hour and twenty-five minutes in all.

The producers have been at considerable pains to adapt the musical accompaniment as given above, and it will repay the exhibitor to follow the directions as closely as possible. I will take it upon myself to suggest that in such theaters where the orchestra is unavailable an organ be used for numbers 10, 12, (accordeon solo) 16 and 18 (violin solo) and 21. Numbers 7 and 19 can be played in quartette style on either piano or organ. Theaters using a pipe organ but no orchestra will find this a fine subject for that instrument. Where piano alone is used, it will be worth while to get an ordinary reed organ if only for the sound effects mentioned in 10, 12, 16 and 18. Play melody only (no accompaniment) for violin solos. Use the singers by all means. If no guitar is to be had for numbers included in 14, the accompaniment can be simulated on the piano.

"Wanted—Geographical Music."

Indianapolis, Ind., wants to get a complete list of songs (names only) referring to the different States in the Union. She says:

There are a number of these songs now half forgotten, but which might be resurrected for moving picture music purposes. It might be that some of the younger element would not recognize them, but in the neighborhood theatres such as the one in which I am playing there would probably be enough old friends of the songs who would introduce them to the strangers. Aside from the fact that these melodies come in handy for pictures—especially of the rural variety—many of them are well worth preserving, and the picture musician is as able to help keep alive old songs as well as to popularize the new. Here are a few as I recall them:

(Indiana.) "On the Banks of the Wabash."
 (Kentucky.) "My Old Kentucky Home," and "She Was Bred in Old Kentucky."
 (Tennessee.) "The Girl I Loved in Sunny Tennessee."
 (Virginia.) "The Green Fields of Virginia," also "Carry Me Back to Old Virginia."
 (Maryland.) "My Maryland."
 (Maine.) "Way Down in Maine."

I have a dim recollection of a "New Hampshire" ballad, popular about twenty years ago. Also something about Colorado—"Where the Colorado Flows," if I am not mistaken, though I do not recall the music of either song. "Marching Through Georgia" is not appropriate for that State, it being a Northern war song and not a Southern song. There may be others whose names I have forgotten, and I would appreciate it if some one would help me to complete my list of old and new songs and melodies which refer to the different States."

Still On Earth.

A letter from Will H. Bryant, musical manager of the Varieties Theatre, Terre Haute, Ind., assures me that he is neither out of business nor out of the world, but has been "too busy to write." He promises to let us hear from him this summer, as his house contemplates running multiple reel features, and Mr. Bryant thinks they will offer better opportunities musically than the single reel subjects.

Music for the Picture

Conducted by CLARENCE E. SINN

"Look Who's Here."

WILL H. BRYANT, once leader of an orchestra in Indianapolis, now in charge of the Varieties Theater, Terre Haute, Ind., makes his little bow. It has been some time since cousin Bill has had anything to offer, but he says he has been busy. Let's forgive him and hear what he has to say for himself:

Your synopsis for "Quo Vadis?" and the arranged piano score gave me sufficient ideas by which to lay out a nice program. We have had several good features since, but none so meritorious as "Les Miserables." Playing this feature twice daily, and playing every reel, I determined to lay out a program that would not be tiresome to use. Am enclosing a synopsis which may be of some use to others—at least giving an idea of the general sentiment.

[Unlike the ordinary releases, "Les Miserables" will be exhibited for a long time to come; for that reason this musical program may be of interest to many.—Ed.]

"Les Miserables."

- (1) "Affection Idyl" (by Himan) until Jean breaks in window.
- (2) Continued "hurry's" through several prison scenes until title: "A Chance for Me to Escape."
- (3) Mysterious until Jean takes rope, then:
- (4) Continued "hurry's" until Jean is seated in churchyard.
- (5) Semi-plaintive ("Garden Matinee" by Friml) until Jean enters wall door, then:
- (6) "Boreas" (Trinkaus) or religioso p. and f. according to action until end of reel, where Jean kneels under tree.
- (7) "Southern Reverie" (or Gavotte) until Fantine in factory office;
- (8) Plaintive until title: "Fantine Sells Her Hair."
- (9) "Cupid's Caress" (Witmark) or "Charme de Amour" p. and f. according to action until end of hospital scene. Then
- (10) "Heart to Heart" (Witmark pub.), increasing the tempo and repeating agitato, then continuing through scenes until title: "Shall I Allow Another to Suffer for My Deed?"
- (11) "Madame Butterfly Selection" (eliminating the Star Spangled Banner and following Allegro Moderato) repeating the moderato in D, until Jean grabs chair; then into next movement, repeating andante in G, until Jean leaves Fantine's body, then proceeding until Jean escapes from jail and runs away.
- (12) Neutral lively until Cosette sent for water; then:
- (13) Waltz Lento p. and f., according to action until Jean gives Cosette the doll.
- (14) "Cavalleria Rusticana" selection, playing through to Intermezzo, after which play
- (15) "Sneaky" hurry's until title: "In the Convent Garden."
- (16) Neutral melody until vision of wagon breakdown; back to
- (17) "Heart to Heart" (agitato movement) once, then
- (18) Semi-plaintive until scene with nuns.
- (19) Religioso until next scene. Waltz, gavotte and waltz to fill in scenes until title: "Rebellion 1832."
- (20) "Marseillaise Hym" p. and f. until soldiers kneel and fire.
- (21) "Hurry's" continued through several scenes p. and f. until Marius laid on bed. Plaintive until title: "Javert Commits Suicide."
- (22) Selection from "Pagliacci" repeating Intermezzo melody (in E.) until title: "Wedding of Cozette and Marius."
- (23) Then into Minuet (slow). Allo. for scene with Thernardier and into sob song for death scene and end.

(N. B.—These tempos and strains are based on the operator's running each reel in fifteen minutes with two

machines, consequently there are no delays in changing reels.)

I want to call attention to the manner in which Mr. Bryant "humors" his music to fit the action, and cuts or repeats movements to fit the lengths of scenes. He uses selections from "Madame Butterfly," "Cavalleria Rusticana" and "Pagliacci," and such movements as are inconsistent with the sentiment or action, he eliminates. Mr. Bryant says of "The Spoilers:—"

This is one of the most difficult to lay out a program for I have found. Opening with a boisterous popular rag or march and changing to a plaintive at title: "Glenister Breaks Off With Cherry Malotte," then back into the first number for finish of prologue. From first to last have plenty of hurries and marches, saving the longest hurry for the big fight scene in the last reel, with a love melody from title: "Convalescent," until end.

Stock Music for General Work.

Miss Florence L. Currier, Barton Vermont, says:

I am quite gratified to find you deem my articles on photoplay music worthy of a place in the Moving Picture World. I have had a large number of inquiries from the smaller up-country theaters asking about music. Several have asked what I considered a good safe musical program for a four-reel program where nothing other than a brief synopsis is known beforehand, and I have forwarded the enclosed selection which I believe will take care of any four reel program, and at least be not disconcerting. I have assumed that the pianist would have some of your agitato, weird and creepy stuff memorized. With that and these numbers I think any good pianist can make the gentleman who is getting disgusted with picture music, forget about the music and become interested in the pictures. And, after all, that is what we want. Here are the numbers:

- (1) "In Merry Merry May" (from Baron Trenck).
- (2) "Madrid," a Spanish intermezzo (Jentes).
- (3) "Take a Step" (from "The Quaker Girl").
- (4) "Red Man," Indian Intermezzo (Longboat).
- (5) "The Montenegrin Patrol" (from Winsome Winnie), very old.
- (6) "Nights of Gladness Waltz" (Ancliff).
- (7) "The Kiddies March" (Evelyn Bloom).
- (8) "Cupid's Garden" (Max Eugene).
- (9) "In the Shadows" (Finck).
- (10) "Reverie" (C. J. Bond).

Miss Currier further says:

I believe with these ten numbers and a little dramatic music any good pianist can handle a full week's program and produce a setting for photoplays that will bring the management the congratulations of his patrons, and that it will actually afford several weeks good stuff if used in a discriminating manner.

I presume Miss Currier means by "discriminating manner" that the pianist is not supposed to confine himself (or herself) exclusively to these ten numbers for the entire week.

Miss Currier is a new friend to the department, but a diligent one. This is her third communication within a few months, and I am sure the readers will join me in trying to make her feel welcome.

TWO NEW THEATERS FOR DETROIT.

The Calvert Theater Company, Detroit, Mich., of which David King is president, will build two big picture houses in that city. One of them, to be known as the Kenilworth, will have a seating capacity of 1,500. This house will cost \$75,000, and is expected to be ready for occupancy by October 15. The other house is to be erected by the Kahn Realty Company and will be leased for a long term of years by the Calvert Theater Company. It will seat 1,200 and will be open by October 1. Both houses are situated in North Woodward avenue.

Music for the Picture

Conducted by CLARENCE E. SINN

Russell Sanborn, a Noted Boston Organist.

E. RUSSELL SANBORN, a prominent organist of Boston, is another convert to the moving picture. Last fall he was urged to play for a heavy photodrama, for which was wanted high-class organ music, but at that time he had never done anything of this sort and was afraid it might hurt his musical reputation. After much urging he accepted, making it a condition that he should have full sway regarding the selection and adaption of the music, and determined he would build up the character of moving picture music rather than let it injure his reputation musically. This was a very good resolution, as he found it a subject worthy of the serious attention of a good musician and not in the least injurious to a well-established reputation. His music for that photodrama proved a drawing card, for the people, after going to see the picture, went again to hear Mr. Sanborn's music. After playing this, he continued in the work, and his playing has been spoken of as the leading "music for pictures" in Boston.

Mr. Sanborn is a noted concert organist, and has in his studio the largest and most modern pipe organ for teaching purposes of any studio in this country—probably in the world. He has partially promised us an article on organ music for the pictures, which I am sure will be welcomed by the organists now playing in picture theaters. Mr. Sanborn has given organ recitals from coast to coast, and is well and favorably known by admirers of that instrument.

Of Interest to Organists.

C. R. Hartzell, organist at the Trianon Theater, Birmingham, Ala., sends us the following, which we would be pleased to have commented upon in a constructively critical way:

ORGAN MUSIC FOR THE TWO VANREVELS.

- Open With Cavatina (by Raff).
 Improve upon some Southern air until Carewe receives letter from Vanrevel, then:
 Gavotte from "Mignon" (Thomas), play through twice; then "From the Land of the Sky Blue Water."
 Cadman, organ arrangement by Eddy.
 Part 1., No. 15.—Serenade (Schubert). Part 1., No. 19.
 The Minnett (Schubert). Part 1., No. 20.
 Use harp effect on organ with theme. ("Old Folks at Home.")
 Part 1.—No. 22. Nocturne (Chopin. Organ arrangement, Lemare).
 Part 2.—No. 2. "Fanfare." Duhois.
 Part 2.—No. 4. "Old Folks at Home"
 Variations and Finale (by D. Buck). Part 2., No. 9.
 Love Song (Nevin). Organ arrangement by Dr. Smith. (No. 2.)
 Part 2.—No. 10. "Narcissus" (Nevin).
 Part 2.—No. 11. "Woodland Sketches."
 McDowell. No. 6.
 Part 2.—No. 12. "Love's Old Sweet Song," until end.

A Bunch of Good Things.

Another recent acquisition to the department, George P. Montgomery, Musical Director Rawlins Theater, Albany, Ga., contributes: "Noticed by music cues for 'Judith' in July 11 Moving Picture World, you said: Send in another." Here it is":

CAPTAIN ALVAREZ (Part 2).

- "Bunch of Roses" (Spanish March—Stern) until scene where Wainwright returns from ride and speaks to Bonita.
- "Shooting Star" (Ser.—Fischer) until appearance of Tirzo in gondola.
- "Mexican Kisses—Habanera" (Fischer) until title "I Suppose You Know Mrs. Wainwright."
 El Castello Waltz (Ascher) until title "You Will Need a New Name."
- "Clavelitos"—Spanish march (Schirmer) until Bonita sees visions of fighting.
- Hurry (Fischer Series XI, No. 14) until end of reel.
 PART 4.
- "Carmencita Overture" (Fischer), start at polacca movement, play until title "I Had to Come Back."
- "Dark Eyes" (Remick) until title "The Battle."
- Hurry (Fischer Series IX, No. 3) until title "Convoy On Way with Million in Currency."
- Hurry (Fischer Series IX, No. 11) until title "After the Capture of Convoy."

- "Morenia—South American Dance" (Witmark) until end of reel.
 PART 6.
- Hurry (Witmark Series, No. 12) until title "With the First Light of the Morning."
- Hurry (Hawkes Series, No. 11) until title "A Forest Fire Complete."
- Hurry (Hawkes Series, No. 12) until title "Don Arams Returning."
- "On the Meas Grand" (Feist) until title "You Have Ten Minutes."
- "Merango—Cuban Dance" (Stern) until title "Vive La Republique."
- "Carmencita" (Feist) until end of reel.

Mr. Montgomery is playing with orchestra, leading with piano, and says he "humors" the music to the action; also plays piano and forte according to action. He adds: "I also notice some one wants 'geographical music.' Here are a few titles with publishers' names:

- Ohio—"Ohio" (Remick).
 Virginia—"When It's Springtime in Virginia" (Witmark).
 Illinois—"In Dear Old Illinois" (Haviland).
 Tennessee—"If I Get Back to Nashville, Tennessee" (Haviland).
 Mississippi—"Mississippi Mamie" (Mills), "Mississippi Dippy Dip" (Stern), "Neath the Mississippi Moon" (Meyer).
 Colorado—"She's Sleeping by the Silvery Rio Grande."
 Georgia—"In Dear Old Georgia," "My Little Georgia Rose."
 Alabama—"Alabama—Way Down Yonder."
 California—"On San Francisco Bay" (Witmark), "Frisco Rag" (Von Tilzer), "Only Pal I Ever Had, Came from Frisco Town" (Remick).
 New York—"Down Where the Silvery Mohawk Flows" (Stern), "Put Me Off at Buffalo," "Sidewalks of New York," "My Best Girl's a New Yorker."
 Maryland—"Sailing Down Chesapeake Bay" (Remick), "On the 4-11-44 for Baltimore" (Witmark), "Back, Back, Back to Baltimore" (Remick).
 Kentucky—"Kentucky Love" (Harms), "My Bill from Louisville" (Snyder), "I Am Looking for My Old Kentucky Home."
 Florida—"Florida Flo."
 Louisiana—"Louisiana Lou."
 Texas—"My Heart's Tonight in Texas."
 Arizona—"My Mona from Arizona."
 New Hampshire—"My Old New Hampshire Home."

Ge! It must have taken a lot of trouble to dig all of those up. The correspondent who asked for them should be well pleased. It just goes to show that the world is full of helping hands, and if a fellow really wants anything (within reason) somebody, somewhere, is usually ready to help him out. Many thanks, Cousin George. Come again.

ALBERT ROCCARDI'S NOVEL MEDICINE.

Albert Roccardi, of the Vitagraph Players, who recently underwent a severe surgical operation, indirectly inaugurated a new use for motion pictures. While in the hospital and unable to move, he thought of his picture, "Uncle Bill," now being shown at the Vitagraph Theater, in which he cavorts around like a two-year-old. Realizing his helplessness, he became remorseful and was firmly convinced that he would never be able to move again. His condition seriously retarded his recovery. His surgeon learned the reason, called up the Vitagraph studio and arranged for a private showing of "Uncle Bill," which Roccardi had never seen, to be given in his hospital room. The showing of the picture acted like magic. The sick man was soon laughing at his antics on the screen and his ambition was rekindled. In less than a week he walked out of the hospital, and both surgeon and patient ascribe the rapid recovery to the influence of a picture.

LONG MAY SHE LIVE.

Editor World:

Please find inclosed check for \$3 in payment for another year of your indispensable journal. Like a ship without a rudder or compass; like the play of "Hamlet" without Hamlet; like home without a mother, so would the silent drama be without the Moving Picture World. *Long may she live.*

THOMAS M. THATCHER,
 Manager Gem Theater.

Somerset, July 21, 1914.

Music for the Picture

Conducted by CLARENCE E. SINN

E. RUSSELL SANBORN of Boston, Mass., promised us something about organ music for the pictures. Mr. Sanborn is an organist of exceptional ability and I am sure anything he may have to offer upon this subject will be interesting to the fraternity of moving picture organists. Here is his first letter:

"A word from this quarter regarding the musical setting for pictures. Realizing the education of public thought is a very serious matter, and knowing what an influence the daily press has in shaping public affairs, is it not easy to conceive how deeply the lesson told by the picture on the screen imbeds itself into ones thought? Therefore, if each one connected with the important work of producing the films—from the conception of the story itself to the presentation of the same upon the screen, would realize

the rudiments of music,—that the feeling of the audience could have been completely changed. Play it, not as a scherzo or rondo, but in a thoroughly dignified manner, approaching it if you can, by a contrasting tempo and rhythm, thus making it stand out in bold relief, giving it itself rightful prominence.

"My work is that of a concert organist (having given recitals from coast to coast), and in all probability I have the largest and most modern pipe-organ in any private studio in America. Previous to last September I had never accompanied a picture. My first experience was with the great photodrama 'Les Miserables.' It was given here in one of the largest church auditoriums in the country. When one of the owners came to me, I was reluctant to accept the offer for fear it would hurt my musical reputation. However, upon his urgent request, I agreed to play and went with the determination to put the music for this picture upon a high musical level. I continued throughout its long engagement here, and 'credit to whom credit is due.' I feel that Mr. Gordan of the Gordan theaters gave me my first valuable points in regard to pictures.

"After 'Les Miserables' came 'David Copperfield' for an extended engagement. The sub-titles and synopsis of the suggested music were given me. I selected my own music, however, which seemed better suited for the scenes and it was frequently said how beautifully it fitted the picture.

"Then came 'Quo Vadis?' and the music which had been arranged for this was sent me. This I laid aside, again making my own selections. My request for additional instruments was granted, having with the organ, violin, cello and harp. The best of music was given which was appreciated by crowds of people. Picture men who heard it said it was without doubt the finest music ever put to pictures. Music which the majority of people know naturally appeals to them more than that which they do not know. Consequently I feel that the bringing in of some old fashioned tunes of the 'long ago,' some present day good ballads, some familiar opera airs or favorite hymns in their natural places, appeals to all classes of people and brings out the picture more strongly than a lot of cheap music having no association or value. I firmly believe good music judiciously selected and properly rendered will appeal to the masses and make the picture more effective than a lot of faked stuff which is served up to them.

"Yours for an ideal picture setting

"E. RUSSELL SANBORN, Boston, Mass."

Perhaps Mr. Sanborn can be induced in the near future to give us some hints as to how he goes about "laying out" his musical settings. We all understand the difficulty of explaining exactly why certain scenes suggest the musical themes they do when we see the picture for the first time, but may be if the writer will tell us something in detail of what he has used in some picture it would be of great value to others who play for the picture in the future. These big and really good features will be shown for a long time to come, and anything tending to help in their showing will be duly appreciated by our constituency.

An Orchestral Setting.

Roy J. Bassett, Hartford, Con., favors us with the following:

"We played 'Antony and Cleopatra' (George Kleine's master picture), which was a great feature, and I enclose the music I used for its accompaniment. This picture had a piano score, but I did not use it as we have an orchestra and it would have taken too long to arrange the music for us. The enclosed program brings out the picture very well. This was given at the Star Theater; at present we are at the Crown. Had a ten-piece orchestra all winter, but for the summer season have four pieces. When I get time I will write an article on how I play pictures. Your music section of the Moving Picture World is very interesting."

(Thanks for your appreciation of this department, and hope you will soon find time to send us that article.—Ed.)



E. Russell Sanborn.

his individual responsibility in the shaping of the public thought, what a change would ensue. The moving pictures could advance the world's condition many a 'league in a night,' so to speak; but here we come to a point of divergence—the most contested one perhaps in the continual discussion. The cry is, 'the people do not want the best; they want the tragic, the sensational. We want to keep the people coming. We do not care for art.'

"I will give an illustration showing the lack of responsibility in the musical end. A musician employed in one of the largest and best known houses in this country recently said to me, 'Oh, it's easy; just improvise and play most anything you want to; quick in the hurried scenes, slow in the sad ones, etc.' A few months ago I heard him accompanying a picture, and will speak of a place which called for the national anthem. He was improvising for a hurried scene, and although he brought the national anthem in at very nearly the proper place,—played it in the same hurried sense and rhythm. The whole thing fell flat from almost every standpoint. Had he been a man of high ideals, what could he not have made out of that one point? The speed with which he took it was beyond all reason. It would seem, had he been a musician trained in the higher branches of the art, and had seriously studied

"Antony and Cleopatra."

Introduction: First part of "Light Cavalry Overture" (Suppe—published by C. Fischer) until "Act I. Part I." "Fresh from Victory at Phillipi."

- (2) Selection "La Tosca" (Puccini-Ricordi). N. B.— This selection will bring you to the third reel (Part III of Act I).
- (Act I, Part III) "In Rome One Year Later."
- (3) "Cheops." Egyptian Intermezzo (Cheops-Cobb-Jacobs) until entrance of Cleopatra.
- (4) "Egyptia" (Alman—Rossiter) until Flight of Charmian.
- (5) Dramatic music; after flight, go back to "Egyptia" until: "Oh! Mighty Queen!"
- (6) "Zallah" (Lorraine—Feist).

Act II, Part I: "Unconscious of Danger, Antony, etc."

- (7) "Amina" (Linke—Stern) until: "Charmian Hastens to Cleopatra."
- (8) Dramatic music until cue: "Stand Back!"
- (9) "Ballet Egyptian No. 1 segue to No. 2 same suite" (Luigina—C. Fischer) until end of act.
- Act II, Part I.
- (10) "War March of the Priests" (Mendelssohn) until: "Departure for Rome."
- (11) "Shubert's March Militaire" until end of Act II.
- Act III, Part I.
- (12) "Cleopatra Suite No. 1" (Cleopatra Suite of Four—Oshmler; published by C. Fischer) until "Landing by Night."
- (13) "Attaque des Ulans" (Bohm—Fischer) until: "Tragic Awakening."
- (14) "Ballet Egyptian" (No. 3 of the suite) segue to:
- (15) Dramatic music until: "Antony—All Is Lost."
- (16) "No. 2 of Cleopatra Suite" until: "Thou Art the Last of the Race."
- (17) "Solvig's Song" (Peer Gynt suite No. III. Greig) until: "Brooding Lends Wings, etc."
- (18) "March Pontificale" (Gounod) until end of Part II.
- Act III, Part III.
- (19) "Evening Star" (Wagner) until Cleopatra is discovered dead.
- (20) No. IV of Cleopatra suite until "Triumphal Return of Octavius."
- (21) "Marche Russe" (Ganne—C. Fischer) until end.

THE EUROPEAN WAR.

By the Rev. E. Boudinot Stockton, S. T. B.

AS the present war in Europe is not only one of the most important events of modern history, but also an engrossing timely topic, the following catalog of "educationals" released during the past two years is recommended not only to the attention of educators but also to the up-to-date exhibitor, who wishes to give his patrons what they want when they want it. As heretofore, the synopses (marked "S") and the comments on the film (marked "C") published in the Moving Picture World are indicated by giving the volume number before and the page number after a colon.

The Contending Armies.**French Army.**

- BATHING CAVALRY HORSES. Pathe 20 Ap 1912. S. 12:162; C. 12:426.
- THE FRENCH ARMY IN WAR MANOEUVRES. Pathe 12 Ja 1912. n.s. or c.p.
- FRENCH ALPINE MANOEUVRES. Gaumont 4 F 1913. No S.; C. 15:466. An unusual and exceptional picture of bow troops and guns are transported over mountain passes.
- FRENCH ARMY MANOEUVRES. Pathe 7 F 1913. S. 15:498; C. 15:780. A very interesting picture of large masses of troops engaged in mimic warfare, showing how temporary telegraph lines are laid, pontoon bridges built and cavalry transported across rivers.
- EXERCISES OF THE 23D FRENCH DRAGOONS. Pathe 21 Je 1913. No S.; C. 17:427.
- A SCHOOL OF GYMNASTICS. Pathe 18 Ap 1913; S. 16:200; No C. Military gymnastics of the French army.
- FRENCH ARTILLERY MANOEUVRES. Pathe 11 Mr 1913. S. 15:1020; C. 15:1220.
- THE FRENCH ARMY IN ACTION. Eclipse 24 July 1912. S. 13:268; C. 13:545. An excellent picture of the French troops in action, defending a bridge, bringing forward artillery, etc.

Belgian Army.

- CAVALRY TEST MARCHES IN BELGIUM. Pathe 15 June 1912. n.s. or c.p.

British Army.

- ENGLAND'S KING AT LIVERPOOL. Kalem 28n 1913. 518:896; C. Good view of British army at work and play.

German Army.

- GERMAN CAVALRY MANOEUVRES. Eclipse 30 Ap 1913. S. 16:408; No C. The Crown Prince of Germany commanding his world famous regiment in manoeuvres.

Russian Army.

- COSSACKS IN THE URAL COUNTRY. Mutual Educational 20 Mr 1913. S. 15:1134. No C. Also Eclair Educational Catalog No. 93 (123 Oural).

In addition to the above and excellent release illustration the use of aeroplanes in warfare is

ARMY AVIATION PRACTICE. Lubin 19 F 1912. S. 11:710; C. 11:780. Manoeuvres of the U. S. army aviation corps at Governor's Island, N. Y.

The Contending Navies.

FRENCH NAVAL MANOEUVRES. Pathe 27 D 1912. S. 14:1224; No C. An excellent picture of severe tests of French naval efficiency, taken during a storm in the English Channel.

FRENCH FLEET MANOEUVRES. Gaumont 4 F 1913. No S.; C. 15:574. The French Mediterranean battle fleet.

EXHIBITION DRILL ON H.M.S. "EXCELLENT." Eclipse 24 Ap 1912. S. 12:256; C. 12:527. An excellent picture illustrating the handling of the big guns on a battleship.

In addition to the above the following releases will illustrate other naval practices and manoeuvres.

TORPEDO PRACTICE—U. S. NAVY. Vitagraph 28 F 1912. No S.; C. 11:961.

TEN DAYS WITH A FLEET OF U. S. BATTLESHIPS. Edison 11 Je 1912. S. 12:950; C. 12:1127. An excellent picture of routine life at sea.

TARGET PRACTISE OF THE ATLANTIC FLEET, U. S. N. Edison 19 Je 1912. S. 12:1060; C. 13:42. A remarkable picture of the firing of big guns and the effects of the missiles.

BATTLE PRACTICE ON A CRUISER. Gaumont 19 N 1912. n.s. or c.p.

THE NEWEST METHOD OF COALING BATTLESHIPS AT SEA. Edison 26 F 1913. S. 15:920; C. 15:1103. Showing how battleships replenish their coal supply from colliers.

THE SWEDISH SUBMARINE MANOEUVRES. Pathe 4 F 1913. S.

Joseph A. Golden

HERE is a good likeness of the new president and treasurer of the Crystal Film Company, Joseph A. Golden. It is only recently that Mr. Golden purchased the interest of and succeeded in office Mr. Erb, who has severed connections with the company in which he has been so



Joseph A. Golden.

prominently connected and in the organization of which he took so prominent a part. The Crystal Company is well known not only for being the producer of Crystal films and special features, but also as having exceptional facilities at its big studio and laboratory at 430 Claremont Parkway for commercial work, the quality of which has been of the highest. Mr. Golden will be aided by Ben Goetz, formerly studio manager who now becomes general manager of the company. Mr. Goetz thoroughly understands the film business and will

be a most efficient right-hand man.

Mr. Golden is one of the veterans of the motion picture business. His first work for the screen was as a producer with the Biograph in the early days of that pioneer company. For the Crystal Company Mr. Golden has written and produced all of the subjects issued on its program. He has besides directed the production of "The Resurrection," in which Blanche Walsh was starred; "Monte Cristo," with James O'Neill, the old-time stage star, and "Oliver Twist," the medium in which Nat Goodwin made his bow to picture followers. We feel sure that Mr. Golden will enjoy the success in his new sphere to which his technical training, natural ability and personal qualifications entitle him.

THE EXHIBITORS' FRIEND.

Columbus, Miss., July 29, 1914.

Editor Moving Picture World:

Dear Sir:—Please find enclosed check for \$3.00 as payment for one year's subscription to the Exhibitors' Friend. I had just as soon be without my films as to miss an issue of the Moving Picture World. We are operating the Princess Theater and Princess Airdome. Business is especially good at the Airdome; the program consists of four reels of General Film pictures and an eight-piece orchestra. The matinee business is poor at the theater at present on account of the extremely warm weather.

With sincerest best wishes for the Moving Picture World, I remain,

Sincerely,

E. KUYKENDALL.

Music for the Picture

Conducted by CLARENCE E. SINN

A Classified List.

LYLE C. TRUE has issued through the Music Supply Co. of San Francisco, Cal., a book which he calls "How and What to Play for Pictures; A Manual and Guide for Pianists." Its contents consist mainly of titles of musical compositions which will be found useful in accompanying moving pictures. Mr. True has given us a very carefully selected and classified list of about one thousand titles of the best music, together with name of composer and names of various publishers.

The lists are placed under different heads, as: "Dramatic" (for heavy dramas), "Romantic" (for love dramas), etc. Oriental music, Spanish or Mexican music, Irish numbers, Old Songs and Slumber Songs are mentioned at some length each under its own heading; characteristic numbers are given a prominent place as well as different kinds of marches. In addition to this, Mr. True has included twenty-one grand operas with analysis for working purposes, as per following example:

TRAVIATA. (Schermer edition.)

"Combats, etc., pages: 4, 5, 18, 19, 20, 21. Very dramatic for climaxes: 14, 15, 16, 17, 22, 23, 24, 25, 26, 27, octet 37 to end 40. Emotional and sad: 2, 3, 12, 13, 15, 28, act three, 40, 41. Ball room or dialog scenes: 6 to 12, 14, 15. Gypsy music: 29 to 37."

A catalog of musical numbers with the contents listed to meet the requirements of moving picture pianists will be well received I am sure. Two or three years ago I prepared a small "list" of about a hundred and fifty numbers of easy grade stuff which was sent to all who wanted it badly enough to inclose a stamp—and some few who didn't—but it made such inroads on my time that I cut it out. Mr. True's catalog is much more complete and, to the best of my belief, is the only work of its kind and, judging from my own experience, will really fill a need.

Changing Positions.

About every so often somebody wants to know if I know of an opening in Chicago for a good moving picture musician. Of course, the idea of trying to better one's condition is commendable, but moving to a big city from a smaller place doesn't always mean a betterment. In the first place, the hours are usually longer, the distances to travel to and from your work are greater, and the pay, proportionately, is no better than can be had in the smaller town when you consider the difference in expenses. And again, in every large city there are more musicians than engagements, an opening wouldn't stay open any longer than it would take some one to get there and fill it. If you feel that you must make a change, the better way to accomplish this would be to insert a small ad in the Moving Picture World and hold fast to your present position if it is a half-way decent one.

A "Musical Insert."

From Baltimore, Md.—"I have recently played a picture called 'Kate Waters of the Secret Service.' During the picture the music of the song 'Goodby, Dolly Grey' was shown on the screen. In an argument with my employer, he claimed the music was not put there for the benefit of the pianist, but for the audience to know what the girl was singing. I judged entirely different, saying it was for the pianist to play to show what the girl sings. Now the main point is, I have forgotten the song it goes off the screen so rapidly that it is impossible to read the notes on the screen. Will you kindly inform me, if this is for the benefit of the pianist, why do they not allow a sufficient length of time for music showing on screen so it can be read?"

I would not undertake to say what was in the director's mind when the picture in question was filmed. I don't know whether he intended that particular insert for the benefit of the audience or of the piano players who might accompany the picture. If my personal opinion is worth anything, I will say that I believe all inserts, leaders and so forth are shown solely to make the story a little plainer to the observer, and, in this connection, the pianist is not con-

sidered. It seems to me that if the music in question had been included in the picture for the benefit of the pianist, sufficient length of time would have been allowed for its reading. Of course, it goes without saying that when a careful accompanist (such as the writer seems to be) knows the songs referred to in pictures, he will play them. If he doesn't know them, he will have to comfort himself with the thought that perhaps nobody in the audience knows them either. Possibly the director—if he thought about the matter at all—supposed that the song was so old every one knew it. When a song bears so important a part to the story as to entail the music being flashed upon the screen, it seems to me it is also important enough to be heard from the orchestra pit, and to insure this, the fact might be mentioned in advance through the advertising matter or in some other way that such and such a song is used in the picture. This would give the conscientious fellows a chance to brush up their memories—or get the music if possible.

"Rawlins Theater Orchestra."

Friend Montgomery of the Rawlins Theater, Albany, Ga., again comes to the front. He says in part: "If you want to use some musical synopsis for the M. P. World I will inclose one reel Indian, one reel Oriental and three of the five-reel Lasky pictures. That was a magnificent setting of 'Antony and Cleopatra' given us by Mr. Roy Bassett of Hartford, Conn. He must have had a job playing that music with a four-piece orchestra."

(I am sure Mr. Bassett feels gratified to know his program was appreciated at its worth by one who knows what constitutes a "good musical setting."—Ed.)

These are Mr. Montgomery's suggestions for pictures mentioned:

"Romance of the Pueblo." (Biograph.)

1. "Maid of Cherokee" until title: "Apache Chief Comes to Trade."
2. "Moon Bird" until title: "You a Pueblo Not Fit."
3. "Zephyr" until title: "How Much for My Squaw?"
4. "In the Land of the Buffalo" until title: "Beginning the Wedding Rites."
5. "Sun Dance" until title: "Now, Daughter, let," etc.
6. "Anona" until end of reel.

"The Leopards' Foundling." (Part Two.)

1. "Passion Dance" until title: "Natives Plan to Avenge."
2. "Mt. Hindoo Man" until title: "Balu Decides to Go With Stanley."
3. "El Caharia" until title: "Arrival in America."
4. "Jungle Jubilee" until title: "Fascination."
5. "Echoes from Egypt" until end of reel.

"His Only Son." (Lasky) Part I.

1. "Mousme Intermezzo" until title: "Brainerd at Work."
2. Waltz: "Woman's Love and Life" (Introduction and waltz until title): "Way Freight."
3. Galop, "Eolus" until title: "Reward for Valor."
4. Intermezzo, "Autumn Leaves" until title: "Demonstration."
5. March (or intermezzo "Kisses") until end of reel.

"His Only Son." Part III.

1. "Love and Passion" (meditation) until entrance of man in window.
2. Hurry (Hawkes melodramatic No. 14) until title: "Morning."
3. "Chiffon" (Caprice) until Brainerd shows paper to his wife.
4. Barcarolle ("Perfume") until title: "Tom Asks His Father."
5. Reverie ("Wings of Love") until end of reel.

"His Only Son." Part V.

1. Idyll ("Love's Voyage") until title: "Breaking the Strike."
2. Hurry (Fischers No. 14) until Mr. Brainerd receives telegram.
3. Intermezzo ("Roses") until title: "Where Is Your Mother?"
4. Intermezzo ("Kisses") until end of reel.

Music for the Picture

Conducted by CLARENCE E. SINN

MISS CARRIE HETHERINGTON, Miller's Theater, Los Angeles, Cal., sends the musical program which she selected and played in accompaniment to the eight reel feature "The Christian." Miss Hetherington used "The Photoplayer" (an instrument which has been described before in this department), in the interpretation of her musical setting, and states that her efforts were commented upon in a highly complimentary fashion by the Los Angeles newspapers. We have heard from Miss Hetherington before regarding "The Photoplayer" and her success with the instrument. She selects good programs. Here is the one for

"The Christian."

Open with "Donau Weller Waltz" (by Ivanoici) until
On the Isle of Man, "Dorothy Vernon Waltz," until
John goes to find Glory, "I want Just You," (Owen) until
Father Lamplugh Visits Isle, "Buds and Blossoms Waltz" (Doyle), until
Polly and Lord Robert alone, "Bring Back Days of June Time" (Harris)
Following Day, "Ocean Breezes" (Herbert)
"Come Unto Me," "Calvary" (Rodney), until
Polly sees brother coming, "Prelude opus 28" (Chopin), until
John and Father in Library, "Calvary," again until
In London, "Temple Bells Waltz" (Klein), until
Hospital Ball, "Scarf Dance" (Chaminade), until
Hospital shown again, "Temple Bells Waltz," again, until
Close-up of Glory and Drake, "Mine" (by Sloman), until
Father John, "The Rosary" (Nevin), then "Meditation," by Morrison, until
Hospital, "Nearer My God to Thee,"
Glory makes discovery, "Evening Star Song" (by Wagner)
Turning Point, "Amanda Waltz" (by Tegada), until
Her First Success, "In the Shadows" (Finck), until
Glory's Apartment, "Die Lotusblume" (Lange), until
Father John, "The Lost Chord" (Sullivan), until
Vera's Home, "Bring Back the Love" (Schwartz), until
Glory on stage, "In the Shadows"
Glory's Apartment, "Elevation" (Chaminade), until
Father John Calls, Third Nocturne (Leybach), opus 25, until
Hands Glory paper, "Wedding March" (Mendelssohn), until
Back to bedside, Third Nocturne, until
Lord Roberts home, "Oberon Overture," until
Polly dies, "Abide With Me."
Vera takes baby home, "Overon Overture," until
His Work, "Hark, Hark, My Soul" (Dykes), until
Tired of the stage, "Hypnotic Waltz" (Hoschna), until
Glory goes to the church, "Mighty Lak' a Rose" (Nevin) until
To Avenge Himself, "Die Junge Nonne" (Schubert), until
Simple Pleasures of Poor, "Merry Widow Waltz" (Lehar), until
Lead Kindly Light, "Lead Kindly Light," until
Father John goes to Glory, "Lament of the Rose" (Sonnakolt), until
Lord Robert's Vengeance, "Die Junge Nonne," until
Darby Day, "Gallop di Bravura" (Schulhoff), until
Panics in slums, "Rosamunde Overture" (opus 26, Schubert)
John and John on rocks, "Day in Venice" (Nevin) until
John grabs her throat, "Rosamunde Overture," until
Glory puts her arms around him, "Dreams" (by Pascal), until
He goes out window, "Lohengrin Introduction" (Wagner), until
Glory picks up cross, "Rosary" (Nevin), until
Lord Robert, "Simple Avenu" (Thome), until
Lord Robert goes to Father John, "Semiramide Overture," until
Glory speaks to John, "Midsummer Night's Dream" (Mendelssohn), until
Mob enters, "Semiramide Overture," until
Glory talks to mob, "Midsummer Night's Dream," until
Drake asks Glory to be wife, "All That I Ask Is Love"
Father John and Glory Alone, "Rock of Ages" until end.

For the benefit of those who are unfamiliar with the instrument referred to ("The Photoplayer"), it may be explained that it combines the piano and organ and can be played by means of perforated rolls or manually, or both. The rolls are kept convenient to hand—one can be playing while you are changing the other, so no time is lost in changing from one to another. A double tracker makes this possible, and is perhaps the most marked characteristic of this instrument. For example, the performer might play all of the above program from the perforated rolls, or only a part of them; you might start with "Donau Weller Waltz" (played by a roll), and while that was playing, adjust your second number, "Dorothy Vernon Waltz." While this is being played, remove the first roll and adjust in its place your fourth number. At the cue: "John goes to find Glory," the performer can play the song "I Want Just You," (the third number on the program); this is on the supposition that you have not all the numbers called for among your perforated rolls. At "Father Lamplugh visits Isle" you have the fourth number ready ("Buds and Blossoms"), which plays until "Polly and Lord Robert Alone." While that is playing, remove the roll containing "Dorothy Vernon

Waltz," (remember, there is provision for two rolls being in place at the same time) and get the next roll ready. Possibly this may be Chopin's "Prelude opus 28." In this case you will play "Ocean Breezes" and "Calvary" by hand (for want of a better expression), then at cue "Polly sees brother coming" start your perforated roll containing the "Prelude;" while this is playing you will have time to remove the last roll in use—in this case it would be "Buds and Blossoms Waltz," and insert the next roll you intend using. And so on to the end. I do not mean to say Miss Hetherington worked in precisely this manner; she may have played the entire program without the assistance of any perforated rolls, or she may have used them throughout. I am merely trying to show how the "Photoplayer" can be used if need be.

And I am also trying to illustrate my former contention that the best results can be obtained from this (or any other mechanical instrument) when it is manipulated by a competent musician. He (or she) may not be quite up to the requirements of "Rosamunde" or "Semiramide" overtures, or some of the other more difficult numbers, but these can be used by means of the rolls. It is fair to presume that the ordinary pianist has a stock of waltzes and popular songs memorized or in his library, so these need not necessarily be included in the library of perforated rolls. And if the latter contains a good selection of classic and standard music, one can (working both manually and mechanically) put up a good musical program.

I am not intending to "boost" the Photoplayer above everything else, but I know that in competent hands it is a really good instrument and capable of excellent results, and Miss Hetherington's letter gave me a chance to say so—again. But don't fire your pianist and put an usher to work on the musician's job if you want to get musicianly results. "It can't be did."

"Patriotic Songs."

A letter from a small town in the Northwest (names withheld by request) contains the following:

"Lately we have had several 'war pictures' which have given opportunity for using National airs and patriotic songs of the European countries involved. These numbers always get a good round of applause when I play them, as they are very appropriate. Some of the pictures demand this music. 'The Kaiser's Challenge' gives the words to 'Wacht am Rhein' as an insert. Now my manager requests me to omit all National airs pertaining to these countries—whether in 'war pictures' or any other pictures showing European scenes—as our patronage includes a small sprinkling of the foreign element, some of whom might take exceptions to the playing of these tunes. I claim that if the music is objectionable, the pictures themselves would be objectionable for the same reasons, and if it is had taste to play tunes which might stir up racial prejudices or enthusiasm it is likewise in had taste to show pictures calculated to arouse these same feelings. Am I right?"

You are wrong in the position you assume. In the first place, your manager was very lenient when he merely requested you to omit music of this character. Some managers would have compelled you to do it or hunt another job. The manager is in a position to watch his audiences and judge what appeals to them and how; if he makes a mistake he is the boy who must pay for it, not you. So even if your contention was right (that hearing the patriotic airs produced the same effect as did the sight of the pictures) it could have no bearing on the question. But your contention was wrong. The interest of the picture is something on the same order as the interest of the newspaper, or the war map or bulletin board; a little stronger, maybe; but different from the purely emotional feeling which is appealed to by familiar songs of the home countries. Your "sprinkling of the foreign element" might entuse a little over some of the war pictures, but when—at a moment of tension—you inject "Rule Britannia," "Wacht am Rhein" or "Marseilles" into the performance, there is a chance that some enthusiast will become over-demonstrative. Music is purely emotional and appeals strictly to the emotions.

In Chicago (and in most of the cities containing a large mixed population), music of this description is omitted. The musicians themselves took the initiative in many cases. Just to give the matter a concrete form it was made the subject of a request to the members of the Chicago Federa-

tion of Musicians by the president of that body. Except in isolated instances you will hear no "National Airs" played in Chicago save those of our own country.

Be neutral. Play marches.

Cheese.

I can't decide whether this music is descriptive or suggestive. A correspondent (Miss M. L. J., Baltimore, Md.) in a long, rather personal letter—during which she calls the *Moving Picture World* her "assistant Bible"—springs this one on me:

"Last night we had a Sterling comedy which dealt with Limburger cheese and I played 'I'm Awfully Strong for You' and such numbers."

That struck me as being funny. How does it strike you?

Demonstrating Theater Opened

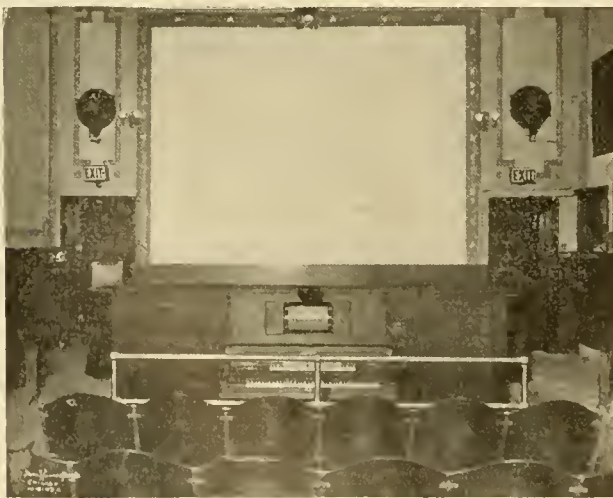
J. P. Seeburg Opens Carmen Theater in Chicago to Demonstrate His Photoplayer.

IN order to be able to demonstrate to exhibitors the possibilities of its new motion picture player in a small theater, the J. P. Seeburg Piano Co., of Chicago, has opened a picture house at 5056 Broadway, called the Carmen Theater. Exhibitors everywhere are invited by the company to call and see the instrument in operation.

The Western representative of the *Moving Picture World* went one evening to see Mr. Seeburg's demonstrating theatre and found a pretty and well equipped house, seating 288, and charging an admission to the public of 10 cents.



The auditorium, which is rather long and narrow, is tastefully decorated in pink and gray, and lighted by the indirect lighting system. When we entered an Essanay two-reeler was on the screen, well projected, but what engaged our attention most was the soothing flow of melodious music



that came from the orchestra pit where the new Seeburg motion picture player had been installed. It is quite remarkable what one of these instruments can do and how well adapted it is to moving pictures.

The writer was particularly well pleased with the organ part of the player, which John H. Bunte, the congenial and

energetic sales manager of the Seeburg Piano Co., told him has 104 pipes, set of cathedral chimes and automatic attachments for bass and treble. The instrument has two key-boards, one regular 88-note piano and the other a 58-note organ. Either can be played separately or both together. It can also be played automatically with music rolls which are of considerable length, each containing ten selections. The rolls are made specially for the Seeburg Motion Picture Player.

In addition to the piano and organ part of the player are a number of other instruments which can be played separately or in combination with others. These are: Xylophones, bass drum, snare drum, cymbal, triangle and castanets, and for sound effects, a cow-bell, fire-gong, steamboat whistle, locomotive whistle, thunder effects, wind siren, tom-tom, crash cymbal, bird call, baby cry, telephone and door-bell, horse trot, automobile horn, etc. These instruments and effects are operated by buttons and pedals.

Motion picture exhibitors these days invest considerable money in church organs. The organ of the Seeburg Motion Picture Player is, of course, not as big and comprehensive as a \$10,000 church organ, but in tone quality it compares most favorably with any organ the writer has ever heard in a picture show. The cost of the Seeburg Player is much less, and besides it has all the instruments and sound effects for playing up a picture. G. P. H.

William West

WILLIAM WEST has spent many years on the stage, serving in almost every imaginable capacity since the time of his first appearance at the Old Wood's Museum in Philadelphia. He spent ten years in stock company work, playing in Brooklyn and at the Fifth Avenue and Lincoln Square Theaters in New York.

After some time in vaudeville, he filled very successful engagements with McKee Rankin, W. J. Florence and a



William West.

number of other equally well-known actors. Among many notable plays in which Mr. West has taken part, not the least remarkable was "The Danger Signal," which ran no less than one thousand and nine nights. He toured the country in Walter Fessler's remarkable scenic melodrama "The Great White Diamond," in which the actor created a part never before attempted upon the stage—that of Landazza, the Nyctalops, who is blind in daylight but sees vividly in darkness. It was a most difficult role which Mr. West handled so artistically that he carried off the honors upon every occasion. Other plays in which Mr. West has appeared are: Dion Boucicault's "Arrah-Na-Pogue," "On the Wabash," "The Little Busybody," "Mexico," "That Girl from Texas," "Blue Jeans" and Tom Robertson's "Caste."

Five years spent as a member of the Edison Stock Company has served to convince Mr. West that the picture player, like every other artist, must ever be a student, and we find him diligently at work observing and studying the various problems which constantly arise in the newer field. His character portrayals range from farce and burlesque to tragedy and pathos—each one a gem of its kind.

Mr. West's success is due in a great degree to his wonderful skill in the difficult art of "making-up." He has a thorough knowledge of the essential differences between the stage make-up and that required for the photoplay, a subject of which he is an undisputed master.

The fidelity with which Mr. West presents his various character portrayals can readily be gathered from a few of our more recent films—"Grand Opera in Rubeville," "The Resurrection of Caleb Worth," "The Tango in Tuckerville," "The Borrowed Finery" and "Frederick the Great."

Keenly alive to every situation, with a high artistic appreciation founded upon long years of experience, Mr. West may truthfully be said to represent all that is best and finest in dramatic art.

Music for the Picture

Conducted by CLARENCE E. SINN

"DRAMATIZED" MUSIC.

M. LEWIS, of Buffalo, asks me: "What is 'dramatized music?' Also, how does one dramatize music? I have noticed the expression in connection with playing for the picture, and would like to learn just what it means and how it is done."

You might have added—"why and when?" To the best of my knowledge and belief the expression is confined wholly to moving picture musicians and has come into use in recent years. I know I have been in the show business longer than I care to admit just now, and I never heard the term "dramatizing" as applied to music until four or five years ago. Every new line of business evolves a nomenclature of its own to meet new conditions, and this is a case in point. Without attempting a definition, I will try to explain the expression as I have heard it used:

1st—Pianists and organists often speak of "dramatizing the pictures" or "dramatizing the music" (the terms given seem to be interchangeable), when referring to music fitted to the scenes and incidents of the pictured play. This may be "improvised" or played from notes, but in either case the music is descriptive of the dramatic points—or at any rate, the more important dramatic points—contained in the story. In other words, he is playing to the picture, and wishes to make a distinction between that and playing any old thing that may sound nice but has nothing in common with the sentiment of the play.

2nd—Orchestra leaders, finding it inexpedient to jump around from one descriptive bit to another (as does the more flexible organ or piano), often get better results—for orchestral work—by changing the expression (tempo and volume) of the number being played at the time. This is practically the same thing as "humoring" the music—a procedure so often advocated on this page.

For example, a "Valse lento," a "Reverie" or "Meditation" are usually appropriate for quiet or sentimental scenes, the music being soft and legato. Certain of these may—when the scene demands—be accelerated to the point where they become decidedly agitated in character. A simple 2-4 rondo played *leggiero* and *mezzo forte* conveys an idea of sprightliness, while the same number may often be slowed down, played *legato* and softly to fitly accompany a quiet or sentimental scene. It is not to be understood that all numbers can be made to fit any situation, but that there are many compositions which may be "humored" (or dramatized) by changing the tempo and expression, and thus express more than one sentiment.

Orchestra leaders who thus "dramatize" their music are likewise playing to the pictures.

National Songs Again.

Another letter (signed H. Le Roy) is much to the same purport as the one quoted in issue of October 17 under the heading "Patriotic Songs." To this correspondent and any others who may be interested, I want to call attention to the fact that the U. S. Government has issued a notice that no National or patriotic music of the European countries involved shall be played so long as the war lasts. I haven't given the exact wording of the order—though I can give it if anybody wants to see it—but that is the gist of it, and leaves no room for any argument. Now, will you be neutral!

Professional Copies.

Springfield, Ohio (writer's name withheld), wants to know how to get free professional copies of music. Sometimes I feel like having an answer to this question stereotyped and keep it standing at the top of the page. But when I think it over, its serious side always appeals to me. The chief worry of the moving picture pianist—particularly in towns smaller than Columbus—is the difficulty of keeping the library up to date and sufficiently varied to interest the same audience night after night, and week after week, music is so expensive and salaries are so small. I am sorry, but I cannot aid you in procuring free professional copies from the publishers nor any one else. The only way is to write direct to the publisher, state your case and leave it up to them. Miss Flor-

ence L. Currier in the Moving Picture World of June 13, 1914, has given us her method of meeting this difficulty. You will need your manager's assistance, and you ought to have it if you are expected to keep up any sort of a library at all—unless you are one of the fortunate few whose salary is sufficient to cover the expense of new music; and in that case you don't need to worry about free professional copies.

Some Sarcasm.

The writer of this contribution might have headed his article "Don't," but he probably feared it might detract from its fine sarcastic spirit. It is entitled:

RULES FOR MOVING PICTURE DRUMMERS.

(1) Never stop drumming unless to make some other kind of noise. The audience might think you were neglecting them.

(2) Whenever a kiss is shown on the screen, always mark the point of contact with a popgun if you have one. If not, a smart stroke on the shell of the bass drum will answer. All "sob scenes"—particularly death-bed scenes are especially to be accented in this way.

(3) Never neglect an opportunity of expressing your opinion that pictures are tiresome and you would much rather be playing vaudeville.

(4) Look at the audience more than at the picture; by assuming a bored expression you convey the impression that you are much superior to your job.

(5) Pathetic scenes should be accompanied by the drum a la one step, or trot. "Rag it" in these scenes just to vary the monotony. If the "Evening Star" or "Melody in F" seem too slow for your purpose, drum good and loud; the piano player will have to come up to your tempo or stop playing.

(6) A pleasing *divertissement* may be introduced through a rapid tattoo on the shell of the drum or the wood blocks. This will prevent the audience from becoming too sympathetic with the heroine when her husband is brought home dead from the battle field.

(7) Never permit the music to become slow or "draggy." What they want is "pep," not funeral stuff. By keeping your back to the picture and your face to the audience you can judge when they need waking up—which will be whenever some one threatens to become absorbed in the picture-play.

(8) If you have a xylophone and play it pretty well, cut out the drums entirely and use the xylophone all through the show, playing from the violin part. If you don't play very well, this is a good place to practice in preparation for that vaudeville engagement you hope to get some day.

(9) Look with pity and contempt at all those who seem to be enjoying the pictures; you may catch their eyes and cool their enthusiasm. Remember, you cannot make it too plain that you regard anybody a "boob" who would rather see a good picture than a poor act.

(10) Have a full assortment of cow-bells, anvils, ratchets and other junk, and keep something going all the time; two or three at a time when you can. Remember the American theater-goer likes to hear those funny noises and cannot get too much of it.

Signed,

A Drummer who believes in correct music for pictures.

The writer of the above complains that a legitimate drummer has no chance in the average picture theater in competition with the fellow "who merely makes a lot of noises." He says he was criticized for remaining quiet in quiet scenes, and finally let out in favor of a man who "is either blowing, or pounding or ringing something all the time, regardless of the picture. And he is supposed to be a good moving picture drummer."

For my own part, I have not met with the extreme conditions complained of by our pessimistic friend, though I have no doubt that much of it may be true. Still, what are you going to do about it? The only place to look for sympathy and be sure of finding it, is in the dictionary—among the S's.

Music for the Picture

Conducted by CLARENCE E. SINN

"GORDON'S MOTION PICTURE COLLECTION."

UNDER the above title the Hamilton S. Gordon estate has issued a new collection of music for moving picture pianists. This music is compiled and composed by Sol. P. Levy, who composed the music for the feature film "Sealed Orders" and others. Mr. Levy has presented us with something a little different from the usual run of picture music. Aside from the fact that the music is of merit, both in composition and the selection, Mr. Levy has placed it before the pianist in a form both convenient and unique. There are two books, Part I. and Part II., which are sold for \$1.00 for both (the two are not sold separately).

Mr. Levy has classified pictures in nineteen groups (or "types"). For each of these nineteen types he has provided musical themes of the kind most apt to be needed in each particular picture. For example, the first group is entitled:

"American Military—Revolutionary War"

and contains eight themes—four on each page, to wit:

1. Minuet by Mozart. (Two strains.)
2. "Drink to Me Only with Thine Eyes." (Old song—for love scenes.)
3. Call to Arms (Bugle call—fife and drum "Yankee Doodle.")
4. "British Grenadiers."
5. Andante. (For camp-fire, etc.)
6. Battle Scene.
7. "Star-Spangled Banner."
8. Galop—for pursuits, etc.

The fourth group is entitled "American Indian," and consists of seven characteristic themes arranged as follows:

1. For camp or travel scene.
2. For love scene.
3. For war dance.
4. For sad scene, parting, etc.
5. Mysterious scene.
6. Combat, pursuit, struggle, etc.
7. Barcarolle, for water scene.

Two pages of music are devoted to each type of picture, of which, as before mentioned, there are nineteen, all contained in Part I. These pages open opposite one another—the idea being to do away with the necessity of turning the music during the picture.

Part II. consists largely of National Airs of different countries and descriptive music generally.

Many of the themes in these books are portions of longer numbers published by Hamilton S. Gordon. Of Mr. Levy's original compositions in this work, he is particularly happy in his battle and storm scenes—a species of descriptive music much in demand by picture pianists.

The publishers in their enthusiasm have made the time honored mistake of claiming that this collection "contains all the music necessary for any film." Don't let this prejudice you against it. Mr. Levy has really covered the ground about as thoroughly as can be done in 60 pages of music, and I believe his books are worth the price asked for them.

Study the Audience Also.

One who does not wish her name published says: "Like all motion picture houses, our audience is a mixed one, and in selecting my music for a six-reel program I aim to study the people as well as the pictures. As I am in a college town we have many college students as well as high school students, and for this class I select if possible one or two comic operas, such as 'High Jinks' or 'Sweethearts.' These I find always fit in well with the lighter dramas or educational pictures. Then for the lover of classical music I select such numbers as Wagner's 'Evening Star' or Schubert's 'Serenade,' which are so good for the heavier dramas. Perhaps there will be a drama of the heart interest type which features some old people, and then there may be an old man or woman in the house who will enjoy hearing 'Just a Song at Twilight' or 'When You and I Were Young, Maggie.' Then there is the large majority who only care for rags or popular songs, and this class I aim to please in the comedies. We cannot please every one, but I sincerely believe that

by varying the program in this manner, when the performance ends there will at least be a few people to whom we have appealed and who will therefore come again to hear the style of music they like as well as to view the pictures. "Signed, K. H. M."

The musician who has the opportunity to study his audience is fortunate; the one who takes advantage of that opportunity is wise. Musical accompaniments for pictures should not only be appropriate to the subject, but satisfying to the hearers. In the smaller towns and "neighborhood" theatres of the cities it may not be so difficult to get in touch with your patrons and learn their likes and dislikes musically, but in other places it must be largely guess work. Generally speaking, a mixed program—both musically and pictorially—will appeal to nearly everybody in turn. When one is sincere in the desire to properly accompany the pictures and nearly succeeds in satisfying one's self as well as pleasing the majority of the patrons, he (or she) has done about all that can be expected.

What to Play for Pictures.

About every so often somebody wants to know "what to play for pictures." If you were to ask a cook how to prepare food he would want to know whether you meant radishes or rabbits. There are almost as many kinds of pictures as there are edibles; and the taste of the consumers has something to do with it, too. Few pictures shown at present in the average five and ten-cent houses will permit of a masterly setting of high class music, though many of the dramas give opportunity for "sketching in" with gems of the best writers. "Heart interest" pictures and sympathetic stories often permit the thematic treatment, a simple form of which is to choose some well-known melody or some theme easily recognized and play it for leading character—at the first entrance and for every scene in which he (or she) predominates. A pathetic ballad for a sympathetic character. (Choruses of some of the contemporary ballads are particularly acceptable to the younger folk.) An "Oriental" or a mysterious for a Hindoo hypnotist. Some old time ballad if the character happens to be an old person—something in keeping with the character. When you find a picture which permits of a judicious use of a single theme frequently recurring throughout, this can be made very effective.

Melodramas and sensational pictures—and many of the multiple reels are nothing else—offer the best opportunities for working to details. This should not be abused, however; only the more prominent scenes and situations should be "played to." Happily, the day is passing when it was thought necessary to follow every change of action and every change of scene with a corresponding change in the music.

"What to play for the pictures" depends on the kind of pictures you have and the kind of audience you are trying to please.

If a house has been running long enough to establish a patronage, it is almost a certainty that you can judge the musical taste of the audience by the pictures shown. High class dramas attract a cultured audience capable of appreciating the best kind of music. Give them the best you can, but always try to choose something in keeping with the picture—and play it according to the action. If your music happens to be marked fortissimo and the scenes are quiet or pathetic, subdue your music. If that isn't sufficient, skip the movement. Playing a lot of classic stuff regardless of its fitness may please the music lovers, but it does not help the show as a whole. How you play is just as important as what you play.

In accompanying photoplays of the better class, don't chop your music up into short phrases in the effort to "play to the picture." Rather humor the number you are playing, and describe the action in that manner as much as possible. "Hurry music" is often very appropriate in the more tumultuous scenes, but don't drag in the ordinary melodramatic stuff too freely or you are apt to cheapen your work.

The sensational plays, on the other hand, attract the

lovers of the old "10, 20 and 30" style of melodrama. Plenty of thrills, hair-breadth escapes, deep-dyed villainy and persecuted heroines. Melodramatic music was born and grew up in this atmosphere. Here you may play it unstintingly, but don't forget that these patrons also enjoy hearing some of the better class of music—particularly numbers which are well known.

Farces and slap-stick comedies appeal to the lovers of popular music and—entre nous—that includes all classes in varying degrees.

A "mixed program" implies a mixed audience, with a corresponding mixture of musical types. See K. H. M.'s letter, just quoted.

Says Managers Are Looking for Good Music.

Carl W. Baker, formerly of Van Wert, Ohio, now located in Minot, N. D. (Lyceum Theater), writes an interesting letter of which this is a part: "Myself and wife (violin and piano), took up picture playing six years ago and feel we owe much of our very good success to you and the Moving Picture World. We find this work very interesting. It is difficult for managers to find musicians who are capable of playing standard grades of music which they can feature and play to the pictures also; when they do find such they are willing to pay top salaries. Musicians who are willing can make this work profitable as well as interesting."

Mr. Baker has a five-piece orchestra well up in this line, but it took real work on his part to get them broken in. We would like to hear from more like him.

Also in the Dictionary.

C. W. K., of St. Paul, Minn., inquires:—"Is the word 'audience' correct as applied to the spectators in a moving picture theater? Your answer will decide a bet."

AUDIENCE: (1) The art of hearing or attending to sounds.

(3) An assembly of hearers. (Webster.)

Strictly speaking, the word would not be correct as applied to an assembly of people viewing pictures. They are observers or spectators or viewers or onlookers or just lookers or something like that. But "audience" is a more convenient word; we are accustomed to it by association with the legitimate theater—we know just what it means when applied to the crowd in a picture theater—and custom is making its usage allowable at least.

If you are a musician, a singer, a candy-butcher or some other kind of a sound maker in a picture theater you may still refer to the bunch out in front as "the audience" and keep your conscience clear. And if I want to say "audience" I'll say it anyhow.

The winner of the bet please note my address—1942 W. 21st street, Chicago, Ill. I prefer to smoke the domestic brands.

OHIO WON'T PARTICIPATE IN EXPOSITION.

After considering the matter thoroughly it appears that the commercial organizations of most of the cities of Ohio have decided not to participate in the plan of showing at the Panama-Pacific Exposition industrial films covering their manufacturing and other activities. The Cleveland Chamber of Commerce has definitely notified the Ohio State Commission of the Exposition that it will not participate, and Cincinnati, Columbus and Toledo are understood to have decided on similar action. In the case of Cincinnati, at least, the ground of the decision is not any lack of appreciation of the advertising value of motion pictures used in this way, but a belief that the benefit to the city, or to any other city, would be small, on account of the comparatively insignificant impression which one city would make among so many.

VITAGRAPH ENTERTAINS.

Wednesday evening, November 4, was a special press night at the Vitagraph Theater, and a number of New York newspaper men attended the exhibition as the guests of "Pop" Rock, A. E. Smith and J. Stuart Blackton. After witnessing the very excellent program of real vitagraph features the party gathered about a long table in the restaurant of the Hotel Astor where a light collation was served. Present were Wallace Ham and E. E. Hart, Evening Sun; H. H. Niemeyer, Times; Victor Watson and Wesley Hamer, American; Frank T. Pope, Journal of Commerce; Mr. Mullen, Herald; Graham Baker, Brooklyn Times; Mr. Donohue, Chicago American; John W. Semler and Mr. Winchester Morning Telegraph; W. A. Johnston, Motion Picture News, and James L. Hoff, Moving Picture World. Sam Spedon assisted Messrs. Rock, Smith and Blackton in entertaining the party. Two very pleasant hours were spent in the exchange of ideas "touchin' on and appertainin' to" pictures.

Clara Horton

ONE of the sweetest little girls who has delighted the hearts of picture audiences in Eclair productions for some time past is leaving for Tucson, Arizona, in the person of Clara Horton. Little Miss Horton was found sitting demurely on the edge of a large trunk while her mother, the wardrobe woman for the Eclair Company, deftly packed some of Clara's finery. I discovered that she was born eleven years ago in Halsey street, Brooklyn. While attending public school she was given opportunity to appear in a tableau production during Christmas holidays. Her specialty, which consisted of a simple toe dance, was "put over" with all the grace and skill of a grown-up. A theatrical manager present saw likely material in the little girl, and with her mother's permission took her under his wing. She was sent to dancing school, and after a finished course secured an engagement in a pantomime production of "Jack and the Beanstalk." In company with her mother she traveled with this production from coast to coast. To little Clara was granted the unusual experience of a European trip, and she played in the principal capitals on the Continent. From overwork her health became such that her mother brought her back to America, and after a rest of one year she secured a part in a pantomime production of "Cinderella." Mrs. Horton deemed it best that Clara be kept from the vicissitudes and temptations of the road. With this in mind she cast about for a permanent position with a motion picture company, and before long Clara had been engaged by Eclair, whose stock company was then located at Fort Lee, New Jersey. The indefinable charm and beautiful simplicity of the little stage child immediately won the hearts of directors and players, and under careful direction and coaching she became one of the cleverest child artists appearing in the pictures.



Clara Horton.

Blessed with a wonderful head of long golden curls, great blue eyes fringed by dark lashes, and a complexion the color of peaches, Clara forms a beautiful picture indeed on the screen. She has been with the Eclair Film Company, Inc., for the past two years, and during that time has played in over two hundred and fifty productions.

Recently the entire producing forces of the Eclair Film Company, Inc., moved to their newly built studios and laboratories at Tucson, Arizona, and Clara will soon be in the land of cactus and sage-brush, accompanied by her mother. At Tucson she will head a newly formed company of juvenile artists and will appear in both Western and society productions.

PRIVATE SHOWING OF "ROSE OF THE RANCHO."

Probably the most auspicious private showing yet conducted will be the premier of the first Jesse L. Lasky-David Belasco release, "The Rose of the Rancho," which will take place at the Belasco Theater, in West 44th street, New York, Sunday night, November 15, at 8.30 o'clock. For the occasion one thousand invitations have been issued.

The event will be under the personal auspices of David Belasco, and will be staged for the occasion by S. L. Rothapel, manager of the Strand Theater.

Among the invited guests will be David Belasco, Mrs. H. C. DeMille, Professor Brander Matthews, Judge Dittenhoefer, Cyril Maude, Adolph Zukor, Daniel Frohman, George H. Cohan, William Collier, Benj. F. Roeder, Fred Stone, Dave Montgomery, R. Wanamaker, Mme. Nazimova, Julia Sanderson, Mr. and Mrs. Vernon Castle, Mitchel Mark and the representatives of the daily and trade papers.

Response invitations have been sent out. Upon receipt of reply, reserved tickets will be forwarded. Admission to the Belasco Theater will positively be on tickets alone.

Music for the Picture

Conducted by CLARENCE E. SINN

THE Bridgeport Morning Telegram (Bridgeport, Conn.) contained an editorial which should be of interest to our readers. I give it in full:

"The Music Drama of the Future."

"Those who are witnessing the remarkable picture play 'Cabiria' at Poli's theater this week are seeing something that establishes an entirely new kind of drama—a genuine melodrama, approaching an ideal sought by some of the greatest musicians, among them Wagner, Bizet and our own MacDowell—an ideal expressed in the wedding of musical art to dramatic art in such a way as to form a perfect whole without incongruities of any kind.

"The ordinary combination of musical and dramatic art in vogue throughout the world today is grand opera, but this possesses such glaring and obvious defects as an artistic medium that it is small wonder that the music masters of the world sought for means of improving and perfecting it.

"Grand opera is not a perfect dramatic art, because the characters in it cannot be true to life for innumerable reasons, some of them technical, some physical, and all inherent. Romeo and Juliet, madly in love, do not stand ten feet apart and sing at each other in real life, but they do in grand opera. A real Lohengrin, looking for a fight, does not wage battle by means of his vocal chords—but he does in grand opera. The moment that we begin to sing a drama that is supposed to be a replica of real life, the absurdities become so manifest that the artistic effect is constantly ruined by the awakening of a tendency to laughter, while the illusion is wholly dispelled. Great singers, too, are seldom great actors, and scarcely ever are they cast physically for the dramatic roles they are called upon to fill; hence the additional absurdity of obviously aged soprano Juliettes playing opposite to equally aged and ridiculously fat tenor Romeos.

"To overcome this difficulty some of the greatest musicians have attempted at various times the production of melodrama—a genuine drama, acted as true to life as stage art could make it, roles filled by the very best actors and actresses, and perfect in every detail from the view-point of dramatic art—this to be accompanied by a continuous flow of operatic music reflecting, interpreting and enhancing the changing moods of the drama, and exercising a powerful emotional appeal upon the audience. But here again was a great difficulty—the actors must declaim against music, and music must struggle against declamation. It wouldn't work.

"But in the moving picture we have all difficulties solved. The acting is perfect, the staging is incomparable, the whole is in pantomime, and a production, once fixed in the films, is absolutely standardized and can be set to music that will fit it, once and for all, as perfectly as a glove fits the hand. The producers of Cabiria have attempted to realize, in part at least, this ideal, and hence the big orchestra that accompanies the play, and the hidden chorus have a score that follows every turn of the great drama that is presented. Perhaps one of the world's great future musicians will see the possibilities thus presented and such a combination of music and drama will be established as a permanent form of art.

"More than four years ago this department prophesied that in time the best composers would recognize the opportunity the moving picture offers for the wedding of drama and music. In my humble opinion there is no 'perhaps' about it; it just naturally stands to reason that it must come. Possibly not all pictures will be thus fitted—probably only the better ones. Not only that, I believe that portions of these will be given without any music; music will be introduced when it really enhance the dramatic effect. It is conceivable that a whole reel might be made which would be more effective when shown without musical accompaniment. Patrons of the Strand Theater (New York City) may one day see this exemplified—if Mr. Rothapfel hasn't already shown it.

"They who are so fortunate as to see 'Cabiria' and hear its splendid orchestral setting will agree with the editor of the Bridgeport Morning Telegram that such a combination of music and drama (in their best forms) suggests a permanent form of art. They will also believe that this particular form of art is now well on its way."

Displaying Music Titles.

Miss Florence L. Currier—ever welcome visitor—rises to make a few remarks:

"Congratulations on the ever increasing value of your music page in the Moving Picture World. It most certainly is growing of more value to we picture music people each issue and has become to us one of the necessities. I wonder if a short item on page 807 of the November 7 issue of the World came to your attention. Here is a perfectly well meaning person who says: 'One innovation that would meet with popular favor and supply an existing demand, would be to have cards with prominent lettering display the names of the lesser known musical numbers as they are played.'—Here we are trying our best to have musicians subjugate their music to the screen play, and some one comes along who wants a sort of heralded vaudeville made out of our programs. If only our musicians would be willing to forget self and play the actual pictures with the most careful interpretation, then we would actually accomplish something really worth while, but the instant any musical selection detracts from the picture to itself, that very moment it ceases to be a part of the picture show and is rather a concert in itself."

This department has always taken the attitude that the picture is the show. If music is used, it should be accessory to the picture only—not pushed into the center of the stage to share the honors (or steal them), from the main attraction. It is all very well to make music one of the attractions at the picture theater. You will also make talking points of your lights, ventilation, attention to patrons' comfort and so forth, but it is not well to intrude any of these on your patrons' attention to the detraction of the picture, so why should you seek to center their attention on music rather than the picture? And why should any one but the local music dealer suggest that you display disconcerting signs to the audience, announcing that the pianist is playing "The Goose Step" or the "Mule Trot."

Miss Currier further says: "I should like to personally congratulate the drummer whose Rules for Drummers appeared in issue of November 7. He is so decidedly right and his sarcasm is so pointedly direct that my prejudice against all drummers is somewhat mollified."

A National Anthem.

I am in receipt of a copy of a new song called "America, Star of the West," written by Mrs. Theresa L. T. Hoppe of Portland, Oregon. This song is designed by the composer as a national anthem for the United States of North America. I am informed also that a copy of the song has been mailed to each of the moving picture manufacturers.

In connection with this I wish to state that when publications are mentioned in this page for review or criticism or any other reason, it does not mean that the Moving Picture World has them for sale. Some time ago I mentioned a new publication and have been "pelted" with inquiries about it ever since. I will mention most anything which looks interesting to this department whenever it comes to my attention. If the sponsors haven't enough enterprise to advertise their wares it is not my fault. In the publication referred to I gave the name of the publisher and the city. Please don't write to me for the articles I may mention here—I don't sell them.

Extemporaneous Playing.

Mrs. R. R. Malta, Montana, says: "I would like to know what is considered the best music for small or medium sized picture houses. Have been playing pictures for some time and find that improvising pleases better than anything I have tried so far. I do not enjoy hearing one trying to fit tunes to pictures unless it is to sketch in some fitting melody to certain scenes, and I do not think it sounds well to continue the melody after the scene changes to something radically different. Will take plain piano work for mine."

By which I presume the lady means she prefers the piano to orchestral accompaniment to pictures. So far as the merits of different "methods" are concerned, it depends altogether

upon who is doing the playing. If you are a clever improviser and "handy" at inventing descriptive music for the various pictorial episodes, you are perfectly right in using your gift. But there are many who cannot invent musical themes at all—and many who think they can when they are only fooling themselves. I have heard some who kept up a continuous, monotonous thump, thump, thump on chords in eight notes, without a vestige of melody. In such cases I would have much preferred a few tunes—providing they almost fit the sentiment of the picture. There is no doubt but that a good extemporaneous player can supply a better musical setting than can one who must depend upon notes. But again I say, it all depends on the player.

Kalem Mystery Series

Has Twenty Detective Puzzles Which Will Be Solved in Two-Part Pictures.

A DECIDED novelty in series stories is about to be released by Kalem Company, under the general heading of "The Girl Detective Series." Assisted by a detective whose name is a household word, Kalem will endeavor to solve twenty mysteries which at various times have engrossed the attention of the country.



Scene from "The Affair of the Deserted House" (Kalem)

Each mystery will be dealt with in a two-act episode. One of these episodes will be released every Wednesday, commencing with January 27th. The first of the series will be "The Affair of the Deserted House."

The central figure of "The Girl Detective" series will be a society girl with a penchant for detective work. This young lady, whose name is Ruth, will endeavor to clear up the problems and bring the evil-doers to justice.

It has been a source of complaint in the past that in detective stories told on the screen, matters so shape themselves that the veriest tyro, to say nothing of an experienced detective, would have an easy time in solving the mystery. In the Kalem series, however, the detective employed by the producers works by deduction and does not depend upon time-worn artifices of the stage in showing how the various crimes were perpetrated.

Therefore, Ruth, guided by this individual, is to all intents and purposes working on the original incident upon which the Kalem story is based. Common sense, plus decided detective ability, are what she uses to help her in her work. Miracles and coincidences have no place in these stories.

For certain reasons, the name of the detective who has outlined the solution of the various mysteries for Kalem, cannot be mentioned. His method of working stands out in "The Girl Detective" series, and the majority of photoplay patrons will have no difficulty in recognizing his master hand.

But of supreme interest to exhibitors is the announcement that the series is to be part of Kalem's regular program. It will take the place of the regular two-act production now being issued on Wednesday. Exhibitors will therefore receive a great money-bringing attraction without a penny's increase in cost over their regular service. This is in line with Kalem's practice—a practice established when "The Alice Joyce" series, and "The Hazards of Helen Railroad" series were first issued. These are released in regular service and are proving tremendous successes.

In "The Affair of the Deserted House," the photoplay "fan" is introduced to Ruth and is shown the circumstances which lead to her taking up detective work. Her first prob-

lem deals with the rounding up of a band of counterfeiters who have been giving the Federal authorities all sorts of trouble. The clever manner in which she brings these criminals to book attracts the attention of the police authorities and Ruth is appointed special investigator.

Motion Pictures from Holland

Hollandia Film Company Will Release Some Subjects Through Kinetophotes.

THE Kinetophote has just completed arrangements with the Hollandia Film Manufacturing Co., of Haarlem, Holland, whereby the Kinetophote will take over such of the Hollandia pictures as are available for the United States, Canada and New Foundland. Such films as the Kinetophote takes over will be released through the K. C. Booking Co., Incorporated, in the United States, and the K. C. Booking Co., Limited, of Montreal, as well as through the exchanges affiliated with the K. C. Company.

Jan Leendertz, representative of the Hollandia Company, arrived in this country on the "Rotterdam" a week or more ago, bringing with him 25,000 feet of film, a part of which was accepted by the Kinetophote as being of sufficient merit to take with American audiences. It was stated at the Kinetophote offices that none of the Hollandia film is to be taken which does not come up to such specifications and, therefore, such of the film as was accepted is replete enough with action and good photography as to make it available for the American market.

Mr. Leendertz, who is an expert in the land of dykes on the question of motion pictures, is stopping at the McAlpin, but expects to return to Holland on the "Nieuw Amsterdam" when that ship sails on December 12. Mr. Leendertz knows the film game in Holland from start to finish and talks most interestingly on conditions in the business there which have arisen as the result of the war.

"One condition which I remember very well, which arose from the war," he said, "was a condition which was imposed upon me by my associates in the Hollandia Company before leaving. They told me that if the "Rotterdam" should happen to strike a mine I was not to come back without a moving picture of the catastrophe. You may be sure that I looked anxiously for any sign of such a happening, but not for the purpose of taking it.

"Our company is the only company in Holland manufacturing films, and we find an excellent market for our output. We do not, however, market any of our films ourselves; we sell through the oldest agent in Holland, who distributes films all over Holland and Dutch colonies.

"But we do not have the proposition of a feature every day in many motion picture theaters, such as you do here. In Holland a theater books a feature for one week or, at the most, two each week.

"After the war broke out there was a great boom in the motion picture trade because so many of what you call the legitimate theaters were closed. At once there was a demand for a cheaper amusement and the motion picture supplied it. However, prices were lowered a little in the picture houses, due to the depression caused by the war, and because there was a fear that Holland might be dragged into it. Now we know that we shall not be implicated in the controversy, and things were brightening up to a considerable extent when I left Holland.

"We try to get stars for our pictures the same as you do in this country right now. For instance, in one or two of the films which we have brought to the Kinetophote Corporation, we used H. L. Crispin, director of the Royal theater in Amsterdam. He not only was the star of the piece, but he directed the picture. We were very fortunate to get him, because usually his time is all taken up at the Royal theater. We made no films at all during August after the outbreak of the war, but we got going again in October and our plant is working to full capacity now."

UNIVERSAL GETS LONERGAN.

Lloyd F. Lonergan, author of "The Million Dollar Mystery" and of almost every Thanouser photoplay, from the inception of that concern, has quit his position of producing manager of the Thanouser establishment to become a writer of features for the Universal eastern stars. He is now spending much time in conference with Julius Stern, manager of the Imp studio, and with Ben Wilson, William Garwood and Miss Mary Fuller, for whom latter stars he will create his first Universal stories. The acquisition of Mr. Lonergan, whose record of Thanouser successes has placed him in the front rank of American scenario experts, is considered one of the most important the Universal has made of late.

1915

© 2021 Coale Education Group, Inc.
DUPLICATION PROHIBITED

Music for the Picture

Conducted by CLARENCE E. SINN

Damon and Pythias.

NAT E. SOLOMONS, an accomplished and capable musical director of long experience, is turning his attention to the possibilities of orchestra music as an accompaniment to moving pictures. Here is his letter:

"I am a constant reader of the *Moving Picture World* and have followed the development of the pictures for some years; have had at different times (as well as at present) orchestras of from five to fifteen men under my direction, and it is natural, of course, to read the stories of the pictures in order to select the proper music for accompanying them. Was particularly interested in the magnificent production of 'Damon and Pythias,' and at the suggestion of my managers here (the Messrs. Mellinger Bros., of the Maryland Theatre—a beautiful house seating 1,800 people—of Cumberland, Maryland), I am sending you my musical program as we played it for that picture."

(Here follows Mr. Solomon's selection of musical numbers.—C. E. S.)

Damon and Pythias.

First Reel.

- (1) Introductory March, "Cochecho," by Ernest Reeves.
- (2) "Persian Princess Waltz," by A. H. Auracher. (Twice through—scenic views.)

Second Reel.

- (3) "Fanfanni March," by Suppe; to introduce the characters. (Twice through.)
- (4) "Softly Unawares," by Paul Linke; half through.
- (5) "Midnight Fire Alarm," march by H. J. Lincoln; twice through.

Third Reel.

- (6) "Kathleen Waltz," by Leo Olean Smith. Once through, and the last strain three or four times.
- (7) "Air de Ballet," by C. Chaminade; twice through—until finish of Ballet.
- (8) "The Vampire Waltz," by Al. B. Coney; twice through.
- (9) "The Burning of Rome," march, by E. T. Paul; three times through.
- (10) "A Signal from Mars," march, by R. Taylor; twice through and temper to situations.
- (11) "Egyptia," by Abe Olman; once through.

Fourth Reel.

- (12) "Zallah," by Loraine; three times.
- (13) "Ben Hur Chariot Race," by E. T. Paul; two or three times.
- (14) "Triumphal March from 'Aida,'" by Verdi; twice through.

Fifth Reel.

- (15) "Flower of Love Waltz," by Geo. L. Cobb; once and half.
- (16) "Nuvida," intermezzo, by E. B. Claypoole; twice through.

Sixth Reel.

- (17) "Love Moods," waltz, by Geo. J. Trinkaus; twice through.
- (18) "Stolen Moments," by Leo Friedman; twice and coda.
- (19) "Gold and Silver," waltz, by Franz Lehar; from tempo di valse—then valse No. 1, first and second strains only, until end of reel.
- (20) Exit March—"The King's Escort," by F. H. Loosey.

Readers of this department who may have the "Damon and Pythias" picture to play for later will no doubt appreciate Mr. Solomons' suggestions for the musical program. It includes some good descriptive stuff which, in the hands of a leader of Mr. Solomons' theatrical experience, can be tempered to suit the various situations. Indeed, he calls attention to this in No. 10—a march. I would respectfully suggest, however, that the program could have been made more practical had he given us "cues" for beginning and stopping some of the numbers; either from the action or the titles and announcements on the screen. All leaders do not play the same numbers at the same identical tempo, and all operators do not run the pictures at the same speed. For this reason the directions "twice through" or "two or three

times through" are not quite as definite as they should be. Some of us are not sufficiently experienced to realize why certain music should be appropriate for certain scenes, and they will follow the program blindly—and perhaps will not obtain the same results they might have had the directions been more explicit. However, we are all under obligations to Mr. Solomons and hope he will come again.

Studies the Characters Too.

Miss Florence L. Currier of the Gem Theatre, Barton, Vermont, says:

"Some one wants a definition of 'dramatized music,' and it isn't so easy to give, but briefly it means: first, get your plot or theme of the complete story to be shown on the screen and make a thorough study of it. Second, make just as careful study of the characters, and if you have been playing to the pictures any length of time you will easily recognize just how Miss Y— or Mr. B— will handle that particular character part; then, forgetting your audience and yourself, watch the picture and the unfolding of the plot and counterplots. If you have started an adaptable theme do not be too anxious to change at every cut-back or change of scene, but don't adhere so closely that you will run Mendelssohn's 'Spring Song' into a violent or tragic scene, or the last movement of 'William Tell' overture into a serene sunset. In other words, be careful in choosing your principal theme and then remember that changes in tempo may be so made as to handle a great many scenes properly. Be particularly careful about changing keys—it is almost always noticeable, and detracts from the photoplay. If you have a wait between reels of a feature or two-part drama, keep your theme always before your audience, and do not make the fatal mistake of interjecting a tango or two-step at a time when it is imperative to keep the story in the mind of the audience. Never play loudly in an emotional drama and remember about the wonderful modulations in key changes—put your soul into the picture and learn to improvise properly. In comedies, however, forget all this and 'cut loose.' No one wants an entire meal of roast beef; add the salads and dessert in the form of popular airs and tangos—not forgetting at the present moment 'Tipperary' and similar songs as well as the airs from the light operas which are very pleasing this season. Follow Wilkie Collins' advice—'make 'em laugh, make 'em cry.' But do everything in its right place. Your audience becomes more critical every night; if you don't believe this, all you have to do is to listen to the comments on the photoplays and the very just criticism on the many impossible and ludicrous incidents shown therein. Your music is being criticised in exactly the same way if you are bungling it. We solved our popular music problem in a very simple way. My article appearing in the *Moving Picture World* told how, but if any one cares to go into the matter more thoroughly, I am willing to help if I can and inquirers send stamped and self-addressed envelope."

The article referred to by Miss Currier appeared in a July number of the *Moving Picture World* and explains a method of selling the music at a slight reduction after having used it a week thus reducing her music bill. I predict she will get lots of inquiries, and that some of them will include a stamped envelope.

I don't quite understand the assertion that "changing keys almost always detracts from the photoplay." Of course we all admit that a very abrupt change of key is apt to be conspicuous, particularly if forte. To my taste a close adherence to one key is apt to grow monotonous. Later on she says: "Remember about the wonderful modulations in key changes," so I presume she also likes chord progressions occasionally. A peculiar thing in writing about music for the picture is that when a person makes any kind of assertion or tries to formulate a rule he generally has to qualify his remarks or note a lot of exceptions. I think the above is a case in point. Probably if she writes it again Miss Currier will say: "Be particularly careful about changing keys; it is apt to be noticeable and detract from the photoplay if not used with judgment and discrimination."

Wanted—A Common Vocabulary.

The first part of Miss Currier's letter quoted above relates to the definition of the term "dramatized music." Two or three writers have given us their ideas of the meaning of the expression and what it conveyed to them. Miss Currier thinks it includes a study and consequent familiarity with the peculiarities of the moving picture actors. Maybe it does. I have never heard that part of it before, but if it means that to the lady, then she is perfectly right in her contention. She is telling us what idea the expression conveys to her.

The point I am trying to bring out is the fact that many of our expressions (now becoming common to M. P. musicians) do not convey the same idea at all, and for that reason they fail of their purport. Why not get together in some way and agree upon an exact meaning for some of our expressions—or for all of them so far as possible. These for a starter:

"Playing to the picture."

"Working up a picture."

"Dramatizing the music."

"Improvising for the picture."

There are many other musical expressions and terms which—as applied to picture work—are gradually attaining a subtle definition of their own. Let us hear from the readers; what do these terms mean to you?

"Runaway June Company"

Mutual's New Feature Will Include Many Well-Known Screen Artists.

OVER sixty: There are more than that number of capable actors and actresses, chosen with special regard for the requirements of the story to be told on the film, who will appear in the initial installment of "Runaway June," the novel written especially for the Reliance Motion Picture Company by George Randolph Chester, writer of the Wallingford stories and an author dear to the heart of the American public, and wife, Lillian Chester. The scenario on which the fifteen installment photoplay of "Runaway June" is based is by Marc Edmund Jones, and Oscar Eagle



The "Runaway June" Company.

is the director who has been selected to make this important production.

J. W. Johnstone who formerly played leads with Eclairé is to appear as Ned Warner, the young bridegroom in "Runaway June," and June herself is to be visualized for the movies fans by Miss Norma Phillips. Old Aunt Debby, the negro cook in the Moore household and a character George Randolph Chester has apparently loved writing about, will be impersonated by Miss Myra Brooks who formerly distinguished herself by her work in the company of the late Richard Mansfield. Miss Winifred Burke, a well-known motion picture star, will be seen as the svelte and interesting Iris Blethering, June's closest friend, and Mademoiselle Evelyn Dumo has come all the way from Paris to play the part of Marie, maid in the Moore household, and incidentally afford herself and her parents, left penniless by three sons who have died for France on the Aisne, an adequate living.

One of the more important roles in the play, that of Albert Bly, the man with the black vandyke, in the wake of whose motor all the crowd comes streaming, will be embodied for screen purposes by Arthur Donladson who will be remembered by appreciative audiences the country over from the cast of "The Prince of Pilsen."

Willat Laboratory in Full Swing

The Big Plant at Fort Lee Now Turning Out Finished Product for the New York Motion Picture Corporation.

IN a recent visit to the Willat Studios and Laboratories at Fort Lee a World man was shown about the laboratory by President Kessel of the New York Motion Picture Corporation. In the spacious executive offices Mr. Kessel showed the drawings for the projected eight-foot ornamental fence which is to surround the property on the two street sides. It will be 350 feet long on one side and 600 feet on the second. The fence will be so constructed as to make it available for backgrounds. Across from the office is the shipping department. Running along one side of the big factory building for 80 feet is the assembling room. Here also is a little printing office with a good supply of type for titles and inserts and also a job press. At the rear is the negative room and the testing room.

In the printing room forty-five Bell & Howell printers are installed, together with six Moyer printers. There will be sixty of the former machines when the plant is complete. There are also eighteen Bell & Howell perforators. A big projection room completes the equipment of the main floor.

In the basement are the boiler room and the hot water supply. Under the street is a big vault for the storage of raw stock. There is a good sized ice-making machine. Then one enters the drying room, filled with drums and racks, tinting and toning baths and washing tanks. There is also an elaborate installation of spraying apparatus. Connecting with these are the negative developing room, the positive developing room and the room where the positive is prepared for developing.

It is a fine plant, and it will furnish the New York Motion Picture Corporation with abundant facilities for making the most of the excellent negative which comes to it from the Pacific Coast.

Rienzi de Cordova in "A Man's Shadow"

TOM TERRISS, who is putting on the famous Terriss plays for the Kinetophote, has picked his cast for the first of this series of plays. He has chosen for the first of these pictures, "A Man's Shadow," one of the pieces which was made famous by William Terriss at the Adelphi theater in London.

In taking the people for the cast, Mr. Terriss has been careful in selecting those who will look the part and also make the piece a thorough American production in so far as the representation in the play from this side of the Atlantic is concerned.

As has been announced, Mr. Terriss will have for his leading woman, Anna Luther, who has been starred for some time in the Lubin pictures. For the Viscount Acheson of the story he will have Lionel Pape, who is as thorough going an Englishman as ever came to America to put his type of Briton on the stage. Rienzi de Cordova, a British subject, who might have come straight from London, but who was born in Jamaica, is the Craig Dare of the piece. Mr. de Cordova has played in America for years, having been under the Frohman management where he appeared with Richard Mansfield, Henry Miller and Maude Adams. In pictures he has done heavy leads for Kalem and others.

Among others in the cast are Alfred Heming, Alfred Palmer, Walter Kingsford, William Lewin, Cornish Beck, Katheryn Adams, Millie Liston and not to forget Millie Terriss, who is the joy and pride of the household of Mr. and Mrs. Tom Terriss.

Work on "A Man's Shadow" was begun last week and already several hundred feet of the film has been seen at the projection room of the Kinetophote. From the apparent looks of what has been made, the Kinetophote will have one of the best features it has yet produced.



Rienzi de Cordova.

Music for the Picture

Conducted by CLARENCE E. SINN

Damon and Pythias.

MR. M. WINKLER, musical director (Brooklyn, N. Y.), says: "Nothing can ever be perfected unless it is consistently and convincingly developed, and I hope that the Moving Picture World, as a promoter of perfecting everything concerning moving pictures, will publish the following. As a constant reader of the Moving Picture World I have had the pleasure of reading Mr. Nat E. Solomon's article regarding music of the Universal production of Damon and Pythias.

"As a leader of several good orchestras and a musician who always did and will favor the better grade of musical compositions, I will say that Mr. Solomon's program does not measure up to the standards nor does it fittingly illustrate in musical form the stirring scenes, classical dances, games, battles, etc., with which this story of human friendship abounds.

"First Reel:—The first reel opens with a beautiful scene of ancient Greece—400 years before the Christian era. These scenes are concluded by a letter from the Supreme Lodge of the Knights of Pythias, and the rest of the reel introduces the actors who posed for this play. Mr. Solomon uses 'Cocheco—an Alaskan Love Song,' and 'The Persian Princess' (an Oriental waltz—amateur style, Witmark edition) to represent these wonderful scenes in musical language. In my opinion von Weber's 'Jubel Overture' is much better fitted for these scenes. It opens with an effective and melodious cello solo and closes with 'America' (or 'God Save the King'), the music to this last being the same as the opening ode of the 'Knights of Pythias.'

"Second Reel:—This reel contains a Veil Dance and the writer would be glad to know what Mr. Solomon played for this dance, as I cannot see anything suitable for it on his program. I have used the famous 'Veil Dance' by R. Aronson—published by Carl Fischer.

"Third Reel:—Mr. Solomon suggests 'Kathleen Waltz—Hesitation' (think of it—a 'Hesitation Waltz' for an ancient classical Grecian scene), and the 'Vampire Waltz'—Will Rositer, publisher. No further comments are necessary, but compare the above numbers with 'Sigurd Jorsalfar Suite'—Greig-Roberts, and the 'Tone Poem,' by Arthur Pryor.

"Fourth Reel:—At the head of his legions, Pythias returns to Syracuse a conquering hero, and is greeted by an admiring populace. Mr. Solomon chooses 'Zallah,' an Egyptian Intermezzo, instead of using something of a joyous, victorious character. I played Fucick's 'Entry of the Gladiators' followed by Koelling's famous 'Chase,' to be played for the fetes and games arranged in honor of Pythias.

"Fifth and Sixth Reels:—Damon is thrown into prison; Pythias begs Dionysius the Tyrant for pity. Damon asks to go and see his wife and child, Pythias becomes his hostage and Damon is given until sunset to return.

"'Flower of Love Waltz,' 'Gold and Silver Waltz,' and two little concert numbers are Mr. Solomon's chosen numbers to describe the above scenes. I used L. Oehmler's 'Cleopatra Suite.'

Sunset hour arrives: crowds gather about the execution place; everybody is hoping that Damon will return. The wonderful bright melody 'Bright Star of Hope' (V. Robaudes) is the music I used for the above scene—no Love Mood's Waltz. Sunset is seen—Pythias lays his head upon the block—the axe is lifted to strike—just as Damon falls into the arms of his friend. Arthur Pryor's 'After Sunset' is exactly fitted for this scene, and concludes my program." (Mr. Winkler incloses his program, which is appended.)

Program for "Damon and Pythias,"

Specially selected by M. Winkler.

1. Jubel Overture—von Weber. Play for entire first part, repeating if necessary.

Part II.

2. Dawn of Hope (by J. De Casella).
3. Scenes Pittoresques (by J. Massenet).
4. Veil Dance (E. Aronson). Play this in tempo allegro moderato as long as dance lasts.

5. Garden of Love (E. Ascher). Until end of Part II.
Part III.

6. Sigurd Jorsalfar Suite (E. Greig) until the fire scene and battle starts.

7. Hurry No. 3 from M. L. Lakes Motion Picture set.

8. Minuet (H. Paradis).

9. Tone Poem (A. Pryor) until end of Part III.

Part IV.

10. Entry of the Gladiators (J. Fucick).

11. The Chase (C. Koelling).

12. Berceuse (E. Greig).

13. Cleopatra Suite, Parts I and II (L. Oehmler) until end of Part IV.

Part V.

14. Cleopatra Suite (L. Oehmler).

15. Bright Star of Hope (V. Robaudi) until end of Part V.

Part VI.

16. March and Procession (L. Delibes).

17. After Sunset (A. Pryor) until end of picture.

Friendly criticism is the life of this department; comparison of methods and interchange of ideas have done more for the development of music for the picture than anything else. Mr. Winkler has given us a dignified musical program—on the whole, a higher grade of music than that suggested by Mr. Solomon. Indeed, the criticism bears upon the grade quite as much as upon the character of the setting—and for this there is often a reason. I also like to get away from the ordinary waltz stuff—particularly in the higher class pictures; such music sounds "common" while the picture is supposed to be above the common. Mr. Winkler's program is elevated—above the ordinary—as it should be in accompanying a picture above the ordinary.

But there is often something to be said in extenuation for the other side. The facilities for selecting, arranging and playing appropriate numbers of the better grade are not always the same in the smaller cities as in the larger centers. Of course, the "Hesitation" was a misfit; for the matter of that, any of our ballroom music is out of place in a scene or story of ancient times. The waltz, two-step-tango, trot, etc., etc., are intensely modern in suggestion and are not in keeping with stories of olden times—particularly the classics.

However, I hope this will not deter Mr. Solomon from writing again—Mr. Winkler, too—we're glad to welcome you both into the circle.

A Sound Effect Man.

Mr. Carl Leon Shugert, of Drain, Oregon, sends a picture of himself among his traps, and this:

"Speaking of music and effects, I don't think the music in the Portland Oregon picture theaters is surpassed any-



Carl Leon Shugert with His Instruments.

where in the country. All use piano, organ and drums and effects. Have used this kind of music for the last seven years, and the Portland people won't have any other. Mechanical music and orchestras don't suit." (If your musicians

class the orchestras with the mechanical music there must be a reason for it; and it is no wonder they don't suit.—(Ed.)

"The piano players are great fakers and play without notes all kinds of music for the pictures. Both they and the drummers are artists and receive very good wages. I make all my own effects. We get exact imitations of auto exhaust and siren, train puffs and all air effects, with compressed air in a 2-hp. motor and air compressor. Storage tanks are located in basement. I have all kinds of mechanical effects and water, wind, rain, thunder, etc. If these are handled correctly they bring out the picture, but if not handled correctly they spoil it. I am at the 'Electric Theater' in Portland. Have been around the country a great deal, but have not heard the picture music and effects of this city equaled elsewhere."

Mr. Shngert's picture looks like one end of a music store. The drummers in Portland must receive a pretty good scale to afford an outfit like the above. We have heard before of your Pacific Coast music and effects; also about that compressed air arrangement. Some correspondents would like to know more about that. Perhaps Mr. Shngert will kindly enlighten them. How is it made—how is it worked—what is the approximate cost, etc.?

BISON PLAYERS BACK AT HOLLYWOOD.

Henry McRae, Marie Walcamp and their company of 101-Bison players have returned to Hollywood from the Sierra Nevada mountains, where the snow and winter scenes of "Ridgeway of Montana" were produced. Miss Walcamp helped make fires, hauled lumber and cooked during the week-long sojourn of the Bison players in the mountains.

INDIANS CAPTURE MOUNTAIN LION ALIVE.

An incident in the Salisbury Animal Pictures, which is considered one of the most remarkable feats ever accomplished, is the roping, treeing and capturing of a wild mountain lion alive.

The animal had been treed by the dogs, and took his last stand in a tree, some of the branches of which overhung a brawling stream. A half-breed Indian trapper, a member of the party, undertook to climb the tree and dislodge the lion by poking him off the limb to the ground, but the animal was not so easy. He finally climbed to the extreme end of the limb overhanging the stream, and finding it impossible either to rope the lion or dislodge him, the hunter lowered his rope to the ground and called for an axe. This he hauled up and chopped the limb, hurling the lion into the icy waters of the rushing stream far below. Here, the men, up to their waists in water, were waiting with their lassoes.

True to its mark goes one of the ropes, and after a fierce struggle in the water with the four men, Mr. Lion is captured and carried away. These pictures will be handled by Sol Lesser for California, Nevada and Virginia.

THE SMALLEST DONKEY IN AMERICA.

The accompanying illustration shows the smallest donkey in America, or on this continent, with its owner, little three-year-old Donald F. Pribyl, the only son of John F. Pribyl, the personal representative of Wm. N. Selig.

The donkey is of Abyssinia stock and is five years old,



Little Donald Pribyl and His Abyssinian Donkey.

full grown. It was sent to Master Donald as a Christmas present in December, 1913, by Lorenz Hagenbeck, of Hamburg. As is well known, Mr. Hagenbeck is one of the present owners of the greatest collection of wild forest and other animals in the world.

Life Photo's First Year.

Reports Made at Annual Meeting Show Satisfactory Results—Officers Elected.

AT THE first annual meeting of the stockholders of the Life Photo Film Corporation, held January 7, 1915, at the offices of the company, 220 West 42nd street, the following officers were elected for the ensuing year: Edward M. Roskam, president; Bernard Loewenthal, treasurer; Jesse J. Goldberg, secretary; Francis H. Tobias, first vice-president, and L. Abrahams, second vice-president.

A financial statement of the affairs of the company was presented to the stockholders, made by the auditors of the company. Although the company had been unfortunate in the past year, having encountered such difficulties as their eviction from the 101st street plant by the fire department, and the opposition on the part of the various Boards of Censors throughout the country to the releasing of "The Ordeal" at the present time, the financial affairs of the company are more than sound, showing a substantial net profit on the business of the year, in addition to which the assets of the company at present exceed the total capital stock of the corporation by more than 75 per cent.

Messrs. Loewenthal and Goldberg, who manage the affairs of the corporation, with respect to the producing end of the business, point with pride to the fact that on the top of changing conditions in the motion picture market, and at times a chaotic condition of affairs, the company released seven five-part masterpieces, "The Banker's Daughter," "The Greyhound," "Northern Lights," "Capt. Swift," "Springtime," "The Avalanche" and "A Modern Magdalen," all adaptations from stage successes, and each with a Broadway star featured in the production.

Mr. Roskam, who manages the affairs of the laboratory end of the Life Photo Company's business, reported that the plant of the company, for the past three months, has been working day and night on two shifts, in order to complete the large number of orders for prints placed with the company by other manufacturers.

The policy of the corporation for the ensuing year was definitely planned. It will continue the manufacture of adaptations from stage successes, featuring in each production a Broadway star, and to increase the output of the company to two productions a month. This is to commence as soon as the repairs are completed to their new and model studio, being erected adjacent to their laboratory at Grantwood, N. J.

It was further determined that no stock of the corporation was to be sold to outsiders, and to continue the policy of running a close corporation.

If appropriate arrangements cannot be made with a releasing concern or programme concern to take over the entire output of the Life Photo Film Corporation, the releases of that company will be sold on state right basis, the officers of the company believing that the time has again arrived when the demand for the purchase of productions on a state right basis justifies the company going back to that policy.

Several manufacturers have been in communication with the Life Photo Film Corporation, to the end that a working agreement may be entered into, pooling the productions of the various manufacturers, to be disposed of to certain exchanges throughout the United States, on state right terms.

CARLYLE BLACKWELL DELAYED.

Carlyle Blackwell, who was expected in New York at this time, has found it necessary to postpone his trip until some time in the future. The press of business at the studio in Los Angeles has been so great that he finds he is unable to leave. Such of his friends as had expected to see him in New York will be glad to know that his trip is only postponed for the present and not abandoned.

WORLD FILM PLAYERS GO TO FLORIDA.

The World Film Corporation is sending Fred Mace and the entire "What Happened to Jones" company to Jacksonville, Fla., to take the exterior scenes of the photoplay that is being made now from that famous George Broadhurst farce. The interior scenes have been made at the Fort Lee studios of the World Film Corporation, and Mr. Mace hopes to complete the work within two weeks while in Jacksonville. In the company that has gone south are the following:

Mary Charleson, Chester Barnett, Josie Sadler, William Mandeville, Chas. A. Mason, Joe Daly, Mrs. Henry M. Blossom, Caroline Rankin and Leon Horgan.

There is another World Film company working in and near Jacksonville, Fla., under the direction of Mr. O. A. C. Lund. This company is making "The Butterfly," in which Howard Estabrook is being starred.

Music for the Picture

Conducted by CLARENCE E. SINN

MUSIC FOR "NEPTUNE'S DAUGHTER."

Selections to Fit the Universal Feature Suggested by Nat E. Solomons.

"Neptune's Daughter."

NAT E. SOLOMONS of the Maryland Theater, Cumberland, Md., sends us his program for the music to the seven-reel sea picture, "Neptune's Daughter." Entrance March—"By the Beautiful Sea." By H. Carroll. Selection—"Chimes of Normandy." Pianquette.

First Reel.

1. Egyptian Intermezzo. "Mermaid of the Nile."—Sylvio Hein. Moderately slow tempo; played through steamboat scene.
2. Persian Dance. "Girl of the Orient." Thos A. Allen. From opening of witch scene until King meets Annette.
3. Waltz. "One Wonderful Night." C. N. Jones. Slowly and well tempered; from meeting of Annette through water scenes.
4. "Tell Her I Love Her So." (Old love song by DeFae.) Moderate tempo (first half of song) until end of reel.

Second Reel.

5. "Tell Her I Love Her So." (Last half of song.) Moderate tempo, once through.
6. Waltz, Hesitation. "The Original." McNair Inglefritz. Played moderate waltz tempo until all guests depart from reception of the King.
7. Intermezzo. "Maid of the Paño Isle." H. Ingraham. Played slowly through scene with the baby.
8. Samoan Dance. "Maori." By W. H. Tyers. Moderately slow tempo until end of reel.

Third Reel.

9. Selection from "Tanhauser." (Wagner—Tavan.) This was played by pianist alone, who also "faked" woodland dance scene through this reel.

Fourth Reel.

10. Caprice "Dance of the Moon Bird." By A. J. Stasny. Once through moderately slow.
11. "Whipped Cream." (Rag by Percy Wenrich.) Once through, moderately slow.
12. March. "By the Old Wishing Well." Terry Sherman. Moderately slow, once through.
13. Medley Waltz. "In the Candle Light." F. Jan Brown. Played slowly until Annette transformed back to mortal.
14. "Crash." (Rag.) Van & Schenk. Very slowly until end of reel.

Third Reel.

15. March. "His Majesty the King." Moderately slow—played to suit dancing after King's entrance—until skirt (or scarf) dancers finish.
16. Minuet by Paderewski; slow dance tempo until minuet is over.
17. Waltz de ballet. "Marguerite" from "Faust." (Oounod.) Play until toe dancer makes her last pose before King.
18. Polka. "Champagne." (R. Ehrike.) Once through, moderately fast tempo.
19. Sea Song. "By the Billowy Sea." (Nowlin & Smith.) Slowly; once through.
20. Hungarian "Czardas." (By Hasselman.) Moderately slow until end of reel.

Sixth Reel.

21. (Pianist faked through this reel; no record made of music used.)

Seventh Reel.

22. Sea Song. "In the Silent Deep." (Tom Farrell.) Once through slowly.
23. Medley waltz. "While the Rivers of Love Flow On." (E. R. Ball.) Moderately slow, until Bear is taken away.
24. Polka. "De's Clowns." (G. Allier.) Moderately fast; once through.
25. March. "Dashing Cavalier." (F. H. Losey.) Moderately fast, once through.
26. March. "Danse de Poisons." (Uriel Davis.) Moderately fast. Played until last death in dual scene.
27. Prayer. "Cavalleria Rusticana." (Mascagni.) Concert style; once through.
28. Romance. "Traumerei." (Schumann.) Concert style, once through.
29. Sea song. "If the Sands of the Sea Were Peerless Pearls." (Johnson & Marion.) Slowly, once through during old witch scene.
30. "The Island of Roses and Love." (Neil Moret.) Chorus only, slow waltz tempo; begin at red sunset scene and play until finish of reel and for exit of audience.

In conclusion I wish to say a few words complimentary to the five young men (my assistants) in the orchestra. Without their help my work would not be so successful—they are always ready and willing to assist me in bringing out the picture effects.

Sincerely,
NAT. E. SOLOMONS.

Musical Director.

Maryland Theater, Cumberland, Md.

In the tag of his letter Mr. Solomons says a mouthful. Every member of a picture theater orchestra must go always ready and always willing; the leader cannot do it all. His assistants must keep pace with him—not be dragged after him; must help to buoy him up—not weigh him down. Mr. Solomons has chosen a happy expression when he calls the members of his orchestra "my assistants."

MAKING THE PICTURE FIT THE MUSIC.

Our old friend Bruce says: "All of us have been neglecting your department lately and I imagine a great many are like the writer, who reads every article published in 'Music for the pictures' but depends upon the other fellow to do the writing. However, I am hereafter going to write whenever anything comes up pertaining to our part of the business; heres hoping others will do the same, for there is much to be learned by 'swapping' ideas." [Much? Practically all! About all the knowledge any of us has about anything is made up from the discoveries, deductions and experience of a lot of other people.—C. E. S.] "It seems strange to me that all the big film companies have not been able to see the value of having real music when making ballroom scenes. Some of them do and it is refreshing." [I presume you mean that when the characters are actually dancing to real music when picture is being made they will necessarily keep step and time, making it practical for a pianist to accompany them with appropriate dance music.—C. E. S.]

Mr. Bruce continues: "Another fault that all have is that in making war films (war stories), and a scene happens to show a trumpeter playing 'Taps,' 'Reveille' or any trumpet call, the scene is only shown about one-fourth of the time it takes to play the call. If they would only realize that nine-tenths of the theaters employ real musicians, and that they can improve the story fifty per cent. if given something to work on.—I am writing this to your department with the hope that some of the guilty ones may see it. Ordinarily I think music should run entirely through the pictures, but in 'The Pit' which we run recently I found an exception. In the third part the scene is in the mansion of Jadwin, and shows the keyboard of a real organ; the hostess and her guest go in to dinner; after dinner they are back in the music room—she asks him to play—he consents. While they were at dinner I quit playing entirely, and started again when he began playing. I believe this was effective. (In other words, you made a distinctive pause between your musical accompaniment and your sound effect to lend effectiveness to the latter. This is good technic.)

"Everything is humming along merrily out here in the Paradise of the Pacific. The big Hope-Jones Unit Orchestra at the Liberty in Seattle (cost, \$30,000) is said by some to be wonderful; others say it isn't. Will write my opinion of it when I go to Seattle.

"THOMAS BRUCE, organist Rex Theater,
"Aberdeen, Washington."

Sure thing. Come again. Give us your opinion about anything you run across which looks as if it might interest the clientele. As to that part of your letter which says "with the hope that some of the guilty ones may see it"—you know, friend Bruce, that many of the producers have shown themselves willing and anxious to aid the exhibitor in every way regarding the showing of the pictures. Others don't care and won't care. A manager of one of the prominent companies once told me he didn't care a snap what kind of music was played with their pictures or whether any was played at all. Said he: "Our sales are guaranteed—our pictures are sold before the exhibitor gets them. What he may do with them is his business, not ours, and if he thinks music will help his show—well and good. It couldn't possibly make a dollar's worth of difference to us one way or the other."

* * *

To some extent he was right; the exhibition of the pictures is the business of the exhibitor and not of the producer. Many manufacturers, however, recognize the fact that anything tending to make their pictures more attractive to the public helps to foster a demand for their own particular wares. Some of them have had music arranged for certain pictures. Others have engaged musicians to view the pictures and make suggestions for musical accompaniments. Neither experiment has met with encouragement from exhibitor or musician. Producers have shown a willingness in many cases to accept suggestions from outside the studio.

Those from musicians usually take the form of complaints too ambiguous to be of any practical value. Your suggestion is at least definite. I don't think it would hurt the picture to make such scenes as you mention a little longer and so give the musician a chance to contribute his bit to the show. Though really it is not necessary in every case. If the bugler, for example, were shown playing in one scene, and the next scene was one in which he could still be heard, you could subdue your music, giving it the effect of being heard in the distance. The same occurs when musicians are shown playing in one scene and the intermittent scenes are near enough so that the music might be heard from a distance. The music need not stop altogether, but be merely subdued when the performer is not seen, and brought out when he is.

UNIVERSAL'S EQUIPMENT FOR RAILROAD PICTURES.

OWING to the number of railroad dramas which the Universal has been called upon to produce in the last five years it was decided, four months ago, to construct a complete railroad coach, open at one end, so that scenes showing the interiors of Pullman cars and railroad coaches could be reproduced. Herewith is shown the special coach which has been built at Universal City for the staging of such interiors. The car is built for actual use and rests on trucks and wheels which in turn, are on real rails.

A section of track duplicating a railroad yard has been installed near the great Universal outdoor stage with semaphore, block signals and the old-fashioned frying-pan signal system. Two hundred suits of overalls and railroad men's jumpers have been purchased and the Universal is now prepared to stage railroad dramas on a large scale within the confines of Universal City. President Laemmle is now negotiating for the purchase of a locomotive which has served its best days on a western railroad and which will be remodeled in replica of the great locomotives of the New York Central and Pennsylvania system.

Railroad dramas of the 60's and 70's are now possible in Universal City as a ramshackle old wood-burner has been put into good shape. A new boiler was installed, together with a stack of the inverted-cone shape familiar to old railroad men. Coaches of the type now used by construction gangs for "boarding cars" were purchased for almost nothing, and these have been sent to the carpenter shops and remodeled so that now they look much as they did when they first came from the car builders' shops fifty and sixty years ago.

When these coaches are filled with crinolined ladies and actors dressed in the masculine costumes of the period even



Scene from "Their Hour" (Gold Seal).

the most captious critics will be unable to object to the lack of "local color" in the staging of the ante-bellum war dramas which the Universal now has under consideration.

The scene reproduced herewith is from "Their Hour," a two-reel western drama featuring Joe King and Cleo Madison, who are seen in the foreground. "Their Hour" will be released under the Gold Seal brand on March 2.

BUFFALO KRITERION EXCHANGE MOVES.

The Empire Kriterion Film Exchange of Buffalo, N. Y., has just completed arrangements for two floors in the Erie Loan and Savings Bank Building at 39 Erie street, which will open February 22.

Miss Edna Flugrath

The "Star" of the London Film Company.

THIS beautiful, versatile and highly talented young American actress has attained an eminence in the profession of motion picture acting reached by very few. Miss Edna Flugrath distinguished herself and established an enviable reputation as a motion picture actress in the service of the Edison Company and when she saw her opportunity to forge her way to the front with the London Film Company she lost no time in connecting with that concern, whose pictures are now well and favorably known to American exchanges, exhibitors and audiences through the publicity given them by the Cosmofotofilm Company, sole American distributors for the London Film Co.

Among the best known features in which Edna Flugrath has starred are "England's Menace," in which she very



Edna Flugrath as "Incomparable Mistress Bellairs" (Cosmofotofilm).

cleverly enacted the leading part of the daughter of the Home Secretary; "The Two Columbinas," in which she was "one of them," and in which role she evinced exceptional ability; "A Christmas Carol," Charles Dickens' well-known story, and conspicuously in "The Victorian Cross" as Alice Bilson, daughter of the money lender and sweetheart of the hero of this beautiful story. Her latest appearance as far as American release dates are concerned is in "Incomparable Mistress Bellairs," in which she takes the title role.

It is impossible to see any film in which Miss Edna Flugrath appears without feeling drawn irresistibly to her by her wonderful magnetism and winsome beauty.

DONALD MACKENZIE ACTIVE FOR PATHE.

Donald MacKenzie is making for Pathe a picture which gives every promise of being particularly fine. It is a three-part drama, and is being acted by an excellent cast, most of whom are making their debut in pictures.

Miss Thais Lawton is the leading woman, and this picture marks her entrance into the motion picture field. She will be remembered as the leading actress with the New Theater Company, and also for her work with John Drew, Henry Miller, and Robert Mantell. She has had some of the best parts the stage has to offer, and her work on the screen will be watched with much interest.

Percy Standing (son of Herbert and brother of Guy Standing), late leading man with Ethel Barrymore in vaudeville, and formerly with Nat Goodwin and Mrs. Fiske, is another star stolen from the stage by Mr. MacKenzie to work in this picture. Howard Hall, who played important parts in "Damaged Goods," "The Poor Little Rich Girl," "Within the Law," "The Stranger," and "The Climax," and the complete list of whose successes is as long as one's arm, is another to make his first appearance in pictures. To round out this fine cast is W. T. Carleton, famous for years as an opera star, and now achieving new laurels on the screen.

The scenario was written by George Brackett Seitz, the Pathe scenario editor, who, before he went into picture work, was a successful short story writer, and playwright, having written "The King's Game," James K. Hackett's starring vehicle of the season 1908-9. Mr. Seitz has written hundreds of the Pathe photoplay hits.

REALISM FOOLS REAL POLICEMAN.

During the rehearsals of "The Balance," a Mutual-Reliance drama, the real police force got into the game. Shots were being exchanged, and the real policemen came pelting down a side street and began firing also. Horrified, the director called a halt. The crook ambled back and the situation was explained to the astonished "coppers."

Music for the Picture

Conducted by CLARENCE E. SINN

An Inexpensive Pipe Organ.

LAST WEEK I visited the "Harmo-Electric" pipe organ factory in Chicago and saw something which will surely interest those exhibitors who favor pipe-organ music for pictures but cannot afford the price. The "Harmo" people make pipe organs—good ones, too—but the particular instrument I went to see is a little different from others of this class. It is simply a pipe organ without a manual (keyboard), the organ being attached to a piano keyboard by electric contact and played from the piano keyboard. Don't misunderstand this. I know there are several instruments on the market which this description might fit, but this is not quite the same. In the first place, there is practically no limit to the number of stops (sets of pipes) which may be attached to the keyboard. The one I looked at had six different sets, including wood and metal pipes. I was informed that particular one could be attached to a piano keyboard in four hours. It is nothing more nor less, when installed, than a one-manual pipe organ, though, as before stated, any number of stops may be attached. The electric power for the contact is furnished by dry batteries. The bellows are served by a motor connected to the house wires. They expect to have one on exhibition in Chicago soon, and I intend to report further upon it at another time.

Loose Leaf Music.

Mr. Winkler says: "The motion picture musician must first of all take his work seriously. He should be able to at once recognize the dramatic possibilities of a picture and to augment and support them through the medium of his art; but how many do it? Not because they are incapable of fitting the music to the various scenes of the picture, but because they do not have the music. No leader can afford to spend \$5 or \$10 per week for music; yet the reproduction of a moving picture is heightened to an extraordinary degree through the rendition of good program music selected with special reference to the varied harmonic setting of the picture. It is true, certain incidents are hard to represent in the so-called musical language. Why? Most leaders own dramatic sets, printed years ago, for curtain raisers, short incidents, etc., and not long enough to cover burglar-murder-fire scenes, lasting two or three minutes. Some of the better orchestras use extracts from large numbers, such as allegros from overtures, excerpts from selections, etc.; but in most cases it is difficult to find the marked page quickly enough—sometimes they will start the allegro after the scene for which it was intended is over. The majority of orchestras play old galops, rags, trots, hesitations, etc., with drum parts arranged for dance halls; often the drummer will hit a big gong or blow a train whistle when a burglar is sneaking through a chimney—or some such incongruous scene." (They do this because they believe they must always play the music exactly as it is printed, regardless of the picture's requirements.—Ed.) "I am using to the great advantage of myself and all concerned a folio containing hurry mysteriosos, furiosos, fire scenes, agitados, etc., of 64 bars, long enough to cover any scene. These incidental movements are published in loose leaf form, called the 'Loose Leaf Motion Picture Collection,' and are obtainable in any music store. To my knowledge this folio is the only one which enables the orchestra leader to place its pages on the stand in any rotation, just to follow the changes on the screen. I am sure other musicians know about other suitable music for picture work. Why not come out with it? Let us work together to help increase the value of the picture shows and prove to the different managers that music is important and indispensable. M. Winkler, Musical Director, Brooklyn, N. Y."

I have not seen the loose leaf collection Mr. Winkler refers to. However, I believe there are several on the market. I think I was the first to enter the field with a collection of dramatic music printed on loose leaves "for convenience in laying out a program." I am sorry that lack

of space compelled me to leave out a portion of Mr. Winkler's letter. His appeal to musicians is timely. Too many orchestra musicians (from leader to drummer) seem unable to regard the moving picture as they would any other show. It seems nonsensical to try to fit the picture musically—at least they think so. And so they fill up the time with waltzes, rags, medleys and popular stuff generally, selected at random and totally without regard to fitting the action of the play. The trouble is, they do not regard the picture as a play; it's nothing but a picture whose characters can't "get back" at them (as real actors would) for spoiling a tender scene with boisterous music, or vice versa.

"Du Barry."

Miss Meinhold writes: "I am enclosing musical program for 'Du Barry,' which was shown at our theater recently. Had I been playing the picture alone I might have varied a bit more to fit the picture, but as I had a violinist I tried to select a program in keeping with the general atmosphere and period. As it was favorably received here, I thought it might interest your readers." (You might have said "our readers"; they are yours as much as mine, you know.—C. E. S.) Here is the program:

DU BARRY.

REEL I.

- 1.—Scarf Dance (by Chaminade), until Jean sees Jeanette; then:
- 2.—"Parisienne" until leader; "Dreams"; then:
- 3.—"Dreaming" waltz until scene in milliner shop; then:
- 4.—"The Flatterer" (by Chaminade) until leader; "King Passes."
- 5.—"Coronation Marche" (from Le Prophete) until "That Evening."
- 6.—Entre acte from "Mignon" until end of reel.

REEL II.

- 7.—"Aragonaise" from "Le Cid."
- 8.—Suzanne (Air Ballet).
- 9.—Beethoven's Minuet.
- 10.—La Boheme (each number twice).

REEL III.

- 11.—Selection from Faust until Cosse goes to the Palace; then:
- 12.—"Amaryllis" (agitato) until end of duel; then:
- 13.—Tannhauser March until wedding scene; change to:
- 14.—Wedding March (Lohengrin) until Jeanette goes to king; then:
- 15.—March from Aida until end of reel.

REEL IV.

- 16.—Il Trovatore waltz until the Papal Nuncio visits Jeanette.
- 17.—Simple Confession (by Thome) until Cosse escapes to Inn.
- 18.—Marseilles Hymn until leader; "Du Barry Makes Discovery."
- 19.—Promotion Overture.

REEL V.

- 20.—Selection from "Lucia" until fete in garden.
- 21.—Pizzicato from Sylvia until leader; "I Have Failed."
- 22.—Quartette from "Rigoletto."
- 23.—Cavatina from Raff until end of reel.

REEL VI.

- 24.—Hurry (No. 25 Orpheum Collection) until mob rescues Cosse.
- 25.—Marseilles Hymn until Cosse goes to warn Jeanette.
- 26.—Salute de Amour (Elgar) until mob appears.
- 27.—Repeat hurry until leader; "I will go with you."
- 28.—Salute de Amour until leader; "Visions of the Past."
- 29.—"The Virgins Last Slumber" (Massenet) until end of reel.

Kitty H. Meinhold, Pianist, American Theatre, Schenectady, N. Y."

I am sure such of our readers who get the "Du Barry" picture to accompany will appreciate Miss Meinhold's hints in the above program.

* * *

A number of constituents have complained about the scarcity of musical programs in our page of late. We can't fill it up with musical programs, although we are perfectly willing to insert one or two occasionally—when they are sent in. Perhaps this will interest you:

"THE ITALIAN" (PARAMOUNT).

- 1.—Overture, "La Rose Intermezzo".....Ascher.

REEL I.

- 2.—Zelma (Oriental characteristic).....Ilgenfritz
- 3.—Mexican Dance.....Kroeger
- 4.—"In a Pagoda".....Bratton

REEL II.

- 5.—La Sevillana (Chanson Havanalse).....Yradler
- 6.—Goodbye Song.....Tostt
- 7.—Mercedes, Valse Espagnole.....Gallmberti

REEL V.

- 8.—Valse lente "Cupid's Caress".....Roberts
- 9.—Meditation from "Thais".....Massenet
- 10.—"Roses" (from Floral Suite).....Bendix

REEL VI.

- 11.—Humoresque Dvorak
- 12.—"Amo" (Melody in E minor).....Robyn
- 13.—Berceuse from "Joycelyn".....Godard

INTERMISSION.

- 14.—One Step, "Beaux Esprits".....Tomkins

The above program is from George L. Hamrick, of the Bonita Theater, Columbus, Ga. The letterhead says: "Orchestra, Pipe Organ and Singing," and so I presume the four reels given are for orchestral accompaniment, while the unmentioned third and fourth reels were accompanied by the organ. Mr. Hamrick says: "I am not sending cues, as from the action of this picture it is only necessary to segue from one number to another."

Maybe so. I have had no opportunity to compare the program with the picture. The music of the fifth and sixth reels doesn't depart very far from one general character—a tender or sympathetic one; but the first reel opens with an Oriental followed by a Mexican dance which is followed by a very marked Oriental number. The second reel opens with a characteristic "Havanaise," a segue to Tosti's "Good-bye" (a sentimental song) once through and segue to a Spanish waltz. Was there nothing in the action to indicate a dividing line between these contrasting musical numbers? However, it is all good music, and I am not going to say Mr. Hamrick was wrong in not giving "cues" for changing to contrasting numbers in the two reels, because I don't know. We hope he will come again.

Real Stories from Reel Studios

By Thornton Fisher.

Foreword: To each of you concerned in the art of motion picture production and exhibition this new feature is dedicated. Under the big glass tops much comedy is enacted which of itself possesses a certain picture value but never reaches the screen, and I shall endeavor in the weeks to come to write and draw pictures of the humorous side of the studio, together with paragraphs of men and women who are a part of this great industry.

Our hammer is under the ground and "ridicule" has been torn from our dictionary, every pencil line will be friendly and our motto will be "Tell the truth—even if its funny!"

* * *



Billy Reeves, the English Comedian playing with the "Midnight Frolics," worked recently in his first picture at the Lubin studio and, acting under the direction of Art Hotaling, smashed ten dollars worth of glassware and bric-a-brac and nearly wrecked the furniture while doing the comedy scenes. But then, Hotaling is one of the best little experts at demolishing household effects in the business. Billy almost fainted when he discovered that the studio didn't furnish a band and an audience.

* * *

Sing a song of directors
Picture's going swell,
"Stop the camera—Bushman slipped!"
Director says "O ———"
Mercy, take it over again!"

* * *

George La Guere, who plays "Larry" in George Kleine's film version of "The Commuters," decided to take up a theatrical life at a tender age. He went home to the plantation in Louisville and confided his ambitions to the family. Even the servants heard of it, and one day his black "mammy"

stopped washing and surveying him from head to foot sarcastically remarked: "So youse gwine on de stage, eh?" "Yes, Mammy." "Laws, child, what kin you do on de stage—you kaint do no tumblin'!"

* * *



Not very long ago one of the Universal studios employed a French camera man (who, by the way, was not neutral) and put him to work on a big scene. He started the camera and the picture was going great when some one roamed in with a "war extra." It was enough. The Frenchman saw it, stopped in the middle of the scene, clutched at his chest, rolled his brown orbs heavenward and pushing his other hand through his hair, dashed out of the door crying "Vive la France" and made a bee-line for a newspaper bulletin board to get the latest returns from the front. Thereafter they read the papers down in the cellar.

* * *



When the massive glass studio at the Bosworth plant in Los Angeles was recently finished, word was sent to a cleaning company to send men at once. A few hours later Manager Eyton saw a lonely-looking little Italian with a small tin pail in one hand and a little rag in the other, wandering about the grounds. "What do you want?" he asked. The little man looked at him pathetically—"Me wash da wind," he said. With a comprehensive gesture which took in all the thousands of panes of glass in sight, Mr. Lyton said: "Here is da wind." There was silence for one moment.

"Me see da boss!" Pietro gasped, and beat a hasty retreat through the gate.

GRANDON WITH RELIANCE AND MAJESTIC.

Francis J. Grandon, the erstwhile Selig producer who directed the "Adventures of Kathlyn" series, has been added to the already large producing forces at the Reliance and Majestic Hollywood Studio. Mr. Grandon is one of the original "Biographers," having appeared in Mr. Griffith's Biograph photoplays. He drifted from the Biograph to the Lubin Company as a director, and produced a number of successful one reel westerns for the Lubin firm.

Selig Company was his next engagement, followed by Keystone and then to his present quarters.

KLEINE'S "COMMUTER'S" IS FINISHED.

George Kleine's "The Commuters," founded on the stage play by James Forbes, has been completed at the Kleine Studio, 11 East 14th Street, New York. The film, which features Irene Fenwick and Charles Judels, has been a long time in the making as it is Director Fitzmaurice's intention to make the best five-reel comedy in his experience, surpassing even that master of comedies, "Stop Thief." Certainly few directors every worked with a more able cast which includes such well known celebrities as Irene Fenwick, Dan Moyles, Charles Judels, George La Guere and Della Connor.

CALIFORNIA PICTURES AT SING SING.

At the request of the Golden Rule Brotherhood and with the permission of Warden Thomas Mott Osborne, the California Motion Picture Corporation's feature-production "Salomy Jane," was shown on March 5 to 1,800 inmates of that State Penitentiary at Sing Sing. The scenes which were most applauded are the daring horseback riding of the vigilantes, the driving of the stage coach, the marvelous swimming and riding of Miss Michelena and the jump of the robbers down a steep embankment.

Music for the Picture

Conducted by CLARENCE E. SINN

A BIG PIPE ORGAN with two, three or four manuals (key-boards) is a magnificent instrument. When all is said there is no other instrument so fitted for the perfect accompaniment of moving pictures—provided, of course, an artist is available who is willing to remember he is not in a church, but a theater, and play to the pictures.

I said it is better fitted for a perfect accompaniment. That statement I will qualify by saying more perfect as to detail as well as musically. To my mind a good orchestra when it is handled right will give a more satisfactory interpretation musically; but not as to detail work. Good orchestras, however, are both rare and expensive, and the "four-piece bunch" is the limit in number for the average picture house.

I know I will be criticised for placing the orchestra before the organ. It is only a personal opinion and open to argument; and remember I refer to "a good orchestra handled right," which gives me lots of margin. Frankly speaking, though, it is a sad fact that a satisfactory organist can be found (or made) much easier than can a satisfactory orchestra leader for picture work. But if conditions were equal (which I admit is not the case) I should place our musical accompanists in the following order:

The Orchestra—Best in tonal coloring; weak in detail work.

The Organ—Good in tonal coloring, perfect in detail work.

The Piano—Weak in tonal coloring, perfect in detail work.

The orchestra is expensive—but it pays in certain localities. The organ is more expensive than the orchestra (for the first few years at any rate), but hundreds of exhibitors have found it a paying proposition in certain localities. Others have found it a costly experiment which, unlike the orchestra, cannot be got rid of by a two weeks' notice. It takes a long time to instal a pipe organ, and when it is finally installed it is supposed to "stay put." It costs a lot of money, too, and just now the salaries of good organists are high. However, a good picture pianist can, in a very short time, pick up enough to "get by" with the organ for a while; after that it is merely a matter of practice. And where is the picture pianist who wouldn't be delighted to exchange his piano for an organ—or at least, to alternate one with the other.

If a real pipe organ could be produced—not a toy, but a real organ—which didn't cost so much, which didn't have to be built into the house, which could be moved in or out without much bother—a lot of exhibitors would sit up and take notice. Why couldn't a good organ be made with only one manual or key-board. Your organist friend will tell you of course that such an instrument would not be so satisfactory as a two, three or four manual organ. This is true. Your orchestra leader would also tell you that a four-piece orchestra was not nearly so satisfactory as one of ten or twenty men. Both would be right. But how about the man running a little house, who realizes that good music is a valuable business getter, but cannot risk the great expense of installing an organ—or even an orchestra. Must he put up with a piano when he would rather have something better? There are one-manual organs made—not many, it is true—but plenty good enough for picture theaters. Supposing you had one and took out the front (including the key-board) then backed a piano up against it and attached the piano keys where the organ keys were attached. I mean, fix it so the piano keys would do the work formerly done by the organ keys. It could be done by electricity, couldn't it? you could thus have a piano and a genuine pipe organ played from one key-board. You could make your organ as big or as small as your pocketbook would stand.

You could have one set or two sets or fifty sets of pipes if you wanted to. You could have chimes, and pedals for the feet. You could even have a box of "traps" and sound effects like the combination instruments have. Don't you think this could be done, and that it could be gotten up at less expense and trouble than could a pipe organ? I do. It is being done right here in Chicago.

I mentioned the "Harmo Electric" some time ago after a

visit to their factory, and promised you something more about it when I had actually seen and heard a demonstration of it. Since then an instrument has been placed in the "Verdi" theater, where a capable organist is demonstrating its possibilities. It is simply a good pipe organ attached to a piano key-board—a one manual organ. It has a good set of pedal notes (these of course are played with the feet) and a set of chimes. In addition there is a chest of "sound effects" for those who care for them. It seems to me this is about the last word in combination instruments—for it is a combination instrument, being an organ attached to a piano. But it is something more than a couple of octaves of medium size pipes. This particular one contained something in the neighborhood of 300 pipes; six stops and the pedals (which last are of course played with the feet). With the combination thus afforded the demonstrator did about all that is usually required of any pipe organ in a picture theater. Like many other good things it comes forward at the precise moment when conditions have made such an instrument particularly desirable.

What Shall I Play?

J. W. D., Minneapolis, Minn., Writes an interesting letter which is too long to print in its entirety, I am sorry to say. Here is the gist of it:

No one will dispute your repeated advice "play the pictures." Sure thing. But how, when and where? Every man who is interested in this gosh darned business wants to—except the orchestra leader. He tears children from their weeping mothers to the tune of "Everybody's Doing It," and when you implore him to play serious music for serious scenes he innocently has the villain throw the hero from the trestle to the strains of "Oh Promise Me That Some Day I'll Be Mine." It is certainly horrible and unpleasant when you have your money tied up in this business to have a perfectly new, highly recommended leader ask you after the first tryout of the pictures given for his benefit: "Was that last reel a comedy?" You can help every one of the long-suffering managers by specific information as to suitable music. You have frequently supplied this for certain features and it has been of great service. Now, can't you and all you intelligent musicians who know what is required supply us with a list of music properly classified so that we can direct Senor Henbraino what to play. Even the classification would be of much service as a guide for the proper distribution of music that may be on hand. The first task will be to frame up a list of different situations requiring different musical treatment. Just as a suggestion, more with the idea of explaining the scheme than with the intention that it should be used, I submit the following:

GRIEF.—Farewell between lovers. Parting of mother and child. Farewell to home. Death-bed scenes. Recovery of bodies. Poverty. Religious scenes of pathetic nature.

The writer also includes classification under these heads: "Strongly dramatic; mysterious and weird; miscellaneous." I have shown one example only as an illustration of the idea.

Now the idea of classifying music according to its dramatic character is not a new one. We are continually doing it in a very small way (in one form or another) in this department. Every time the musical accompaniment for a picture is given here, it is intended as a help to those who don't know—but can learn. For the Senor Henbraino's, I am afraid there is no help. When a person cannot tell the character of a picture when he sees it, he has no place in a picture theater orchestra. If he is utterly devoid of judgment, tell him in advance which are the comedies and which dramatic. And don't let him play an overture, operatic selection or medley of any kind in the dramas. The injudicious use of such numbers is as much the cause of incongruous music as any one thing. They are made up of contrasting movements—slow movements, lively movements and moderate. The chances are always that these movements do not occur at the same time with slow, lively or moderate action in the play. The percentage is in favor of the slow movement in the music occurring simultaneously with the rapid movement in the picture and vice versa. Let your leader play descriptive music (pathetic, lively, agitated, weird, etc.) only in the most obvious scenes. Let him fill up the intervals between with something non-committal—waltzes without the coda; intermezzi; caprices; allegretto movements—

single movement concert pieces generally. There is not sufficient space at present to go into the subject as thoroughly as it deserves, but it will be taken up again.

The Music Supply Co. (San Francisco, Cal.) has issued a little pamphlet which should interest J. W. D. It is compiled by Lyle C. True and is a list of about one thousand titles of various musical numbers, all classified and labeled, according to their respective dramatic suggestions.

Sidney Drew

THAT Sidney Drew, the star comedian of the Vitagraph Company, would become an actor became evident from the time he first began to take notice of things some forty odd years ago. Coming from a long line of ancestors, who, on both sides of the family, were recognized artists on the legitimate stage, it was but natural the offspring of such talented parents would adopt the stage as the work best suited to him.

Mr. Drew was born in New York City on August 28th, 1864. His father, John Drew, was born in Dublin, Ireland, and his mother, whose maiden name was Louisa Lane, in London, England. As Mrs. John Drew she was one of the most celebrated comediennees this country ever had.

Mr. Drew received his education at the Episcopal Academy, University of Pennsylvania, and began his stage career in Philadelphia, his first professional appearance being at the South Broad Street Theater with Leonard Grover in "Our Boarding House." His recognition as a master of light comedy was instantaneous and his rise to prominence was rapid. As leading man for Charles Frohman and in support of such well known players as



Sidney Drew.

Rose Eytinge, Ada Dyas and other prominent stars of the period, he further increased his popularity. Organizing a company of his own, he presented such comedy successes as "The Rivals," "The Road to Ruin," and "A Jealous Wife," his mother being associated with him in these various ventures.

During the theatrical season of 1896-1897, Mr. Drew turned his attention to vaudeville, then becoming a recognized factor in the amusement world, and was the pioneer in presenting legitimate drama on the vaudeville stage.

Two years ago Mr. Drew became interested in motion pictures and made it his business to investigate the possibilities of this new form of amusement. As a result of his investigation he became a member of the Vitagraph Stock Company and registered an immediate success. The first picture in which Mr. Drew appeared was "The Still Voice," and his first big success, the two-part feature, "A Regiment of Two." Mr. Drew not only plays the leading characters in all his pictures, but is the directing producer and turns out an average of one picture a week, an exceptional record even in these times of rapid production. Comedy is Mr. Drew's forte and while every picture in which he has so far appeared has met with success, his best liked photoplays include "A Professional Scrapegoat," "The Hair of Her Head," "Auntie's Portrait," "The Home Coming of Henry," "The Combination," "The Hypochondriac," "Cupid's Column," "When Dumbleigh Saw the Joke," "Boobley's Baby," and many others.

CHANGE IN V. L. S. E. TERRITORY.

The Vitagraph-Lubin-Selig-Essanay, Inc., report an important change in the territory covered by the Chicago and Kansas City branches. The Chicago branch has been relieved of the State of Minnesota and the exhibitors of the State will be served hereafter by the Kansas City office, at Boley Building, 12th and Walnut streets, in charge of E. R. Pearson.

Marguerite Snow With Metro

THE engagement of noted stars and transference of personalities from one company to another have been so numerous this season that one or more moves are almost commonplace. Especially active and prolific in engagements have been the Metro Pictures Corporation, and the acquisition of one or more stars a day has almost been the routine for that firm. But the engagement by Fred J. Balshofer,

head of the Quality Pictures Corporation, of the tremendously popular and widely known Thanhouser star occasions more than a passing interest, for during the six months ago Marguerite Snow has leaped into great vogue by reason of her exceptional abilities and magnificent costuming of the leading female role in "The Million Dollar Mystery" and her joining the Metro Organization comes as quite a surprise.



Marguerite Snow.

Marguerite Snow will play the leading roles opposite Francis X. Bushman in the productions of the Quality Pictures Corporation which will be released one every six weeks on

the Metro Program. Miss Snow, for the past five years one of the principal stars of the Thanhouser Film Company at New Rochelle, is perhaps one of the best known motion picture stars among the two-score who have attained universal popularity.

Born in Salt Lake City, twenty-three years ago, Miss Snow made her first appearance at the age of fifteen in an amateur performance for the benefit of the Loretto Heights Academy, Denver, Colo., where she was a student. Miss Snow has long been an admirer of Francis X. Bushman, and it is with the consent of her husband, James Cruze, that she assumes the principal role opposite Mr. Bushman. Mr. Bushman and Mr. Cruze are extremely good friends and quite a few wires passed between them before the deal was consummated.

Miss Snow leaves for Los Angeles May 6 in the four-car special train engaged by the Quality-Metro organizations and will take her Mercer runabout, eighteen trunks of costumes and the Belgian seamstress whom she has adopted and whom she will put in charge of her wardrobe on arriving at the Quality Pictures studios.

The first appearance of Mr. Bushman and Miss Snow together will be in "The Second in Command," Mr. Frohman's former stage success, which will be released the latter part of June on the Metro Program.

ESTABROOK HONORED.

It is quite a distinct honor that has been bestowed on Howard Estabrook, the star of "Four Feathers," "Officer 666," "M'Liss" and "The Butterfly." If you are conversant with the legitimate productions that have graced the boards of Weber's theater during the last five or six years, you will recall the production "Mrs. Avery," which was written by Howard Estabrook. Because of the success of the production, Mr. Estabrook has been elected into the American Society of Dramatists, which numbers among its list of members all the prominent playwrights of the contemporary period. He was proposed by Mark Swan and seconded by Channing Pollock.

SMALLWOOD IN NEW OFFICES.

The Smallwood Film Corporation has removed its executive offices from the Flatiron Building to the Knickerbocker Theater Building Annex, 39th street and Broadway. Within the next few weeks Smallwood will begin releasing its new brand through the United Film Service under the name of "Pyramid Pictures," featuring Edwin August supported by Ruth Blair as leading woman and by Iva Shepard and Bill Bailey. Regular weekly releases of two-reel subjects will be made.

Music for the Picture

Conducted by CLARENCE E. SINN

"The Lily of Poverty Flat."

M. WINKLER, of Brooklyn, N. Y., who has favored us before, sends in a copy of his musical accompaniment to the five reel picture named above.

- PART I.—"Ramona" (Indian Intermezzo, by Johnson).
 "Morning on the Plains" (by Wheelock).
 "Agitato" (M. L. Lake; play this until end of reel).
 PART II.—"Wild Rosebud" (Tobani. Play until: "Arrival at Poverty Flat.")
 "Garden of Love" (Caprice, by Ascher).
 "Venetia—a Spring Song" (Tobani. Play until end of reel.).
 PART III.—"Laughing Water—Intermezzo" (by Losey).
 "A Little Story" (Zimmerman).
 "Noveletta" (by Ambrosio. Play until end of reel.).
 PART IV.—"Melody of Peace" (Martin).
 "Berceuse" (Ilijinski).
 "Hurry—No. 1" (M. L. Lake. Play until end of reel.).
 PART V.—"Sweet Jasmine"—Novelette (Bendix).
 "Ramona"—Intermezzo (Johnson).
 "Bright Star of Hope" (Robaudi. Until end of reel.).

More Than Seven.

Mr. Earl S. Rogers, Majestic Theater, Paris, Ill., says: "Have been a constant reader of the Moving Picture World for years, and never miss reading your suggestions in the musical department. I have been playing pictures for over seven years, piano and drums, Style K. Wurlitzer and orchestra director. I find that either a Wurlitzer or a piano alone is the most satisfactory for playing descriptive music for pictures. Of course, we can arrange music so that it will almost follow the picture, but when an orchestra is used it is very difficult to follow the expression and action unless the director is not playing an instrument, but simply directs his instrumentalists in crescendo, accel, ritard, etc." (I think it depends a great deal on what kind of an orchestra you have and how they have been trained. I know of many leaders who watch the pictures and direct the orchestra and also play an instrument—violin or piano. But they must follow their leader; not be dragged or pushed.—Ed.) Mr. Rogers continues:

"Music can easily be made to fit the scene, but if the expression is followed invariably as marked in the music it may often be exactly the opposite to the action. I agree with Miss Currier of Barton, Vt., in that the musician may be greatly assisted by studying the characters; also what she says regarding modulations and change of tempo. I find that the use of these will detract less if played p. or pp. and when fully modulated accelerate or crescendo as the scene demands. In hurries, mysterious passages, etc., keep below the action of the picture, and as the action becomes stronger rise with it, but never above it, or you will attract the attention away from the picture, and lose in a moment what you have been trying for an hour to gain. Watch the attitude of the audience and see if they are following the picture closely. If they seem restless, change the tempo of your music or use another theme or passage. Of course in comedies use popular songs, rags, etc., and when you can play some old song and get a laugh, do so. But burlesque your comedies and in this way give your audience a change, and variety is necessary if you would please your audience."

Mr. Rogers is right about keeping the music subdued, under the action as he terms it. It is much more readily humored to fit the action when kept down and unobtrusive. When your music is loud it becomes conspicuous, insistent, it compels attention to itself; then any change of time or figure or key, any modulation or change of expression is noticed by the auditor because you have been forcing your music on his attention; you have made it predominant instead of sub-dominant to the picture. Don't think the operator is there to illustrate your music. You are merely supposed to accompany the pictures.

Hidden Music.

Burr Delmar Nickle, proprietor of Delmar Theater, Medina, N. Y., says:

"I have a big house and have turned it into pictures mostly, and got an original idea that by setting my stage with a parlor scene (which has an old colonial window) and hiding

my pianist at the side of the stage so she could see the screen through this old window, has proven many things. First, her mind is on the picture and not disturbed by any of the audience. Second, the people have their eyes on the picture at all times and not on the piano player. I have heard much favorable comment on this and it really appeals to the public greatly. I have good music, pay a high price for it and in doing so I find I can do away with an orchestra. I installed a pipe organ and placed it out of sight also and am so well pleased with results that I have come to the conclusion that all music should be hidden when playing for pictures."

Mr. Nickle has the right idea. Music should never be conspicuous.

Some managers think that when they pay an artist to play for them they must turn a spot light on said artist while he plays solos, so the public will realize what a lot it is getting for its money. Some musicians are equally anxious to get the spot light. Both may possess a keen desire to give the public a good show, though not necessarily a good picture show. They are concentrating on something aside from the picture instead of concentrating on things to boost the picture. Good music is an added attraction certainly. Sandwiches and coffee passed around in the audience might also be an added attraction, if they were good. But it isn't necessary that every dollar you spend should shine. Pay for good music but let it accompany your pictures, that is, if you are running a picture theater.

"The Hypocrites."

Dick Bertram, musical director Palace Theater orchestra (pianist), Burlington, Ia., sends musical program for above mentioned picture. Mr. Bertram says: "This program was played with four pieces, violin, piano, cornet and drums, and with this instrumentation proved very effective. In addition to favorable comment by the public the newspapers gave us more space than that allotted to the picture itself; when a newspaper gives something for nothing there must be a reason. No doubt a more effective program could be lined up for a larger instrumentation, but for the instruments mentioned I think my program is hard to beat."

FIRST REEL.

- At Opening.—Tacet. When Monk stricken blind at sight of truth:
1. La Fontaine Idylle (Lysberg—arranged by Hildreth). Play once through.
 2. At title: "People Gathered as on Fete Day." "Stabat Mater," by Rossini. Play until end of reel and work up to climax—unveiling of statue.
 3. Open reel with Dorn's Fantasia on "Il Trovatore" (piano arrangement). Use fourth movement of this number alternately in major and minor. Use piano only until ready to work attack on Gabriel, then bring in rest of orchestra.
 4. (Gabriel stabbed.) Start on "Miserere" (same number as above) and play until finish of piece. Use cornet and violin on this.
 5. At title: "Gates of Truth," play "Within the Gates" (sacred song pub. by Remick) as a cornet solo, once through.
 6. As choir passes out, use organ. If no organ, I would suggest leaving the scene silent.
 7. (After last of congregation has left church.) "O Salutaris Hostia," by John Wiegand. (Use arrangement in C, which is duet for soprano and alto. Violin carries soprano, cornet the alto. Once through and stop.)
 8. Priest dies. Start at duet movement of "Salutaris" and play finish softly. Wait until title: "Broad Roar or Narrow Way."
 9. Play "Pilgrim's Chorus" (not march) from "Tannhauser," in G, violin and piano, once through as written, then D. C., playing first 10 bars an octave lower, then finish strain loco.
 10. At title: "Truth Is Ever Elusive," play Chaminade's "Scarf Dance" (caprice style) once through, making repeats as written.
 11. At Gate Scene, first strain of "Within the Gates."
 12. Start Reel IV. with Hildreth's arrangement of "Lost Chord" (pub. by Jacobs) twice through, regardless of the dancing, and use introduction first time only.
 13. At title: "Modesty," play "Heart's Sorrow" (piano solo), regardless of dancing, until Gabriel and Truth pass through gates.
 14. Women discover Gabriel dead. Start at duet of "Salutaris" and play to finish.

You will notice that Mr. Bertram doesn't believe in continuous music, but has left several pauses between numbers in the above program. Such pauses can be made very effective if their reason for being lies in the action of the story and not simply because the musician has reached the end of

the number and don't want to go back. No. 6 in above program is an illustration of a logical silence. Mr. Bertram evidently likes to keep his music rather subdued for which he deserves credit. There is nothing blatant about that program. To my mind there is a hint that he likes to finish some of his numbers diminuendo to pianissimo, and stop unperceptibly. This covers up the "stall" considerably when it is made for other than dramatic reasons.

What Do You Mean, "Pupil?"

This is a part of a letter sent to Mr. Sargent and passed on to me: "I should like to enlist your influence to prevent other sins such as we had to suffer from a misguided pupil(?) of perhaps your co-worker Clarence E. Sinn. This happened in one of the better class Los Angeles picture houses where they run the same film for a week. It was at the close of that remarkably fine production, 'On the Night Stage,' after Texas has removed forever the scandal menace from the life of the woman he loved and lost, and then is told unwittingly by the 'sky pilot' that he was a tribulation to the authorities and a nuisance to the community. He crossed to his horse, laid his cheek against that of his dumb pal and said in a leader: 'I have nobody in the world but you, Midnight; nobody but you.' The organist then 'holed out' with a beautiful 'put' by playing the chorus, 'I Need Sympathy' at a time when silence was golden. J. D. P."

Well, the organist lacks the sense of proportion along with other sense. What's the use of saying any more? No use. He'll do it again anyhow the first chance he gets.

Past Performances

IN racetrack parlance the well known adage, "blood will tell," is quoted frequently in speaking of thoroughbreds. This also obtains in theatrical circles and in the silent drama branch, as exemplified in the Rising generation.

Phil Rising and Will S. Rising Jr., are chips off the old block, and judging from a program sent in from The Flatbush A. C. they are following in father's footsteps, as the well known actor-singer, Will S. Rising (Dean of M. P. Actors and Producers) is their dad.

Both sons are talented and possess good singing voices, and participate in many operas, dramas and comedies in the social life of the Cortelyou Club. They seem to be especially strong on minstrelsy, as per programme of B. P. O. Elks of Brooklyn Lodge No. 22.

Recently the minstrel show staged by Phil Rising for The Flatbush Baseball Club at Cortelyou Club was a tremendous success.

Another aphorism again creeps in, from "sire to son," as the mantle falls on them through their pop's varied career, for at one stage of his popularity he was a member of "The Moore and Burgess Minstrels" at St. James Hall in London.

Phil and Will are both of military training (ex-members



The Rising Generation.

Phil. Rising, Will S. Rising, Will S. Rising, Jr.

of Seventh N. Y. N. G.), and Will Jr., is one of the crack buglers of the First Regimental Cavalry, Troop L. Both are football and baseball experts of Flatbush A. C.

On the maternal side their grandfather was Hon. Wm. C. Conner of Conner's Type Foundry, New York City, founded in 1828. On the paternal side their grandfather was Philip Rising of Lancaster, Ohio, a veteran of the Mexican War,

and friend and neighbor of General William T. Sherman and General Phil Sheridan. Prior to his death he bought and gave to the city of Lancaster, O., "Standing Stone," of "Mount Pleasant," famed in Indian legends in the early days of Ohio, as the rendezvous for the Indian tribes of the East and West as they were driven westward by the encroachments of the palefaces.

The novel, "Forest Rose," was written around incidents connected with "Standing Stone," and was produced by the late C. J. Hite as a feature reel for the Thanhouser Co. It was here that the Indian tribes met and arranged for the battle which culminated in Braddock's defeat when George Washington was in command of a detachment of Virginia militia. "Standing Stone" was purchased by the philanthropic pioneer, Philip Rising, at a cost of \$25,000, and donated to the "city he loved so well."

Ben Wilson (of Universal) and Geo. Botsford (Remick) are connected by marriage to Phil Rising.

Charles Bennett

ONE of the oldest of the West Coast photoplayers is returning to the East with the Biograph Company. It is nearly four years since Charles Bennett has worked before the camera in the East, he having come to California with the original Vitagraph Company in 1911. It was two years before that that Mr. Bennett left the stage and after in turn working with the Essanay, Vitagraph and Edison, joined the Vitagraph shortly before the organization of the Western company. He remained with Director Rollin Sturgeon for almost three years. In the first year he was in practically every cast, in characters, in heavy roles and all around interpretation.



Charles Bennett.

Mr. Bennett was with Keystone for five months. While there he appeared in "Tillie's Punctured Romance." He will be remembered as the uncle who fell down the mountainside in the snow, as well as for other adventures and misadventures in the course of that striking comedy. It was for the snow scenes that Mr. Bennett took a number of players to the summit of Mount Baldy, camping for nearly a week near the top. During his stay with the Keystone Mr. Bennett was working most of the time with Charles Chaplin. Since February Mr. Bennett has been at the Biograph studio. He will be seen in the forthcoming production of "Under Two Flags," in the role of the commander of the French soldiers.

Mr. Bennett's first engagement on the stage was with Edwin Booth, under the management of J. H. McVicker, Booth's father-in-law, at the Lyceum Theater, now the Fourteenth Street, in New York City. His next engagement was with the Broadway Theater stock company in support of Charles Fechter, the great romantic actor. Mr. Bennett has played with Clara Morris, Frederick Warde, Mary Anderson, Willie Collier and John Drew among others. He has at times worked under Dion Boucicault, A. M. Palmer and Augustin Daly, as he describes them, "America's greatest stage directors." Mr. Bennett has been associated with practically all of the great stars of the last generation. He has an impressive stage presence and a most pleasant personality. He also possesses a fine speaking voice, which, of course, the screen does not reveal. Mr. Bennett will make a strong addition to the Biograph stock company.

HEWITT ASSISTS JOHNSTONE.

Earl R. Hewett, who has been on the scenario staff of the western Universal plant, has been made assistant to Calder Johnstone, manager of that department.

Music for the Picture

Conducted by CLARENCE E. SINN

Winkler's Programs.

M. WINKLER of Brooklyn, N. Y., will be remembered by our readers as having contributed several musical programs which have appeared in these pages. The World Film Corporation has this to say about one phase of Mr. Winkler's efforts:

M. Winkler, who has achieved quite a reputation for arranging musical programs for features, has been especially delegated by Carl Fischer, music publisher, to select suitable music for each World Film feature. This he has done for four of our productions so far, and copies of these programs have been sent to each office. They are also being sent with the cut books to all the contract customers. Mr. Winkler has proved his genius in selecting these accompaniments, and what he has prepared should be in great demand by every World Film exhibitor.

These programs from the Universal Weekly will give you an idea of Mr. Winkler's method of work:

- VICTOR.—"The Stool Pigeon." (Two-reel drama.)
 Reel 1.—"Lost Happiness." "Mousma." Intermezzo.
 Reel 2.—"Debutante," waltz. "Mysterioso," by Lake.
 "Tone Poem," by Prior.
- IMP.—"Wild Blood." (Drama.)
 "Passioned Blood," waltz. "Reconciliation," by Bendix.
- STERLING.—"His Smashing Career." (Comic.)
 "The Runaway." Comic Opera Selection.
- IMP.—"The Adventure of the Yellow Curl Papers." (Two-reel Drama.)
 Reel 1.—"Novellete," by Marquis.
 "Pryor's Fox Trot."
 Reel 2.—"Valse Caprice," by Rubenstein.
 "Cremonia," waltz. "Alita," by Losey.

In a letter accompanying the matter given above Mr. Winkler says, in part:

The dramatic possibilities of the better features are unbounded, but the libraries of most of our moving picture musicians are very limited. With them it is always the same question: "How shall I match that picture if I never seen it?" We take it, the musician alone cannot do it; he must be assisted by others. For two years I have been trying to interest the film companies in this problem and I must say I have succeeded. I am still "on the job" to get other film companies interested in this matter, and I hope to get them all.

I want to say that I wish Mr. Winkler all the success in the world. From what I have heard in the past it is not the producers alone whose interest needs to be aroused. Many of them have from time to time attempted in various ways to assist in providing a proper musical setting for their more important pictures, but the apathy shown by musicians and exhibitors toward these efforts has tended to discourage them.

Mr. Winkler further says:

The World Film and the Universal Film are sending out their program weeks before that picture reaches the theater. This enables the musician to obtain the missing compositions or substitute numbers of the same character which he may already possess.

The programs include the name of publisher and where music may be purchased. The companies invite reports from the various offices regarding interest manifested by exhibitors in these specially selected musical accompaniments. Now the rest is up to the musician. Take some live interest in this matter. Don't spend your time in trying to pick flaws and find fault. Remember, these programs are suggestions merely for your guidance in selecting musical numbers in harmony with the general character of the pictures; numbers which are, in the main, in most libraries or easily obtained. It is granted that few if any programs or suggestions are in strict conformity with the ideas of all, but a general idea of the nature of the music required should be helpful to all. Don't knock. Boost.

THE DANCING GIRL.

Moving Picture World, Gentlemen:—As I have received much help from programs you have published I would like to submit one which proved very satisfactory and received many compliments. It is for "The Dancing Girl" (Paramount) and I hope it may help some one who is playing for this picture. As each reel is in the same key, simple segue from one number to another as the scenes demand. Sincerely,
 Elizabeth D. McConville, Lyn's Theater, Coeur d'Alene, Idaho.

- REEL I.—"Silver Stars Mazurka".....Bohm
 "Fifth Nocturne".....Leybach
 "Beautiful lady," waltz (from "The Pink Lady.")
 "Silver Stars Mazurka."
- REEL II.—"La Norwegienne Caprice".....Kitterey
 "Gaiete de Coeur".....Sidney Smith
 "Lotu du Bal".....Gilet
 "Old Oaken Bucket."
- REEL III.—"Valse in A flat".....Chopin
 "Cavaliitta".....Lack
 "A Dream".....Bartlett
 "Chansou d'Amour".....Spier
- REEL IV.—"Melody in F".....Rubenstein
 "In Happy Moments".....Wallace
 "My Heart at the Sweet Voice."
 (From Samson and Delilah.)
 "Traumerel."
- REEL V.—"The Dawn." (William Tell overture.)
 "Theme from 8th Symphony" (Schubert.)
 "Tarentella," for Bohemian scene.
 "Chopin's Nocturne," op. 37 (sostuunto movement).
 "The Dawn."
 "Chopin's Nocturne" until end of picture.

Organ Versus Orchestra Music.

Wm. Wertsch of San Francisco, Cal., writes:

I take the liberty of replying to the article by Clarence E. Sinn in Moving Picture World, May 15, page 1077. A big pipe organ of three or four manuals is truly a magnificent instrument plus an artist to manipulate the same. I admit it to be the best one man proposition for moving pictures. But from there we disagree emphatically. I believe that under no circumstances can even a good organist compete with an orchestra in picture playing, even on its own ground—serious music. The organ cannot pizzicato, slur nor give a "jumping bow" effect. At best, its violin and cello stops are weak imitations of the real thing, and to many others as well as myself the deadly monotony of tone is soporific (when used to accompany a moving picture). As to mechanical sound effects furnished, my only comment is that the Prohibition party should prohibit their manufacture for the good of the cause. What equals in piquancy the efforts of a good trap drummer on the job?

(Now, Mr. Wertsch, just where do we disagree? I placed the orchestra before the organ—always have—always shall; but I certainly could not give preference to a poor orchestra above a good organist.—Ed.)

The article affirms (correctly) that the orchestra tone is best and further along claims the detail (slightly ambiguous) possibilities of the piano are on a par with the organ—viz., 100 per cent. Now as every "four-piece bunch" includes a piano our possibilities are manifestly increased or more perfect.

(What I really said was "the orchestra is best in tonal coloring"—not best in tone. In this I was, of course, only voicing my own personal opinion. I like the tone-coloring of the orchestra better than that of the organ. Berlioz, Logier and Kling use this term to designate the different kinds, or different qualities of tone used in obtaining orchestral effects. Thus, the violin, cello, clarinet, cornet, etc., in the orchestra have a more distinctive quality than the stops on the organ which are given those names. Dr. Th. Parker in his dictionary of musical terms gives it thus: COLORIS: (Fr.; Ger.C(K)olorit.) The tonal color scheme vocal or instrumental, of a composition—the modification in vocal or instrumental timbre—employed for obtaining special effects." As to the term "detail work" being ambiguous, I can only say that it has been frequently used in this page by myself and many others for want of a better expression to define the work of pianists and organists who follow the action closely—that is, in detail—by increasing or diminishing the speed or the volume, by introducing short phrases and themes as some special action suggests, and by modulating chords, arpeggios, etc., used as connecting links between themes. I do not say this is necessary to picture playing; I only say that it is much in vogue among the "one man" players, and their instruments, being more elastic than the orchestra, it follows that it can be more perfectly done upon the piano, organ or some combination instrument.—Ed.)

Mr. W. continues:

That it is easier to get a good organist than a good musical director is not clear to me save for the one reason that to be an artist the organist must possess brains and to earn the corresponding salary must put it over that he is earning the goods. Is it not reasonable and manifest that a musician having the advantage of thorough orchestral experience in theaters, etc., should be better qualified to fill the bill as leader for a motion picture than any organist whatsoever? By virtue of this experience he should be able to see a dramatic point or situation—serious or comic—quicker than another, and be able quicker to put a satisfactory musical setting to the same.

(An intelligent and experienced theatrical leader should be able to fit a picture musically, but does Mr. Wertsch mean to infer that only such are engaged in picture theaters? I don't believe he thinks so. From all I can gather, such leaders are not in the majority. I know theatrical leaders who cannot get over the idea that theatrical music must be entreat stuff—

that they are playing, not for drama, but as they would play between the acts. That is their idea of theatrical experience. In a town near Chicago an exhibitor has tried several times to get an orchestra to "play for his pictures," but as they simply played selections, medleys and dance music (principally one-steps and waltzes) without any regard to the picture, he had in each case to let them go and take on a pianist who, at least, tried to play appropriate music. Mr. Carl W. Baker, who has furnished orchestras in several localities through the middle west, wrote some time ago that he had found exhibitors more than willing to put in orchestras providing they played music appropriate to the pictures. Others have written me in the same vein, though I cannot at this moment lay my hands on names and addresses. To continue:

I maintain, banishing "selections" to be an unnecessary curtailment of repertoire; sometimes the action of a picture is in part negative enough to allow almost any kind of selection being played. Further, if you come to a slow part and the action demands otherwise, it can be left out and go to the next movement. Further, it is possible by a slight rhythmic change, introducing of drummers' effects, etc., etc., to alter without burlesquing the character of almost any Andante; also the coda of the waltz is often in good order—for instance—timed to close a scene or reel. The same idea of timing will often make a selection with its various movements just fit a picture. The dead pause is often dramatic, and the "time pause" where the theme changes (and often the music) is also often effective and refreshing.

I haven't given Mr. W.'s letter entire on account of its length, but have tried to give its salient parts. Maybe he thinks he is criticizing me. I don't know; if so, his only fault is that he has never read much of this page. About all he says has been said here at one time or another. So far as "banishing selections" is concerned I have given my views on this so many times that it seems like useless repetition to go over it again. In the same issue quoted (page 1077 M. P. World) is a letter from J. W. D. with comments by myself in which I suggested that this particular leader (and all others similarly afflicted) should cut out selections and all pieces containing several movements or heavy finale. When you know how to use (and time) them, as Mr. W. suggests, all right. When you don't know how—as the Mr. Henbraino mentioned—all wrong. Some time ago a correspondent from Los Angeles, Cal., complained of an orchestra there playing "Light Cavalry Overture" in a love story, working up the big forte finale in the most quiet and delicate part of the picture, and stopping with a crash—then a period of dead silence right in a spot where music was necessary if it was necessary at all.

Richard Tucker

RICHARD TUCKER has returned to Edison primarily to play the part of George Oshorn in the feature production of "Vanity Fair," in which Mrs. Fiske is to be starred. Mr. Tucker played the same role with Mrs. Fiske, in the theatrical version, which, however, will not be used in the Edison version, an entirely new and complete scenario having been prepared from the book itself. Edison has been able to secure several players who figured in the original stage production.



Richard Tucker.

much for the routine worker and he joined a stock company then playing there. After about a year's experience, he was with Nat Goodwin and played three seasons with that star, who was then appearing in a repertoire of revivals of former successes. After a season with Bertha Kalisch in "Cora," Mr. Tucker joined his fortunes with Mrs. Fiske and appeared in some four plays and several curtain raisers with her, in-

cluding "Salvation Nell," "Mrs. Bumpstead-Leigh," "Becky Sharp" and Hauptmann's "Hannele," earning flattering commendations for his work.

Mr. Tucker has also been singularly popular as a favorite in stock which, so much like the film, enables the playgoer to become well acquainted with the player. This stock experience comprises well-known companies in Rochester, Toledo, Ottawa, Cleveland and Philadelphia, where he played last fall in the American Theater Stock Company. Mr. Tucker was also featured in "At the Mercy of Tiberius," a dramatization of the book of that name.

In the photoplays, Mr. Tucker has been one of the quickest to gain popularity as he combines exceptional experience and technique with a spontaneity—a natural boyishness of manner, tempered with a clean-cut and directness of interpretation making for a distinct screen personality. He is again a member of the Edison stock company and will appear soon in a number of the three and four-reel features which that company is putting out.

Kathryn Osterman

KATHRYN Osterman is the latest legitimate star to succumb to the lure of the film. The announcement that she is to desert the drama for studio work follows the desertion of Billie Burke and Raymond Hitchcock to the studios.

The signing of the contract by Miss Osterman with the Equitable Motion Pictures Corporation, a new \$3,000,000 organization, to star in three big features will mark, so Broadway hears, the beginning of a retaliatory process on the part of both moving picture producers and the so-called legitimate forces.



Kathryn Osterman.

The Frohman offices declared some days ago that the signing of a moving picture contract by any of their stars would automatically cancel their contract with the Frohman management. Billie Burke took the plunge.

Now with the announcement of Miss Osterman's advent into the picture camp the moving picture producers are going to insert a clause in the contracts with their stars that they cannot appear on the legitimate stage, thus holding fast the letter of the old adage that it is a poor rule that will not work both ways. Miss Osterman frankly declares that she is becoming a film star because the demands of the studio are not so exacting as the demands of the so-called legitimate. Recently Miss Osterman appeared in a moving picture play called "Housekeeping Under Cover," and it proved so popular that she was besieged with offers to appear regularly in the films and finally decided upon the Equitable.

The Equitable Motion Pictures Corporation is incidentally starting out to do big things. Felix F. Feist is the general manager, A. H. Spiegel president and Lewis J. Selznick vice-president. The studios, in charge of Isidor Bernstein, who is the general director, are located at Flushing, L. I., and the management has large plans for the initial productions.

With Miss Osterman signed as one of the principals, the management has stated that it is only the beginning of a campaign to secure some of the leading legitimate players.

MUCH CASH IN THIS CAST.

Wealth to the amount of \$100,000,000 was represented in one scene from Essanay's photoplay, "Affinities," written by Mary Roberts Rinehart. Most of the scenes for the photoplays were taken in and near Chattanooga. Society became interested in the taking of the picture and more than a score of the wealthiest families of Chattanooga appeared in some of the scenes. These included several persons of national character, among them being C. Z. Patten, Mrs. C. E. James, the Ross Faxons and Montagues. Many of the scenes were taken in their homes and on their lawns.

Music for the Picture

Conducted by CLARENCE E. SINN

Playing the High Brow Stuff for Pictures.

MR. FRANK H. ANDERSON, organist of the Rose Garden, Venice, Cal., sends the following, which he terms: "Playing the High Brow Stuff for Pictures."

Being a constant reader of this department, I find many suggestions that prove of great help to me. While the argument of playing old popular songs to fit various scenes is all very well in its place (and I use quite a few of them myself), I make a practice of using plenty of high class music from operas for the various scenes.

In a very pathetic scene I improvise plaintively on the vox, or play "Mimi's Farewell" or "Solo de Mimi" from La Boheme, or "The Stars Are Shining" from La Tosca. These numbers if played slowly and softly will give a beautiful effect. In a scene of a husband deserting his wife for another I play "Vesta la Guibba" from Pagliacci, which is identical with the same situation. Another beautiful number I play in the event of a girl awaiting the return of her lover is the "Waiting Motif" from Madame Butterfly, or "Some Day He'll Come" from the same opera. In playing for "The Tragedy of Old Japan" (Domino) I played the whole selection of Madame Butterfly, repeating at times the above mentioned numbers for plaintive scenes, interspersed with some real Japanese music which I learned in the Jap colony in Honolulu. I am very partial to Puccini's music on account of the beautiful harmony he derives through use of minor chords.

Owing to the fact that these numbers are not generally well known to moving picture patrons, it does not tire them so quickly as the time worn "Hearts and Flowers," etc. The curiosity of the hearers is often aroused.—In fact, I often receive inquiries from music lovers as to the names of pieces I play. But do not misunderstand me by thinking I am saying anything detrimental to the old familiar tunes. As I said before, I use them where it is necessary.

I am playing on a Style K Wurlitzer, and when I get to improvising on the Vox I don't care "whether school keeps or not." I always follow the picture, but would not play "I Hear You Calling Me" every time the hero answers the telephone. Hardly.

* * *

Here is a program from a Wurlitzer manipulator:

The "Avenging Conscience" (Griffith).

(Musical suggestions by Jack Welch.)

- 1—Open with plaintive title change; then:
- 2—Poet and Peasant (Suppe) until "Day of the Party."
- 3—Knights and Ladies waltz until: "Music hath no charms."
- 4—Valse Oriental "Thais" (Stern) until: "Their Last Farewell."
- 5—Good-bye (Tosti), then surge into
- 6—Perfect Day (Jacobs) until girl prays.
- 7—Berceuse Tendre (Stern) until: "Uncle May Return Unseen."
- 8—Long Semi-mysterious (Orpheum Collection), "Give Me Money."
- 9—Fast hurry (follow action) until: "He Buys Silence."
- 10—Mysterious. Until: "Artful Inquiry."
- 11—Mona Liza (Doyle) until "Congratulations."
- 12—Play the "Ghost." Repeat No. 11 until Ghost appears in bedroom.
- 13—Ghost music (pizzicato) until end of scene.
- 14—After Vespers until "Avenging Conscience."
- 15—Very fast Agitato until Christ appears.
- 16—"Nearer My God to Thee" (vox humana and chimes) until detective places men.
- 17—Long, mysterious and agitated scene. (Tapping, owl-hoot and clock tick). Play until: "Neither Man, Woman," etc.
- 18—Weird and fast hurry; follow action—until he blows police whistle.
- 19—Very long fast hurry. (Shots, whistle, etc.) until he hangs himself. Then:
- 20—Berceuse (Jocelyn) until he wakes up.
- 21—Moderato until "I Can Hear Pan," etc.
- 22—Morning Mood (Greig) flute solo until end.

* * *

Just one more. The "one man" (or one woman—as the case may be), picture accompanist has the floor for a brief season. You orchestra fellows look out for your laurels. Mr. Rosenthal doesn't say what particular kind of instrument he favors, but he says this program received so many pleasing comments that he felt constrained to send it to the department on the chance that it might be helpful to others:

"The Hypocrites."

(Musical suggestions by Adolph Rosenthal, Palace Theater, San Francisco, California.)

"Moonlight Sail to the Isle of Love" for introduction of characters until Gabriel the Ascetic. Then: Prayer from Lohengrin.

First Episode.

"With Prayer and Feasting," etc.—Rosary (Nevin) until Monastery scene; then: Oh Divine Redeemer (Gounod) until appearance of Nun, Ave Marie (from Cavaleria Rusticana) until: "Let Us See This Work," "Oh Livine Redeemer" again until festival scene.

Military March (Schubert) until appearance of Gabriel. First few bars of prayer from Lohengrin. Resume March until appearance of Nuns; then: Ave Marie (Luzzi) until: "The Abbot Himself, etc.," then: first movement of Sonata (B minor) Op. 35—Chopin.

(The performer will find that with this number he can follow the

action of the picture very closely.) Continue until: "The robe of mourning envelops her."

Lamentoso from the fourth movement of Tschaisky's.

Pathetic Symphony—until scene inside church.

Chorus from "The Palms" until picture passes from preacher to altar, then:

Chorus from Calvary until choir sings; then:

Handel's Largo with Vox Humana until leader: "Ask for his resignation"—then: Elevation (by Florsheim) until vision; then: Ave Marie (Gounod) until Struggling up narrow path, then: Kamennoi Ostrow (by Rubenstein) until "Truth is ever elusive," then Callirhoe (Chaminade) until "Since my people will not come to Thee," then

Prayer from Lohengrin until Political scene; then Tipperary March until appearance of Gabriel; then first bars of Lohengrin until he leaves stand, then return to Tipperary until leader "Society."

"Nights of Gladness" waltz until appearance of dancers, then Entertainers Rag until leader "Truth is Welcome, if Clothed in Our Ideas."

O Salutaris Hostia meditation (by Morrison) until beach scene, then By the Sea. At appearance of Gabriel play a few bars of Lohengrin, then return to "By the Sea" until "Home" (death scene of child), then Cavatina by Raff until death of Gabriel; then "Nearer, My God, to Thee" and Chopins Funeral March to end of picture.

Mr. Rosenthal has chosen a very dignified and musicianly program in the main. It seems too bad, though, to inject "Tipperary March" and "Entertainers Rag" into such good company. I know the pieces in question fit the scenes well enough, but they are cheap and tawdy in comparison with the balance of the program. Couldn't some light, lively music have been chosen which would have answered the purpose without such vivid contrast? And the number "By the Sea." Is that the popular song of that title or Schubert's "Am Meer?" Trivial popular stuff is good in its place, but when sandwiched between the "Prayer from Lohengrin" and "Raffs Cavatina" it is apt to jar on a refined sensibility.

* * *

Save Your Musical Programs.

Some time ago some one wrote in for the musical suggestions for "Home Sweet Home." The Mutual Film Corporation issued a suggestion for the musical accompaniment to this picture, a copy of which was given in the Moving Picture World, page 422, July 18, 1914. Another wanted a program for a still older release—"Judith of Bethulia." Several suggestions for music to this picture were given in this department last year, one being in the issue of July 11, page 292. Scarcely a week goes by without an inquiry from some one regarding programs in back numbers of this publication. Why wouldn't it be a good idea to save all the musical programs? You may not care for them today, yet you may want them tomorrow. It will be no more trouble to save them now than to write for them after awhile, and think of the time you save. Here are suggestions for some of the feature pictures which have appeared in these pages, together with date of publication:

- "Les Miserables"—July 25, 1914 (page 560).
- "Antony and Cleopatra"—Aug. 29, 1914 (page 1225).
- "The Christian"—Oct. 17, 1914 (page 339).
- "Damon and Pythias"—Jan. 2, 1915 (page 62).
- "Damon and Pythias"—Jan. 23, 1915 (page 505).
- "Neptune's Daughter"—Feb. 27, 1915 (page 1303).
- "Neptune's Daughter"—May 1, 1915 (page 717).
- "The Hypocrites"—July 3, 1915 (page 53).
- "The Hypocrites"—(This issue and page).
- "Du Barry"—March 27, 1915 (page 1917).
- "The Dancing Girl"—July 31, 1915 (page 827).

It might be a good idea to cut this out and paste it in your hat.

* * *

Seeburg Motion Picture Player.

J. P. Seeburg, whose "Style R" combination pipe-organ, piano and orchestra is so well known, is in the market with an improvement in the shape of a new model which he calls "Style R. P. The Wonder of Them All." This instrument has a separate manual (or key-board) for the organ attachment, and one octave of pedals. (I was told that they were being made with a larger range of pedal notes.) There are seven sets of organ pipes, consisting of 4 foot, 8 foot and 16 foot pipes.

A coupler attachment can be made to include the piano and organ together or each instrument separately. Besides the "traps" and sound effects there is a set of chimes and an xylophone.

The pipe-organ can be played at the same time or separately. It can also be played from music rolls, and these can be had from J. P. Seeburg Piano Co. containing ten different selections on one roll. These rolls are made especially for the Seeburg Motion-Picture-Player, and can be adjusted while playing to go forward or back to any part of the roll. The performer can also cut in the vox humana organ stop while playing from the roll. The chimes and xylophone can likewise be switched in to use with the roll. A small motor is in lower compartment of piano for the sole purpose of running the music roll. The "Kinetic Blower" is equipped with a one and one-half horse power motor of 3,500 revolutions; either direct or alternating current 110 or 230 volt. This is furnished with the instrument. The instrumentation of the player is given as follows:

Violin, flute, piccolo, cello, saxophone, bass melodia, echo clarinet, vox humana, cathedral chimes, organ swell, tremolo, bag-pipe effect, bass drum, small drum, kettle drum, cymbal, triangle, crash cymbal, xylophone castinets, tambourine, mandolin, tom-tom, steamboat whistle, bird whistle, baby-cry, wind siren, door and telephone bells, fire gong, horse trot, locomotive and tugboat exhausts, auto horn, cuckoo, pig grunt and human voice.

British Notes

THE BARKER COMPANY, whose studios are at Ealing, have been fortunate enough to secure the first services of Lewis Waller, an international star of the "legitimate" stage, in a picturized version of a sparkling play entitled "Brigadier Gerravel," from the pen of Sir A. Conan Doyle. The work is already in an advanced stage and in addition to numerous presentations of minor celebrities of the footlights affords ample scope for the histrionic attainments of Miss Madge Titheradge.

* * *

Alex. M. Pyke, managing director of the Cambridge Circus Kinema, London, and well known in the trade as the controller of a former circuit of theaters, has, along with his chief engineer, been committed to trial for manslaughter. The charge arose out of a fire at the theater a short time ago in which a workman named Powley was burned to death. It was stated at the time that a ton of old films were improperly stored at the theater and that their ignition was mainly responsible for Powley's death.

* * *

The advent of every new production of merit inspires some elated prophet to declare that the zenith of the kinema is surely at hand. In 1910, when the Itala Company astonished the growing industry with "The Fall of Troy," it was heralded around as the last word in kinemacraft, if readers will excuse this, our newest hybrid. To-day the same stereotyped allusions is being applied to "Cabiria" by the same company, released initially in this country in Manchester (London does occasionally play second fiddle in "first nights"), but despite the respective magnificence of both productions, which in rotation overtaxed the superlative exuberance of the synopsis writer, a little philosophic comparison cannot do otherwise but prove the motographic millennium remoter than ever. As a typical case in point, take Pathe's serial, also imported this last week from the U. S. A., a film in which some of the most advanced, complicated researches of modern science and survey are subjected to the fancies of the producer. I use this term discriminately because at a private view of the film in company with an M. D. from the local University. I simply had to be convinced upon authority I could not question that certain of these incidents could never be actualities. Personally, I should have enjoyed the film immensely had my friend considerably withheld his painfully technical criticisms, amongst other things of the correct way to administer the semi-anesthetic, Scopolomin, as against the way the producer employed. I reasoned with him that the producer's aim was a realistic picture-story, not an authentic medical treatise. "Then," replied the Doc, "to be successful he must maintain his realism down to the last notch by calling in the assistance of a specialist in the particular faculty he employs as a medium." There is no contradicting the logic of this cynicism. Famous scholars and eminent men in the world of art, science and letters are now regular patrons of the moving picture and the producer who makes excursions into their domains must do so with a tolerable respect for reality. Perhaps the day is dawning when the manufacturer of motion pictures will call in a qualified medical practitioner to advise in the setting of hospital or operation scenes. Who knows but what we may soon see, after the title—"scenario by H. G. Wells, in collaboration with Thos. A. Edison and Sir Oliver Lodge?" It is perhaps a long look into the future, but in this age of specialization not impracticable. And even that would not be the zenith of the filmic art.

The London "Globe" bitterly resents the continued use of certain words and phrases which constitute the nomenclature of the kinema industry. "American slang at its best is so terse and picturesque that none but a pedantic purist would wish to raise a barrier against it on this side of the Atlantic. But English as she is spoken in the Tenderloin district is an imported article we can do without and for this reason we regret the tendency to eke out the picture-play by explanations and synopses in U. S. A. English." The particular expressions which have stuck in the gills of the writer are "released" and "featured." Without dogmatizing on the point, there does seem to be some ground for the objection, but the overworking of these words is by no means an American monopoly. Ever since films were first exhibited both here and in the States star players have, with a cast-iron rigidity, been "featured" and films invariably "released." Never once do I remember having seen or heard the equally descriptive and synonymous alternative whereby a player could be expatiated or a film liberated. The countless hybrids evolved to designate moving-picture theaters absolutely excuse the exhibiting side of the industry from terminological procrastination. The manufacturer with his unshakable faith in "features" and "releases," along with a handful of moss-grown adjectives reminiscent of the early days of kinema craft, is more at fault. His science has gone forward in leaps and bounds, but some of the terms in his vocabulary badly need revision.

* * *

It may astonish—although stagger would be the more appropriate word to those who do not realize the limitations of the fact—many people on the Western shore of the Atlantic, to know that at the present moment the city of London, the hub of the universe, is motion pictureless. The Bishopsgate Picture Palace in Bishopsgate near the eastern boundary of the city itself, closed down a fortnight ago. The reason for the noticeable absence from the city area of the ubiquitous kinema show is, of course, owing to it being given over entirely to business premises and warehouses and quite deserted after five in the evenings. Despite the fact that land in the city is sold by the inch the atmosphere of the district does not appear to lend itself successfully to exploitation by any form of entertainment. Still, it is the veritable City of London, and with the closing of the Bishopsgate theater, the one and only, the domain of the Lord Mayor will remain flickerless.

* * *

The Essanay Company's new arrangement for renting direct has precipitated trouble. Quite a large number of exhibitors are vowing right and left to dispense entirely with the firm's wares. In one provincial city with a population of over a million an exhibitors' meeting the other day resolved to show no more Essanay films until the new arrangement be cancelled or modified. The bone of contention is undoubtedly the embargo upon Chaplin films. After October 31st next to obtain a Chaplin film at the normal price the exhibitor in Britain must take 3,000 feet of film from the Essanay program in addition. Chaplin's popularity throughout Great Britain at the present moment has never been equalled, even in the wildest dreams of stars of the spoken stage, but I am under no delusion in stating there is a strong feeling rife that Chaplin's phenomenal record is being conserved as an instrument of coercion. As mentioned in previous letters, a formidable resistance to these methods is already in being.

* * *

The World Film Company's drama "Hearts in Exile" has been prohibited from public exhibition by the Government. This decision was arrived at after a conference between the Home Secretary and the Russian Consul-General.

* * *

The Cunard Film Company is probably the most pre-occupied studio in England at the time of writing. A notable production nearly complete bears the title "A Cruel Revenge" and contains a remarkably truthful reproduction of the galleries of the Royal Academy. Players from Wyndham's, the Alhambra and the Ambassador's theaters figure in the play, which is characterized by a few vivid portrayals of life in the East End of London.

J. B. SUTCLIFFE.

Red Wing, the well-known Indian actress, has left Mutual to join the Mission players at San Gabriel. She will play the leading Indian part in the historical drama of California.

Music for the Picture

Conducted by CLARENCE E. SINN

Still on the Map.

MISS FLORENCE L. CURRIER, who helped to put Barton, Vermont, on the map, sends us a few comments that are worth while. She says:

The music page in the Moving Picture World has been so infrequent of late that I had almost suspected you had given up in despair; but you mustn't. There is a greater need for it all the time with the three to six-part stories now so much in vogue, and which require the most adroit handling or they are badly betrayed by their musical accompaniments.

Opinions to the contrary, I still believe in the big organ for cities and large towns and the lone piano for the hamlets and medium sized towns where they cannot afford an organ. Were I a manager or proprietor of any picture house I would save every extra dollar for a good pipe-organ rather than use a cheap orchestra. (The reader will note Miss Currier says "good pipe-organ" as compared with "cheap orchestra." In this we can all heartily agree with her. She continues):

One player will always handle the pictures better than several, and I am glad to find Mr. E. S. Rogers agreeing with me.

A Mr. Nickle, whose article appears in the Moving Picture World issue of July 3d, is right. If we picture players are placed where we can see the screen without being ourselves seen by the audience, every one of us will produce better musical settings for the pictures. (I can also concur gladly in this. The audience should not be detracted by the musician nor the musician by the audience. It works both ways.—C. E. S.) Miss C. says further:

I have never offered special programs for any particular picture, because if I am to be of any assistance to those who play in picture houses, it will be they who play in the smaller up-country theaters, and with releases of over 100 per week such programs could be of little value to the people I try to help. (Except to give them a working idea of the kind of music appropriate to certain pictures and how placed.—C. E. S.)

Remember, too, it is very hard for we pianists to find the large quantities of music we must have, and few can get special stuff just when needed. It is strange that some good musical magazine doesn't have a special department devoted exclusively to picture music. There must be over 20,000 of us playing every night in picture houses, and they are neglecting an opportunity to increase circulation and be of benefit to us.

Kalem is on the right track when in producing "Midnight at Maxims" they also furnish the musical score. I was afraid of this picture until I learned this fact. Perhaps I won't confine myself to the score in its entirety, but it will certainly offer the cues and the general theme.

This is what the up-country pianists may probably do with other programs of special pictures. Then again, perhaps you may find the Kalem score perfectly adaptable to your needs. Whichever way you look at it, music programs for special pictures can be very helpful at times, providing they are carefully and thoughtfully arranged. They will at least suggest the nature of the music required and where to play it. As to its interpretation—well, that is up to the pianist or orchestra leader anyway, no matter who chooses the music.

Musical Magazines.

The above correspondent advances the idea that some good musical magazine should include a department for picture music. Well, I don't know. Maybe it would be all right—for the picture musician who cannot afford a great outlay for music; what would there be in it for the magazine? Increased circulation, yes—principally among those who buy little or nothing. But if it ever looks like a paying proposition somebody will try it. Meanwhile our present magazines, though not pretending to cater to picture musicians, contain much that is useful. Any pianist in possession of a few years' back numbers of the "Etude," for example, has a store of good characteristic music, every number of which can be used at some time in picture playing.

Exchanging Music.

Why cannot someone establish a bureau of exchange through which pianists and others could exchange music with one another? Of course, if one wants to keep all the music he owns this would not appeal to him; he is accumulating a library. But they who feel they must change music every night and cannot afford the expense, might find it profitable to exchange with others in the same position. This has been suggested before, but to me it seems a good idea, so I am suggesting it again.

Going Down?

Our old friend H. R. Seeman, who used to send us such excellent orchestral programs from New Orleans, has this to say about his home town:

So much is being published regarding music for the picture in the columns of the Moving Picture World, and it is gratifying to know that there seems to exist in the Northern and Eastern States a special interest by both manager and leader to make the music what it should be in a picture theater.

It is discouraging to know that so few of the leaders and picture players in the South (New Orleans especially) have taken the opportunity afforded through your department to make their music what it should be to the picture. These conditions are largely brought about by the absolute indifference shown by the class of managers and owners who are content with anything so long as there is a noise continuously. Consequently, today in this city of nearly 400,000 inhabitants there is not one orchestra employed in a picture theater.

I hope soon to see in this locality a feature house with an orchestra playing the pictures minutely. Surely there is a field for such. Today our largest picture theaters are offering less inducement to their patrons than the small picture houses in their immediate neighborhood.

Too much cannot be said regarding orchestra leader playing his picture properly. He can only consider himself assured when he will devote proper time, study and effort in making his music a part of the picture.

I have only given portions of Mr. Seeman's letter—those parts referring to conditions in New Orleans. The balance of the communication was mostly good advice to leaders. Judging from what Mr. Seeman has shown us in the past, I do not believe present conditions are due to past performances of leaders—at least, not in Mr. S.'s case. Do you remember how they put on "As You Like It" at the Lafayette theater in New Orleans and Mr. Seeman's share in it? Mr. Abe Seligman was the manager at that time, and he spared no pains in putting his pictures on in the best possible manner—including musical accompaniments. What's the matter? Has Mr. Seligman changed his mind or his job; or didn't the town sufficiently appreciate the right kind of picture shows?

Mr. Seeman compares his locality with northern and eastern states. The most of them are better off in respect to picture music than his town, but he mustn't overlook the Pacific states and other western places. Salt Lake City, San Francisco, Los Angeles and a number of cities out there have got a lot of us backed off the map.

"The Melting Pot."

Mr. Harry I. Garson, managing director of the Broadway-Strand Theater Company, Detroit, Michigan, kindly sends the musical setting which he arranged for "The Melting Pot," which attracted much comment when that feature was shown at the Broadway-Strand theater:

- 1—When Walker Whitesides appears as Violinist, play March from Bacchus "Sylvia Ballet" (Delibes) until "David's Music Brings Dreams of America."
 - 2—Play eight bars Intermezzo "Cavaliere Rusticana." Then segue:
 - 3—"Romance in F minor" (Tschaiakowsky) until Vera in her father's arms; then segue:
 - 4—"Chanson Triste" (Tschaiakowsky) until title: "As Governor of Kishineff, Ravendal, is Ordered to Kill the Jews." Then segue:
 - 5—"Russian Hymn"—until title: "Upon a Mission of Mercy, Vera," etc.
 - 6—"Hearts Ease" (Moret).
 - 7—"Russian Hymn" until Easter procession. Segue:
 - 8—"Christ is Risen" (Sullivan) until bell rings.
 - 9—"Peer Gynt Suite." ("In the Halls of the Mountain King.") Play during massacre about seven minutes after David is shot by Ravendal and takes doll from dead sister. Then:
 - 10—"Kol Nidri" once and segue.
 - 11—"Visions" (Tschaiakowsky) until title: "All Through the Night the Passion of Hate, etc."
 - 12—Selection, "La Boheme" (Puccini) about nine minutes; when child on boat throws American flag to David, segue:
 - 13—"Somewhere a Voice is Calling Me" (Tate) until dance hall scene.
 - 14—Play fast waltz for Apache Dance; then:
 - 15—"La Cinquantaine" (Gabriel-Marie) until title: "The Bond of Music."
 - 16—Play eight measures and repeat "Kuiawiak" (Wienawski), segue:
 - 17—"The Perfect Song" (from "Birth of a Nation"), Breil, until David in garret. Segue:
 - 18—"Nur Wer Die Schusucht Keunt" (Tschaiakowsky), play until David meets Vera's father; then segue:
 - 19—"Elegie" (Massenet) until David throws revolver on table.
 - 20—Play three minutes from finale of "Egmont Overture" (Beethoven), then segue.
 - 21—Chorus, "The Perfect Song" ("Birth of a Nation"), until title: "America."
 - 22—"Star Spangled Banner" to close.
- N. B.—At title: "The Night of the Concert" when orchestra scene is on screen, have orchestra imitate tuning up.
- No. 20—Have leader time overture from the end so as to finish overture with orchestra in picture.

"Lady Audley's Secret."

Carrie Hetherington, who has contributed to our department many times in the past, submits her musical setting to this Fox feature. Here it is:

Start with "Fleeting Thoughts Waltz" (Garagusi).
 After days of courtship, "Spring Song" (by Tewksbury).
 Following day, "Dearest Waltz" (by Browne).
 Remembering mother was insane, "Intermezzo" (by Mosckowski).
 Weeks later, "Melody in D" (by Haasz).
 Months later, "Scenes that are Brightest" (by Wallace).
 Applies for job, "La Parisienne" (by Richards).
 Delirious, "Loreley" (by Seeling).
 Lucy's first visit, "Love Dreams" (by Blanke).
 Later, "Wedding March" (Mendelssohn).
 Homeward bound, "Quaker Girl Waltz" (by Monckton).
 Lucy sees article in paper, "Semiramide potpourri."
 On board ship, "Caro mio ben" (by Giordani).
 Luke, "Semiramide."
 Bob reads paper, "La Printemps Waltz" (by Carreno).
 Tells husband of wife's death, "Beauty Eyes" (by Tosti).
 Girl receives telegram, "La Printemps."
 Lucy by fireplace, "Valse December" (by Godin).
 Lucy goes into yard, "Phedra Overture," (by Massanet).
 Bob spends week, "Amaryllis Waltz" (by Segar).
 Lucy steals into Bob's room, "Mysterioso" (by Zamecincik).
 In London, "Etude" (by Chaminade).
 She hears him coming, "Feramois" (by Rubenstein).
 Lucy and husband go in to dinner, "Remembrance Waltz" (by Joyce).
 Bob accuses Lucy, "Norma Overture" (Bellini).
 Lucy in black, "Jubel Overture" (Weber).
 Husband kisses her when dead, "Good-bye" (Tosti).
 To End.

THEATER ADVERTISING IN SEATTLE.

The accompanying illustration is a reproduction of a ten-foot-wide poster, compiled by Tom North, manager of the Seattle office of the V-L-S-E, showing three days' advertising placed by exhibitors of that city to advertise Big Four features, in addition to one hundred twenty-four-sheet stands.

Three theaters in Seattle alone, it is understood, spend \$60,000 a year in newspaper advertising, as a result of which that city with a population of 300,000 people sells approximately 300,000 tickets for feature photoplays every week at prices ranging from ten to forty cents.

These theaters, as will be noted from the illustration, use quarter pages, half pages and full pages, with the result that from a few small, inconspicuous theaters that alone ex-



Reproduction of a Poster, Ten Feet Wide, Compiled from Three Days' Advertising of V-L-S-E Features in Seattle.

isted two years ago there have grown some of the finest moving picture theaters in the country.

Moving picture statistics show that these theaters do four times the business per capita of the other cities of the United States.

ASSOCIATED COMPANIES TO LOS ANGELES.

The Associated Film Sales Corporation is preparing to send two comedy companies to Los Angeles, California, and they will be located at the D. L. Burke studios, where additions and alterations are now being made. These two comedy companies will work at the Deer Brand studios independently, all winter, which will give the Associated program four additional comedies a week.

MUNICIPAL ADVERTISING THROUGH MOVING PICTURES.

By Frank C. Perkins.

The accompanying illustration shows the moving picture man taking pictures of the parade and sports held on July 5, 1915, at Redlands, California. This camera was bought by the Chamber of Commerce two years ago and many films have been taken, among them one of interesting and historic points in and around Redlands; one of the orange



Taking Pictures for Redlands, Cal., Board of Trade.

industry from seed to consumer; another of the "road building bee," at which 200 prominent citizens, including bankers, doctors, merchants and millionaires spent one day widening and improving a road into our mountains, and a film was also taken of the Fourth of July celebration in 1913, and also of the celebration July 5, 1915.

It may be stated that the camera man is a local photographer who has had experience in taking moving pictures. He takes the work on contract, guaranteeing 1,000 feet of perfect film, and a committee from this organization works with him, planning the details and general film. The film is shown in one of the local moving picture shows. The Chamber of Commerce takes the house for one or two nights, paying the proprietor his house expense. He is always willing to give us the house for the amount of advertising he receives. Then the film is shown together with the regular program of pictures and the receipts, above the house expenses, go to the Chamber of Commerce for publicity purposes.

South African Letter.

Kroonstad, O. F. S., South Africa.

UNDER the title of the African Film Productions, Limited, a new company has been formed for producing films locally on a hitherto undreamt-of scale. The producer, who has been engaged after negotiations extending over many months, is Mr. Lorimer, who leaves New York on the 25th of September. The company is prepared to consider plots and scenarios, and likewise applications from those who are anxious to join the staff as film actors. All such applications must be made by letter and addressed to the manager of the African Film Productions, Limited, P. O. Box 2787, Johannesburg, Transvaal, South Africa. Scenarios must be typewritten and should bear the full name and address of the sender. They will be read by competent judges, but no decision will be made until December 1, next. Each scenario submitted should be South African in character and atmosphere.

Rumors and Indications of a New Exchange.

Dame Rumor has been busy lately spreading the story of a new company about to be formed. The African Theaters Trust admits nothing. I will, however, state that a new company is about to be formed, if all goes well; but at present I cannot divulge more details. The Theaters Trust has fully ninety-eight per cent. controlling interest in all bioscope theaters scattered over South Africa; so, unless this United Film Supply Company has a large capital, it is liable to become non est in a few months.

Catering to the South African Fan.

The African Theaters Trust has begun producing a new weekly magazine, entitled "Stage and Cinema." The press notices and side line talk is, to my mind, fair. No doubt, improvements will come as the paper continues to be published, but a heap of good things to give joy to the South African fan—and he is slowly but surely increasing—could be included at very little extra cost. It's at present a policy of wait and see.

SIDNEY H. CRAWFORD.

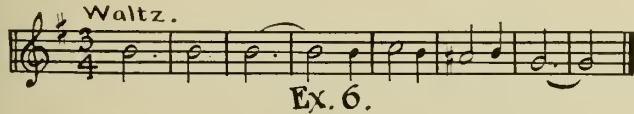
Music for the Picture

Conducted by CLARENCE E. SINN

IMPROVISING.

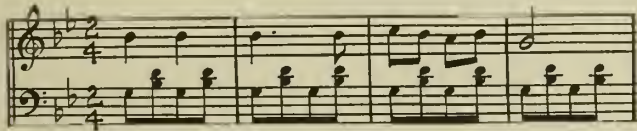
Article II.

TO CONTINUE with Example 5. Should we play this theme in waltz time we will get another figure and another rhythm without entirely destroying the melodic idea. We can still easily recognize the tune, even though the tempo is changed. See Example 6:



This is because the accent is still practically the same in both examples—that is, the same notes fall upon the principal accents of the measure. Play each one and beat the time while playing. You will find the first and third notes falling upon the most strongly accented beats while the 2nd and 4th notes of each are upon the weaker pulsations. And the C and A sharp of the next group are also more strongly accented than are the B and B.

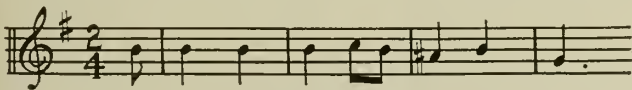
We will modify the same theme (Ex. 5) in another manner; that is, by changing from the major to the minor key. (G major to G minor.)



Ex. 7.

The tempo and form in Ex. 7 are exactly the same as in Ex. 5, but the character is considerably altered by reason of the change to the minor key. However the theme is still recognizable because the principal accents are unchanged and the figure is still the same.

Should we change the figure (pattern) as the figure of Ex. 1 was changed in Exs. 3 and 4, the character of the theme would be so altered as to be almost unrecognizable.



Ex. 8.

In Ex. 8 we have the same tempo as in Ex. 5 (2-4 time) and the sequence of notes is the same in both. But the accent is entirely different. The figure is changed and some of the notes are altered in length. The 2nd and 4th notes now fall upon the principal accents (the beat) of the measure, while the first and third are on the weaker pulsations. Likewise in the next group we find C and A sharp more strongly accented than are B and B. It sounds like another theme. Indeed if we play the 7th note "A natural" instead of "A sharp," the new theme recalls the first measures of another old song from the German called "The Chapel."

Now please don't misunderstand me. Improvisation does not consist in merely twisting a tune out of all resemblance to its original form. These illustrations are merely for the purpose of showing how one theme may sometimes be made to suggest another. We will have many more examples of the same type during the course of these articles, all for the same purpose, viz., to illustrate how one theme may be made to suggest another.

If one is improvising the entire musical accompaniment to a picture, the thematic treatment suggests itself as being the most logical and satisfactory. This consists in choosing some theme or melody for each of the prominent characters (supposed to be appropriate to these characters) and

playing one of these themes whenever its particular character dominates the scene, or the situation. If the theme or melody is simple and easily remembered and recognized by your hearers, so much the better. The idea is to "bring out" or intensify by the musical accompaniment those parts of the play which are intensified by the action of the characters. Of course, you always try to do this anyway whether you are improvising or not, but when working upon a theme for each leading character, you try to make that theme express different emotions the same as the one character is expressing different emotions. Sometimes you may alter the theme very slightly, other times you may alter it very much, while at still other times situations arise in which your theme suggests (and leads into) something else very different—but always in such a manner that you can revert quickly to the original should it be required. Quite often it will be the theme of the story which suggests the principal musical theme, that of the actors being secondary. Richard Wagner in his great "Music Dramas" not only gave a theme (a "motif") to characters, but to objects important to the story—the sword motif and the fire motif being two examples.

They who have the ability and ingenuity to study the methods of the great composers and profit thereby can surely find no better models. But we who cannot hope to emulate these distinguished masters must make the best use possible of our humbler gifts and be content with that.

It requires a certain "knack" to improvise, but one that can be in a large measure acquired. Melody makers must follow certain lines and keep within certain boundaries. The more commonplace tunes (dances, ordinary songs and the like), follow a pattern which is as regular and distinct as the pattern in a roll of wall paper. I don't mean that each one is a copy of the other (though that sometimes occurs), but that each one is made up of little themes which are repeated, inverted, reversed and otherwise elaborated, all in perfect order and symmetry—very much like the pattern in the wall paper. Its mechanical parts can be analyzed—taken apart and reduced to the simple elements—so the mechanical part of tune building is not so difficult to learn. Of course the extent of your success will depend upon your inventiveness and ability, but even though you may not be a genius you should, with practice, be able to make a fairly good showing.

I have spoken of "altering" a theme and of "altering" a melody. "Elaborating" would be the better word. We will suppose a "theme" to be a very short subject or figure from which the complete melody is built. Used in this sense, the "theme" is the foundation of your melody. Ex. 5 gives an illustration of this. The "theme" is a short subject of four measures. The song is so well known as to need no reproduction here, but the melody is built up in this way. First, the subject (the "theme") is introduced; four measures. Then this subject is repeated two notes higher. (This is called "repetition.") Three extra notes are then introduced (by reason of there being three more syllables in the second line than in the first), to be followed by the subject again in its original position (plus three extra notes again for the same reason as before). The same subject has now been used three times in different positions, but the words now compel a change in the figure in completing the strain.

This is composition. You can take the same subject—start it on another note if you like—repeat it in different positions from that given in the example, and get another melody. This too would be composition, though as you are building upon another composer's theme, improvisation would more correctly express the process. The melody alluded to was built up principally by repetition. There are many other means of elaboration used in building a complete melody from a short theme, and these are all adaptable when improvising upon another melody. While we expect to devote ourselves to this principally, it may be necessary to explain some of the points of composition for purpose.

of illustration. In elaborating upon another melody we can use these expedients:

- (1) Changing the key. (From major to minor and vice versa.)
- (2) Changing the tempo. (From 4-4 to waltz, 3-4 to 2-4, etc.)
- (3) Changing the figure.
- (4) Playing a theme (or subject) one or more notes higher or lower; called "repetition." See example 5, with comments.
- (5) Inverting the figure. (Same shape as to length of notes and "pattern," but opposite in motion.)
- (6) Reversing the figure. (Will be illustrated later.)
- (7) Extending the intervals. (Increasing the distance between the intervals.)
- (8) Contracting the intervals. (Decreasing the distance between them.)
- (9) Elaborating by means of grace notes, auxiliary notes, and passing notes.

Miss Retta Hellman, Lyric theater, Covington, Ky., writes:

"I have been a constant reader of your page for several years. The programs and suggestions have helped me very much and I should like to show my appreciation by sending one of mine. This is the manner in which I accompanied

THE SECRET ORCHARD.

Open with "Carrissama" (Penn) until nursery scene.
 "Gondolier" (L. V. Saar) until "Another World."
 "A Little Bit of Heaven" (Ball) until "Diana—Year 1913." Then:
 "Nymphs and Fauns" (Moret) until "Diana on Beach."
 "Tales of the Sea Shells" (Luders) until "Call of the Moonlight."
 Then:
 "Softly Thro' the Summer's Night" (Sari-Kahmas) until Duke dreams of Diana. Then:
 "Something" ("The Firefly," Friml) until: "Their Last Meeting."
 Then:
 "In Happy Moments" (Maritana) until "Duchess Visits Hospital."
 "The Last Rose of Summer" until Duchess promises.
 "To a Wild Rose" (McDowell) until "Conscience."
 "Gavotte" (Mignon) until Duchess and Diana alone.
 "The Butterfly" ("Firefly," Friml), Duke and old friend.
 "Dreams" (Pascal) until Duke and Diana meet.
 "Scenes That Are Brighter" (Maritana) until "After Dinner."
 "Flower of My Heart, My Rose" until Diana alone.
 "Melodie No. 8, opus 3 (Paderewski) until Diana in garden with Lieutenant.
 "Is It Rainy, Little Flower" (Blair) until Lieutenant asks Duke's consent.
 "Somewhere a Voice Is Calling Me" (Tate) until "Waiting for the Dawn."
 "Romance Sans Parole" (Saint-Saens) until Diana hears shot.
 "From the Land of the Sky Blue Water" (Cadman) until Duke dies.
 "Berceuse" (Illiinsky) until end.

ORIGINAL COMPOSITIONS FOR THE PICTURE THEATER.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain inter-

The image shows a page of musical notation for 'Original Composition No. 1'. It features a grand staff with a treble clef and a bass clef. The tempo is marked 'Andante con Moto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'con f' and 'f'. The piece concludes with a 'FINE' marking and a '5 al Fine' instruction.

Original Composition No. 1.

vals. Mr. Simon has composed original sets for a number of the Kalem productions, including their "Midnight at Maxim's" and "The Tragedy of the Desert." This is the

first of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

"THE CAVE MAN."

Released December 6, 1915, by the V-L-S-E, Inc.—Cues Prepared by S. M. Berg.

By Special Arrangement with

G. Schirmer, Inc., Music Publishers, New York.

Synopsis of "The Cave Man": Madeline Mischief, a society leader, realizing the shallowness of society, wagers with her friend that she can pick a man from the submerged tenth and make a social lion of him. Many amusing incidents result in the carrying out of her plan. Ultimately the Cave-Man realizes that he loves Madeline and she gives herself into his keeping.

This picture presents no technical difficulties to the orchestra leader in that the production is a comedy-drama.

Time schedule: Five reels (about 5,000 feet) 75 minutes.

The theme selected is "Serenade"—Ern.

- 0 —D—Opening, Vanity Caprice—Jackson (Allegro, ma non troppo).
- 4¼—T—"What does it all amount to, etc."
- 5 —T—"The spirit moves Madeline, Auf Wiedersehn—Romberg. (Moderato).
- 5½—T—Haulick Smagg, the modern cave man.
- 9 —D—Smagg forces his way into the apartment, Serenade—Ern. (Allegretto) (Theme).
- 13 —T—"Send up two barbers and a quart of toilet water."
- 14 —T—"In the top of your head, Smagg, I am going to put a spark there." Florindo—Burgmein (Allegretto vivace).
- 18¾—T—Haulick Smagg, Esq., Rosaura—Burgmein (Andante sostenuto).
- 22¾—T—"That ends your first lesson."
- 23½—T—"O! no Smagg, it would not be proper for you to stay here." Columbine—Burgmein (Andante sostenuto e grazioso).
- 27¾—T—Brewster Bradford, a blueblood.
- 28¼—T—Madeline, anxious to meet Bradford, Le Seigneur Arlequin—Burgmein (Allegro brillante e ardito).
- 32 —T—At Madeline's home.
- 33 —T—"I know some millionaires, the Van Dreams." Repeat Serenade—Ern. (Allegretto) Theme.
- 36¼—T—Bradford gets material for his new novel.
- 39½—T—"There's Higgins, president of the peanut trust." Tete-a-tete—de Koven (Allegro commodo).
- 44½—T—"Peanuts are getting littler every Saturday."
- 45½—T—"James, what are you doing?" Ragtime Pipe of Pan—Romberg (Allegro moderato).
- 47¾—T—Cavemanism, a new art.
- 49¾—T—"You may think she's ugly, but she's real." Repeat Serenade—Ern. (Allegretto) (Theme).
- 54 —T—"Mrs. Van Dream wants me to marry Dolly. What shall I do?"
- 54¾—T—More material for Bradford's novel. Here's To You, My Sparkling Wine—Edwards (Allegro moderato).
- 58¾—T—"Why Brewster Bradford, what are you doing here?"
- 60 —D—When the cave-man enters the saloon. Agitato No. 1.
- 60½—D—When he leaves the saloon. Caressing Butterfly—Barthelemy (Allegretto).
- 64 —T—Smagg cares little where his path leads him.
- 66 —T—The Bradfords set out on their honeymoon. Organ Prelude.
- 66½—T—Smagg follows the spark. Love's Wilfulness—Barthelemy (Andante appassionato).
- 68½—T—After a year, the spark has grown, etc.
- 69 —T—Far into the night. Daffodils—Carvel (Andante moderato).
- 71½—T—A visit to the steel works.
- 73¾—D—When Smagg and Madeline mount horseback. Agitato No. 2.
- 75 —T—Cave-man conquest. Repeat Serenade (Allegretto) (Theme).
- 75 —T—The End.

NAT GOODWIN JOINS MIRROR.

Nat Goodwin, the famous stage personage who has made but one venture into the world of films, has signed a long term contract with the Mirror Films, Inc., whereby he will appear before the camera exclusively for that organization during the life of the contract. The scenario department of the Mirror has been at work for a week or more on the first screen stories in which Mr. Goodwin will appear and will have at least three ready for the director who will handle Mr. Goodwin's company before the beginning of activities at the Mirror studio at Glendale, Long Island, which is anticipated to be very soon.

Back of the signature of Mr. Goodwin which was affixed to the contract is a story which has a sentimental as well as a commercial aspect. Mr. Goodwin has been a warm personal friend of Clifford B. Harmon, president of the Mirror Films, Inc., for many years.

Music for the Picture

Conducted by S. M. BERG

A GREATER MUSIC DEPARTMENT.

Work of Clarence Sinn to Be Supplemented by Music Suggestions.

By S. M. Berg.

THE enormous strides taken by the motion picture industry has reached the point where it is classed as one of the most important in America. It has given employment to thousands of people, and opportunities to musicians who are endeavoring to fit their music to the requirements of the screen.

Much of the success in the important master productions such as "Quo Vadis," "The Miracle," "Cabiria," "The Birth of a Nation," etc., was owing to the elaborate musical programs, either originally composed or carefully adapted and presented with the film. In all instances the presentations were received by the press and the public as masterpieces of conception and artistic production.

When music for the picture is discussed between men who are closely in touch with motion picture affairs, such a broad diversion of opinion is expressed that one wonders what the ultimate attainments will be. Few realize that music is the oldest of all the arts and that it has been bent and buffeted by human ingenuity through the years of existence to portray every emotion and sound known.

The Moving Picture World has heretofore given only a small amount of space to music, but realizes that the increasing importance of such a department merits its consideration in every issue. In addition to the articles from Mr. Sinn, which we will carry as usual, we have arranged with S. M. Berg, musician and director, who has been associated with many of the leading picture houses in New York City and who is today recognized as one of the leading experts and authorities, for a weekly department devoted to the proper musical interpretation of the films.

Almost every exhibitor and manager has his own particular pet theory on the fitness of musical settings and criticises unmercifully the efforts of another, though in a great many instances his own knowledge of music is sadly deficient. It will, therefore, be the aim and endeavor of this department to travel a broad road and with the readers' assistance and co-operation work out a solution of the many problems involved. At the earliest opportunity, subjects will be dealt with such as: The Musician's Library, Instrumentation of Small Orchestras, Value of Standard Compositions, Modern Arranging, The Handling of Dramatic Situations, The Use of Themes and of What They Should Consist, etc. A review of all new musical publications and their fitness and adaptation to the service of the film will also be a regular topic.

A special space in the magazine will be opened to our readers for a question and answer column. Readers are invited to use this freely, and all suggestions or criticisms of musical interest will be welcomed and discussed. Everyone will receive fair and impartial treatment and it is expected that such a course will prove an invaluable aid towards working out the difficulties confronting musicians and exhibitors.

MUSIC SUGGESTION CUE SHEET.

(Prepared by S. M. Berg, by Special Arrangement with G. Schirmer, Inc., Music Publishers, New York.)

Although this Music Suggestion Cue Sheet is not designed to solve every possible musical requirement of the film, the exhibitor, the orchestra leader and the public, it has proven a great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming that chaotic condition encountered when the film is not available until almost the hour of opening, resulting in a rehearsal instead of a performance.

The importance of suitable musical accompaniment is so great that a number of producing companies and exchanges are supplying to every exhibitor a number of cue sheets, similar to the one here published for the benefit of readers of the Moving Picture World, sufficient to provide a copy for every member of the orchestra. The following musical

suggestions for an accompaniment to "The Labyrinth" were prepared for the benefit of Equitable exhibitors by the photography department of the New York music publishing house of G. Schirmer, Inc. This advance publication will, however, afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama which he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

"THE LABYRINTH."

Released December 13, 1915, by the World Film Corporation.

Flo Burke, a cabaret singer, by trickery succeeds in getting a theatrical king to star her in a musical comedy at an enormous salary. She is a great success and at a summer resort, where she is unknown, Fenton, a minister, falls in love with her. She gives up her stage career and in a train wreck she again meets Fenton, whom she finally marries.

Special care should be taken by the leader in handling this picture. At opening there are many scenes of cabaret singing and dancing. Later a stage scene of a musical comedy with star and chorus singing and dancing. At end of third reel a church scene where organ solo is appropriate. At middle of fourth reel there is a train wreck, and at end of fifth reel a struggle and a shooting takes place.

Time schedule: Five reels (about 5,100 feet), 76½ minutes.

The theme selected is "My Beloved Queen," Rose.

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	El Choclo—Villoldo. (Tango.)
2	T Rev. Robert Fenton, prominent in mission work.	My Beloved Queen—Rose. (Ballad.) (THEME)
3¾	T Flo Burke.	My Hula Maid—Edwards. (Allegro moderato.)
5½	D Flo at home with her sister.	Mon Plaisir—Roberts. (Valse lento.)
7¼	T Next evening Morse proceeds with his plans.	
8½	T They stop for a drink, while the chauffeur gets gasoline.	Repeat: My Hula Maid.
11	D When Morse and his friend leave the cafe.	Valse Ecstasy—Baynes.
14½	E "Your job's up. The joint's closed."	
16¾	T "Be a wise girl. Shine up, etc."	Peasants' Dance—Schytte. (Allegro moderato.)
20¼	T Into the Labyrinth.	
21	T To carry out her plans, Flo suggests signing, etc.	
21¼	T Midnight.	Rhapsodie—Schytte. (Allegro giocoso.)
27¾	T "You have signed my contract. Break it and become, etc."	Valse Danseuse—Miles. (Moderato.)
29¼	D Morse tries to take contract from Flo.	Agitato No. 1.
31	T The Opening Night. The Green Goddess, starring, etc.	Eventide—Schytte. (Moderato.)
33½	D Opening overture.	The Trombone Man—Hill. (Lively 2/4.)
36	T Flo Burke is an instantaneous success.	The Tune They Croon in the U. S. A.—Lean. (Allegro march.)
38½	T When Flo enters dressing room.	Sylvia Waltz—de Silveria
40½	T After the evening performance.	
41	T Fenton labors amongst his parishioners.	
42¾	T The following Sunday. (Church scene).	Organ solo.
43	T Breaking down in the service of his people.	
43¾	T The Green Goddess closes for the summer.	A Garden Dance—Vargas. (Allegro moderato.)
45½	T Flo goes to the same resort.	
46	T As the days pass a friendship, etc.	Repeat: My Beloved Queen. (THEME)
48	T Back in the city.	
48¾	T Sunday. (Church scene).	Organ solo.
50¼	T The result.	In Poppyland—Albers. (Moderato.)
52	T The manuscript comes to Fenton.	

53 3/4	T	Night. (Train effects—whistle) (Wreck and explosion).	Agitato No. 2.
56 1/2	T	Morning.	
59 1/4	T	"It must be sister who was killed."	
60	T	"There never was a barrier between us, dear."	Repeat: My Beloved Queen. (THEME)
61	T	After marriage.	
62 1/4	T	"Without Flo it's no use reopening the Goddess, etc."	Puppchen Waltz—Gilbert.
68	T	Evening.	
68 3/4	T	The days pass.	Repeat: My Beloved Queen. (THEME)
70	T	Her confession.	
72 1/2	T	"It isn't the money I want."	Agitato No. 3.
74 3/4	D	Shot.	
75 3/4	T	"He did it himself."	Repeat: My Beloved Queen. (THEME)
76 1/2	T	The End.	

Note.—If any of the compositions quoted in the foregoing list of cues can not be purchased from your own dealer, they may be ordered from G. Schirmer, New York.

The Ed-Au Club

Organization of Scenario Writers and Editors Peculiarly Interesting—Next Meeting Dec. 14.

THE Editors' and Authors' Club has awakened into greater life and activity than ever before. The increased demands for the best materials for screen drama has aroused greater interest and the men and women who are the foundation of the photoplay business, have come to realize that a strong organization is imperative.

Although composed of editors and writers and people familiar with publicity methods, they think they have hitherto been very reticent about themselves.

The club meets every two weeks at Martin's Restaurant, where those who are able to get there early partake of a Bohemian dinner together, and afterwards discuss the problems which affect the photoplay writers. In addition to the very pleasant social side of the meeting of their fellow craftsmen in a social way, they discuss seriously the problems which arise in their work.

At an enthusiastic meeting held last Tuesday, November 30, Reverend Jasper Ewing Brady, who is putting the works of his celebrated brother, Dr. Cyrus Townsend Brady, into photoplay form for the Vitagraph Company, addressed the club on the subject of stolen plots. He spoke with great vigor and conviction and condemned the people and companies who pirate other people's stories and ideas, as being no better than a thief who enters the house or bank at night to steal and rob. His remarks were received with great enthusiasm by the club.

Resolutions were passed by the club, heartily condemning the practice of pirating and plagiarizing of other people's books and plays.

Walter Macnamara, author of many successful scenarios, also spoke and gave a very interesting account of his debut in scenario writing. Instances of flagrant piracy on the part of some of the largest photoplay producers were given and discussed and many valuable pointers were thus gained by the club members.

The persons who are qualified for membership, are invited to send their applications to the secretary of the club, Mary Louise Farley, 607 West 136th street, New York City.

The officers of the club are: President, Arthur Leeds, head of the Edison scenario department; vice-president, Howard I. Young, of the Kalem Company; secretary, Mary Louise Farley. The board of governors are: Mary Louise Farley, George Ridgewell, Howard Young, Carl Louis Gregory, Arthur Leeds.

The next meeting is Tuesday, December 14, at Martin's, 221 West 45th street, at 7 o'clock.

Flickers

OUR old friend, John Hardin, formerly connected with the Edison company, has, after more than two years absence, come back to New York. At this time we do not know what the idea is.

Ben Goetz, special representative for the Erboglyph Company, is receiving congratulations. Ben says that when it grows up, he will be a cop. Mother and son are doing nicely.

Have you seen the latest creation in publicity from the pen of Nat Rothstein? The book of hints for selling and exploiting the new Universal triumph, "Graft," must have been some effort.

Montgomery, the Moving Picture Man from Jacksonville,

was a visitor to the offices of the "World" during his stay in the city.

It is rumored around town that Joe Farnham, publicity manager for Lubin Films, will associate himself with the Ocean Film Company, New York, in the same capacity.

Tom Quill, sales representative for the Goes Lithograph Company, Chicago, is in town for a few days, during which time he is making Mrs. Astor's hotel his home.

I didn't go to the Boston Exhibitors' ball, but from what I have heard about the elaborate preparations, Joe Engle made for Metro Films, I feel as though I sure did miss something.

That is some trick stick Arthur Lobel carries (when he is dressed for the promenade).

Jesse Goldberg looks like a real film magnate now-a-days. The English accent and tortoise-shell rims help some.

Eddie Roskam is back again at the head of the Commercial Film Company.

Up to now we have not heard anything like the noise a certain "cattle rustler" moving up and down Broadway. Oh, Jay, where is thy "punch?" MAC.

Working in Death Valley

World Film Players Had Strenuous Time Making "McTeague of San Francisco."

COOKING utensils, provisions, tenting outfits, with the bag and baggage of Holbrook Blinn, Barry O'Neill, Fania Marinoff, and company of over twenty people of the World Film Corporation, landed at a town on the Union Pacific railroad, consisting of a railroad station, combination post office, general store and saloon. They were met there by Death Valley Jim Scott, and the famous twenty-mule team from the Borax mines. Scott, who knows this territory like a book, acted as a guide through the Death Valley, where the World players took scenes for Frank Norris's story, "McTeague of San Francisco."

Before leaving New York, Director O'Neill explained minutely the terrors of the desert and the horrors of camping and the hard work that would befall them, ending this little talk with the remark, "Anyone who is in the least bit afraid shall speak now or forever hold their peace." Instead of any member declining the engagement, they were all most enthusiastic to make the trip and many other people in the studio pleaded to be taken also.

The company arrived on the desert after traveling twenty miles on the backs of mules, accompanied by the twenty-mule team, hauling the supply wagon, in one of the worst sandstorms they had experienced on the desert in many years. The wind blew so hard that they were unable to put up their tents, and at the suggestion of Mr. Blinn, they all set to and unloaded the supply wagon and bunked in it. The next morning they packed their outfit and again started on a tedious journey to the mines. After enjoying a day of getting acquainted, putting up their tents and establishing themselves in their new abode, they started in for real hard work. It was many days before any member of the company saw daylight, for they went into the mines early in the morning and did not return until after dark.

After completing all the inside scenes they then started on the exteriors, traveling many miles each day and erecting their tents in a different locale each night.

Mr. Blinn and Mr. O'Neill are more than pleased with the results of their trip and the company tell many interesting, but harrowing tales always finishing with "I wouldn't take a million dollars for the experience, but I wouldn't go through it again for ten times the amount."

CHANGES IN PARAMOUNT PROGRAM.

Mary Pickford's starring vehicle, "The Foundling," produced by the Famous Players Film Company, will be released on the date originally reserved for the Lasky Feature Play Company's "The Immigrant," in which Valeška Suratt makes her debut as a Paramount star. The latter production will now be seen on the Paramount program beginning December 20th, and Miss Pickford will postpone her appearance until December 27th. The Lasky production, Edna Goodrich in "Armstrong's Wife," was substituted for the Famous Players picture, "The Red Widow."

Music for the Picture

Conducted by CLARENCE E. SINN.

Improvising. Article III.

IN the previous article several expedients were given by which one may elaborate upon a melody. The first three mentioned: (1) Changing the key. (Major to minor and vice versa.) (2) Changing the tempo. (3) Changing the figure. were illustrated in examples 3, 4, 6, 7 and 8. (Articles I and II.) The other expedients mentioned are shown in Ex. 9.

(a.) The theme.

(b.) Imitation. (The same theme in another position.)

(c.) Inversion. (Inverting the figure; turning it upside down.)

(d.) Reversion. (figure is turned around; backward.)

(e.) Extending intervals. (Increasing the distance between two notes.)

(f.) Contracting intervals. (Decreasing the distance between two notes.)

Ex. 9.

- (a) The theme. Notice the "figure" (pattern or form) which fills two measures.
- (b) Imitation (or "repetition"). The same theme written in another position. In this case it is written two degrees lower.
- (c) Inversion. Melody moves up in this where it moves down in the original and vice versa. Practically turning the figure bottom side up.
- (d) Reversing the figure. In this illustration the figure is simply written backward, though one need not adhere so strictly to the original form. One may reverse the figure only without reversing the entire melody. However, the expedient is rarely used in improvising and its results seem so far-fetched that its value is doubtful.
- (e) Extending the intervals. Increasing the distance between two notes. In this illustration we have increased the distance between the first two notes (which are B and A in the theme) and lowered the 2d note (A) to D (a fifth lower). The new intervals thus made are indicated by an inverted "v."
- (f) Contracting the intervals. Decreasing the distance between two notes, making an interval *smaller*. In the theme we are now working with (a) there are no wide intervals—all of the notes lie quite closely together in pitch, so there is little opportunity for alteration by *contracting* any intervals. In the 2d measure the note "D" was lowered to "C," making an interval of half a tone instead of a tone and a half. (Elaboration and alteration through grace notes and passing notes will be illustrated later on.)
- Of the five methods of elaboration shown in Example 9 (b, c, d, e and f) the last two are probably the more useful, particularly *extension* (e). Good dramatic effects are made and climaxes are emphasized by repeat-

(a.) Adagio.

(b.) Allegro.

Illustration I.

ing a closing phrase one or more times, with widening intervals at each repetition—usually with an upward movement.

Before going further it may be well to warn the reader that improvising music to a picture does not consist in merely twisting a tune out of all resemblance to its former self. It makes considerable difference what you play, of course, but *how you play it* is very important. Playing a theme slow or fast, loud or soft, may make all the difference in the world as to its appropriateness to the situation. Usually you don't need to alter the tune so much as the expression. Look at the follow-

ing illustration. The first theme (a) when played very slowly is of a pronounced religious character.

(a.) Moderato e misterioso.

Illustration II.

but when played up at a lively tempo, as in the lower line (b), we recognize our old friend "Yankee Doodle."

Nothing very religious about that. And merely playing it slowly does not necessarily mean religious. It might be played with a "running" accompaniment to produce a sentimental or pensive effect. Or it could be played in slow tempo—very staccato—to give a mysterious character to the theme. A configuration in the bass would help this.

Music for "Carmen."

Mr. Dick Bertram, Musical Director Palace Theatre, Burlington, Iowa, submits the following: "The accompanying program is meant as a suggestion for orchestras in the smaller cities and towns only, where music from the opera is not so well known. In this program I have chosen the three numbers which are the most popular. Victor records mentioned greatly enhance the value of the picture and fit the action nicely. If they are used I would suggest obtaining the best model of phonograph for their reproduction. I use the Aeolian Graduola because its mechanism is such as to permit pp. and forte effects. The Carmen music used is all in the selection from the opera arranged by Emil Tavan and revised and published by Emil Asher. This makes the program easy to handle as it is necessary to work the three themes several times. The overture also is taken from this selection as described. A rough and wild effect should be given to most of the numbers in order to preserve the proper effect."

CARMEN (with Geraldine Farrar.)

Paramount Production.

Overture. (From the selection.) Andante Moderato and Allegro 6/8. Introduction. Allegro Giocoso 2/4. Hahanera, jump to Toreador song and play to close.

(Slide mentioning Farrar records.)

Opening TACET until "As Carmen." Then:—

- (1) "Gypsy Song." (This is the *second* Allegro Moderato 3/4 of the selection. Play B flat strain only; cadence and segue.)
- (2) "Los Banderilleros." (Spanish March by Volpatti; pub. by Cundy-Bettoney.) Play Moderato Assal through twice; stop.
- At Title:—"Carmen," play
- (3) "Gypsy Song." (Victor record No. 88512.) When record finished, the orchestra picks it up softly, playing both strains through twice. Segue:—
- (4) "Carmena song." (Violin and Piano.) Repeat the F strain and D flat strain; through to finish, following action.
- Title:—"Pastias Tavern That Night."
- (5) "Spanish Galety" (a bolero). Follow dancers. Introduction and first strain only. (Pub. by Jacobs.)
- (6) "Toreador song." As written; to close, then stop.
- (7) "Spanish Galety." Pick it up rough as Carmen darts from Pastia; play as written, until reach the bass solo of trio; repeat the pp. strain of trio if necessary. Die away as Carmen falls into Jose's arms.
- (8) Horn call. (2 notes—E and A; the last one sustained.)
- (9) Same as No. 8.
- (10) "Hahanero." (Victor record No. 87210.) Follow this with:—
- (11) Chorus of "Toreador" (piano only), two and a half times through and light. When Carmen and Jose at wall:—
- (12) "Hahanero" (orchestra), twice through slowly and softly (violin and cornet muted). Stop.

NOTE.—Speed up picture machine when orchestra starts, slow down to ordinary speed when orchestra stops.

Title: "Blind One."

- (13) "Spanish Patrol" (by Deshayes; pub. by Cundy Bettoney), start softly, play very fast—as written. Once through and stop.
- (At title:) "You Will Keep Key of Cell."
- (14) Lakes hurry No. 5 (pub. by Carl Fischer). Play rough until Jose has adversary on table and stabs. Music dies away. Segue.
- (15) "Away to Yonder Mountain." (Victor record No. 88513.)
- (16) (When Jose meets Carmen in hills) play "Hahanero" (orchestra) to suit action until Jose off. Stop.
- When Carmen and woman in cave:
- (17) "Incantation" (from Tonani's cue hook No. 9, pub. by Fischer). Until Carmen and Escamilla leave cave. Stop.
- (At title:) "Warn Carmen."
- (18) "Near the Hills of Seville." (Victor record No. 88511.)
- (As Toreadors parade into ring, the orchestra cuts in on phonograph with next number.)

- (19) "Toreador Song" (orchestra). Verse, Chorus and Verse until title "I Fear No Man." Segue.
- (20) Agitato No. 45 from Tobani's cue book No. 10. (Carl Fischer.) Play three times; first p. second mf. third ff., work up to stab. As stabbed, die away. (Start slowly.)
(At title:) "You Have Killed Me."
- (21) "Habanero" (orchestra), slow and double piano to end.
(Running time of picture—including overture—1 hour, 13 minutes.)

The Palace Theater used a slide mentioning the Farrar records. Mr. Bertram suggests that if no slides be available, an announcement be made pertaining to and explaining these records. Mr. Bertram says they proved valuable both as a musical accompaniment and as an added novelty. This may be all right with a good phonograph and new records, as he says they used. Using Geraldine Farrar records would seem to be a talking point for the exhibitor when showing the Farrar picture. I don't get the idea of so many stops in the music—or rather the manner of stopping so many of the numbers. "Once through and stop; twice and stop," etc., instead of finding a reason in the action for the cessation of the music. I am one of those who do not believe it necessary for the music to be grinding away incessantly throughout all pictures at all times, still I like the reason for pauses to be found in the picture itself rather than one has come to the end of the number. It seems just as important that we should have a "cue" for stopping the music as we have for beginning it. However I am not going to criticize Mr. Bertram's score on that point. He has probably timed everything and has reasons for the pauses in his music.

Musical Setting for "The Mill on the Floss"

Released December 16 by the Mutual Film Corporation.
Suggestions Prepared by S. M. Berg, by Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual Films the following suggestions for an accompaniment to "The Mill on the Floss" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T), or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Maggie, wild and impulsive daughter of Tulliver, the Miller, when visiting her brother at school meets Phillip, a hunchback, whose father, a lawyer, oppresses Tulliver and gains possession of his property. An old tradition is fulfilled when the Floss overflows, destroying the mill and drowning Maggie and Tom.

- Note particularly: Short Agitato 41¾
- Ballroom Scene 49½
- Flood Scenes 65½ to 73¾

Scheduled Time: Five reels (about 4,900 feet), 73¾ minutes.
The theme selected is "Somewhere—Sometime," Clough-Lelghter.

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	Somewhere, Sometime—Clough-Lelghter. (Andantino.) (Theme.)
1¾	T The miller's wife glories in her household goods.	Sweet Eyes of Blue—Rose. (Waltz.)
2¾	T Maggie, the miller's daughter, is a wild, impulsive child.	Serenade—Kautzenbach. (Allegretto.)
5½	T "I hate being curled."	
7	T "Tom, aren't you glad to see your sister Maggie?"	Petite Serenade—Horton. (Allegretto.)
10	T The miller entertains his wife's relatives at dinner.	
11¾	T "It took eight hours to make Maggie's curl that way."	Caressing Butterfly—Barthelemy. (Allegretto.)
15½	T "Come, come; give over your crying. Father will take your part."	Love's Willfulness—Parthelemy. (Andante appassionato.)
17¾	T After Tom returns to school his sister Maggie visits him.	
18¾	T "That's the hunchback, Phillip Wakem."	Repeat: Somewhere, Sometime. (Theme.)
20	T "Should you like me to kiss you as I did Tom?"	
21¾	T Two years pass.	Heartstrings Waltz—Vecsey.
23¾	T "I will go to law. I will mortgage the mill."	
24½	T Several months later.	Repeat: Somewhere, Sometime. (Theme.)

25¼	T "It is the balliff. The mill and all the best things in the house are to be sold."	
25¾	T The family treasures are sold at auction.	Pizzicato-Bluctte—Lack. (Andantino grazioso.)
27¼	T The lawyer's son has returned from school.	
30	T "Wakem, you have beaten me. You have got the mill.	Daffodils—Carvel. (Andante moderato.)
32¼	T Tom secures employment at his uncle's shipyard.	
34¾	D Maggie and Phillip Wakem by the waterfall.	Repeat: Somewhere, Sometime. (Theme.)
35¾	T "I will keep coming here until I see you again."	
37	T Weeks pass.	Astarte—Mildenberg. (Andantino.)
40½	T "The investment turned out well, Tom."	
41¾	T A day of reckoning.	Agitato No. 1.
42	D Maggie stops her father.	Idilio—Lack. (Allegretto grazioso.)
46	T Maggie's cousin is wooed by a dashing gallant from the city.	Arabian Night—Mildenberg. (Andante sostenuto.)
47¼	T "Tom, let me speak to him."	
49½	T On an evening some weeks later. (Ballroom scene.)	First Love Waltz—Edwards.
51½	T "And you thought she could care for you."	
52¼	T The following day.	Intermezzo—Huerter. (Moderato grazioso.)
56¾	T They go ashore at a neighboring village.	
57¾	T "I am not going on. We must part here."	Serenata—Tarenghi. (Allegro moderato.)
62	T "We named the little one after you, Miss."	
63½	T That night.	Repeat: Somewhere, Sometime. (Theme.)
65½	D When Maggie burns the letters.	Agitato No. 1.
71	T "Mother is safe," etc.	Agitato No. 2.
73¼	T In their death they are not divided.	Repeat: Somewhere, Sometime. (Theme.)
73½	T The End.	

World readers experiencing any difficulty in obtaining from their dealers any of the above mentioned numbers can forward their orders direct to G. Schirmer, Inc., 3 East 43d street, New York City.

Lillian Drew

LILLIAN DREW, one of Essanay's clever players, is spending part of the holidays in New York. She took her new car with her and is planning to burn up the roads along the Hudson. She is making a combination pleasure and shopping trip, studying the latest fashions for new gowns for her parts in photoplays.

Miss Drew is a Chicago girl but is thoroughly acquainted with the Eastern metropolis, having played two seasons on Broadway. She has appeared in musical comedies, dramatic stock and vaudeville. She joined the Essanay company four years ago and has taken leads and heavy dramatic parts ever since. Her work is especially notable in the recent plays of "The Reaping," and "Fifty-Fifty," in which she took the leading feminine role.

She has one great hobby, that of collecting oriental rugs. She has a large collection of the finest to be purchased and of an age to make a connoisseur envious.

Miss Drew recently returned to the Chicago studios after having spent the summer and early fall with the Essanay Southern Company at Chattanooga, where she played leading parts.



Lillian Drew.

Music for the Picture

Conducted by S. M. BERG.

A Word of Warning

By S. M. Berg.

IT WOULD indeed be fitting at this time to approach a topic that is without doubt of utmost concern to a great many musicians who are earning their livelihood by playing for the film. It is entirely safe to say that the majority of these are unaware of the fact that they have been "marking time" since they entered into their present profession and that the opportunities which are theirs for the taking will have ceased to exist unless they break away from the lines of least resistance which they have been following. It is to this majority that a word of warning must be directed.

Conditions in the United States for the past five years have not been very good for musicians in general and many turned in desperation to motion pictures, realizing that, although the salaries were small and the hours of service long, the positions were fairly steady. Many of the foremost orchestra directors playing in the largest motion picture theaters of today are from those pioneers who years ago swallowed their pride and took up a work they had previously despised, bringing to the picture some of that experience learned in the hard school of the olden melodramatic days. It is not to such men that this warning is addressed, however, but to the younger generation.

Music for the motion picture has opened up an enormous field of opportunities to the musician who will attempt to adapt himself to its requirements as he is not limited to one character of composition, such as might be the case were he playing at some mediocre restaurant, cafe or dance hall. In a musical score lately prepared for an important feature film there was incorporated part of the Dvorak New World Symphony, a movement from Tschalkowsky's Pathetique Symphony, II Guarany overture by Gomez, etc. For the successful execution of such a work

qualified musicians must be engaged or the result will be disastrous. How many musicians at present leave their instruments at the theater at the end of the day's work or when they do carry them home never open the case until they return next day? Let these men be warned. The day is past when a person just able to touch an instrument can find a job in a picture theater orchestra. Continued study will be needed on his part to fit himself for this work, and if he will concentrate his efforts no difficulty will be found in securing a satisfactory position. Musicians must realize that in this day of mechanical players and reproducing instruments everyone is acquiring a knowledge of the highest grade of musical compositions and how they should be interpreted. In every audience there is always a large percentage of patrons that are acquainted with some of the numbers played and will express their dissatisfaction if they are crudely rendered.

There has been lately released a film dramatization of "Carmen," for which the operatic score of Bizet was rearranged and adapted. But when a certain theatre's orchestra, which we shall not name, attempted to perform the same they found it was beyond them, and something easier, but inappropriate, had to be substituted. The result was, of course, that the entire orchestra was discharged, though this combination played certain music with which they were acquainted fairly well and with expression and at times handled a picture with some taste. Proving conclusively they had experience in the work, and if they but had the forethought to attempt to improve themselves technically, their positions would have been permanent and secure. No theater manager or proprietor desires to make changes in his staff, as he appreciates the difficulty in breaking in new men.

Just as the architect of today incorporates the artistic ideals of the ancient Greeks and Romans in his work to suit modern taste and requirements so must the musician who would keep in the vanguard of the rapidly-rising standards of moving pictures study to become proficient in the intelligent interpretation of the works of the masters.

Musical Setting for "Rosemary"

Released December 20 by the Metro Pictures Corporation—
Suggestions Prepared by S. M. Berg by Special
Arrangements with G. Schirmer, Inc., Music
Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films, the following suggestions for an accompaniment to "Rosemary" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Dorothy Cruikshank is secretly in love with Captain Westwood, so they plan to elope, but get caught in a storm and take shelter with Sir Jasper Thorndike, who falls in love with Dorothy. Realizing their disparity in age, he gains the parents' consent to the eloping couple's marriage. Years later, Sir Jasper finds in an Inn a page of Dorothy's diary, and a sprig of Rosemary, which he had secreted there long before. The period of action is old English. A pleasing love story with several scenes of comedy.

Note particularly: Two comedy struggles between two aggressive old men at 8¼ and 36. Storm scenes from 17¼ to 29¼. Coach Galop at 47¼. Fire scenes from 62¼ to 66¼.

Scheduled Time: five reels (about 4,900 feet), 72¼ minutes.

The theme selected is "Rosemary for Remembrance"—Lady Arthur Hill.

Time.	Sub-title or Descriptive Cues.	Music.
0 D	Opening. (Piano only).	Rosemary for Remembrance. (Ballad) (Theme) —Lady Arthur Hill
3½ T	Jogram's book on navigation, agitates Cruikshank.	Serenade de pierrot a Pierrette (Allegretto)—Burgmein
7½ T	Minnie's Inn.	
8¼ D	When Jogram and Cruikshank see each other.	Agitato No. 1*
9½ T	Dorothy consents to an elopement.	Repeat: Rosemary for Remembrance (Theme)
11¼ D	When Cruikshank comes home.	Duo Amoureux —Burgmein (Andantino)
13¼ D	The elopement.	
17¼ T	The storm.	Storm Agitato No. 1*
20¼ T	"Dear old moon."	

23¼ T	"I am William Westwood, Bai de Noces—Burgmein sir." (Allegretto sostenuto)	
25¼ T	Storm effects continue) "Daddy, I can't go further, etc." (Storm effects continue)	
26¼ T	"I, sir, am Capt. Cruikshank."	
28¼ T	After many sea tales over the grog.	Cortege Nuptial—Burgmein (Marcia Brillante)
29¼ T	The good host seeks rest.	
30¼ T	Next morning.	
33 T	A sprig of Rosemary.	Repeat: Rosemary for Remembrance (Theme)
36 D	When Cruikshank and Jogram awaken.	Agitato No. 2*
36¼ D	When Mrs. Cruikshank recovers her husband's topboot.	Valse Gracieuse—German
41¼ T	"I think this sprig of Rosemary is out of place."	
43¼ T	"Rosemary, that's for remembrance."	Gipsy Dance—German (Allegro Molto)
47 T	Cruikshank: "Ah! that's another pair of shoes."	
47¼ T	Off for London. (Coaching Scene)	Stage coach galop
50 T	They stop at Minnie's Inn for a rest.	A Garden Dance—Vargas (Allegro Moderato)
53¼ T	"I demand to see what you have written."	
55¼ T	"Don't be silly, William. I know you are just behind the door."	Repeat: Rosemary for Remembrance (Theme)
57¼ T	"She's not indifferent to me, Jogram."	
59¼ T	"There, it's gone. Strange hands, etc."	Souvenir—German (Andante con moto)
60¼ T	"To the bride's health and happiness."	
62¼ D	When horse knocks candle over. (Fire scene)	Fire agitato No. 1*
66¼ T	Epilogue. Happiness of years.	Canzonetta—d'Ambrosio (Allegretto Moderato)
71¼ T	"Rosemary, that's for remembrance."	Repeat: Rosemary for Remembrance (Theme)
72¼ T	The End.	

Note: For the convenience of readers of the Moving Picture World a price-list of the numbers suggested in the above cue-sheet, is to be found in G. Schirmer's advertisement on page 2465.

New Publications and Their Adaptabilities to the Screen.

"Pucciniana," by Ricordi:—A collection of gems from the operas of Giacomo Puccini, including La Tosca, La Boheme, Manon Lescaut, Girl of the Golden West, etc., so arranged that it can be played in two parts. Could be used in a neutral dramatic picture.

"Whispering Willows," by Victor Herbert (Witmark):—A pleasing intermezzo in Victor Herbert's best style. Tempo: moderato grazioso. Very useful for society scenes or light action.

"Estrelleta," by Victor Herbert (Witmark):—Value pathetic. Particularly useful if played in slow tempo for dramatic situations in domestic dramas.

"The Tempest," by Lake (Carl Fischer):—A descriptive fantasia depicting the approach and bursting of a storm, with occasional lulls and varying moods, finally a terrific storm in all its glory.

"Trot de Cavalerie," by Anton Rubinstein (Carl Fischer):—As the title implies, it is useful for cavalry or trot military scenes, etc. Is arranged in the form of patrol. Also has a Coda Fine. Tempo: Allegro Vivace.

"Twilight," by Theo. Bendix (Chappell):—A reverie. A pleasing composition arranged for violin, cello or ensemble. Tempo: Allegretto agitato, changing to valse lento poetico.

"Arabian Serenade," by Otto Langey (Schirmer):—A young Arab singing a serenade to his lady-love is interrupted by the sounds of a Turkish band in the distance. He resumes; his adored one occasionally joins the song. The band passes the house. The sounds die away and also the serenade in the evening breeze. Tempo: Allegretto quasi andantino.

"Meditation," by Drumm (Schirmer):—Together with Arabian Serenade, a splendid pathetic number well arranged for small combination. Tempo: Andante cantabile, Larghetto and finishing andante appaisinato.

"Intermezzo," by Arensky (Schirmer):—Well suited for fast action or leading to hurry or agitato, also adapted for patrol. Tempo: Presto.

"Pagliacci," by Leoncavallo (Schirmer):—A well selected Grand Fantasia from the opera, arranged by Ross Jungnickel, playable for any combination from violin and piano to grand orchestra. So adapted that any theme can be played separately.

MATTY ROUBERT, BOY STAR OF "THE WAIF."

If the right kind of a start means anything, Matty Roubert, the nine-year-old boy who is featured in "The Waif," the Aurora Film Plays Corporation's first offering in the motion picture field, should go far. Matty got his start in the same play that so many famous actors look back to as the one which gave them their first opportunity. Matty, at the mature age of two, made his bow to motion picture audiences through the medium of "Uncle Tom's Cabin."

According to those who recall that Vitagraph three-reeler, it was some "Uncle Tom's Cabin," and those who made up the cast have gone far in their chosen field. Fred Thompson directed the production; Billy Philips played Uncle Tom; Adele De Garde played Little Eva; Taft Johnson was Simon Legree; Mary Fuller played Eliza, and Matty had the part of Little Harry. Others in the cast were Carlyle Blackwell and Julia Swayne Gordon.

Since leaving the Vitagraph players, Matty Roubert has made his best bid for fame as the "Universal Boy." In this serial, which ran for twenty-two installments, Matty met all the notables, from the President down, and the serial itself is said to have attracted greater crowds than any other single-reel installment feature ever released.

DANIELS SIGNS WITH VITAGRAPH COMPANY.

Frank Daniels, for years one of the foremost comic opera comedians on the American stage, has signed a contract to appear exclusively in motion pictures for the Vitagraph Company of America. Arrangements have been completed to make the best use of Mr. Daniels' versatile talents as a fun-maker, and to present him before the motion picture public in vehicles that are expected to win for him in motion pictures the reputation he now enjoys in comic opera.

A series of shorter comedies for the comedian have been selected by the Vitagraph Company, for the purpose of letting the public see Daniels more often and in a greater variety of humorous situations. He will be under the direction of C. Jay Williams, one of the foremost comedy directors of the Vitagraph, who directed Daniels' two other films. Mr. Williams understands the capabilities of the comedians and is well able to bring forth the high lights in the actor's equipment of funmaking.

MOTHER OF GEORGE MILLER DEAD.

Mamie Conway (Mrs. George D. Melville), very well known some years back as leading lady with "Babes in the Woods," "Twelve Temptations" and the famous Salvini, was stricken with heart trouble Tuesday while on the way to the theater, and died a short time later at the Polyclinic Hospital. Miss Conway in private life was the wife of George D. Melville, formerly equestrian director of the Hippodrome, and the mother of George Miller who looks after city publicity for Pathe.

Heavy Work for Two Stars

Thornton Fisher Does His Best with Two Heavy Problems Which Bother Essanay Players.

By Margaret I. MacDonald.

IN CASE you don't believe it, the wild-eyed young woman sitting in the box car in the accompanying cut is Edna Mayo, trying to relieve a weighty situation after a manner suggested by the artist. The young lady has lost none of her piquant charm at the pen hand of Mr. Fisher, but



she has, as you will see, assumed the expression of a hunted fawn, and there's a reason.

Between New York and Chicago stretch several hundreds of miles. At one end of the road lies the Essanay studio and the director endeavoring to produce a "second to none" film edition of "The Strange Case of Mary Page," while at the other end is Miss Mayo's modiste demanding the young actress's appearance at the Lucile establishment every Friday, come what may. Lady Duff Gordon "waits for no man" or woman either; and so Director J. Charles Haydon from Thursday until Monday of each week for the next month must be content to cultivate the virtue of patience, while his leading woman and the New York modiste confer at the far end of the trail as to the style and fit of the gowns to be worn in this particular production. And what of Miss Mayo? The problem would be impossible save for the clever suggestion herein illustrated and conceived by Thornton Fisher.

Problem No. 2 is of even a more aggressive type and bids fair to baffle all the scientific remedies that in the accompanying illustration sometimes in tears and sometimes in wonderment confess their inability to be of use to the suffering leading man whose name you will easily guess, even through the haggard lines of worry.

Why such a task should be imposed upon the "Little Colonel" no one knows, except perhaps the author who designed that in the same production that occasions the wild and



woolly chase for Miss Mayo he should appear in the first part of the play with the smooth lip of a bashful boy, with a "presto" change to a full-fledged and mustached attorney in the latter part of the story. Of course, there is always the artificial to be resorted to; but Henry Walthal scowls at the idea, and wagers against heavy odds to have the real article in harness two weeks after he has stepped from the threshold of budding manhood.

CANADIAN EXHIBITORS VISIT UNIVERSAL CITY.

Thomas Morris and W. J. Liscombe, owners of theaters in Toronto, Canada, spent several days at Universal City recently and were greatly interested in the making of the pictures.

1916

© 2021 Coale) Education Group, Inc.
DUPLICATION & PROHIBITED,

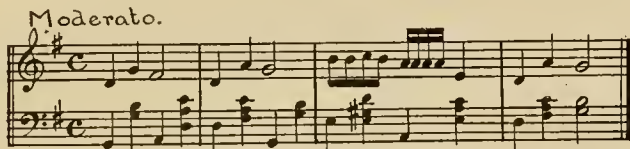
Music for the Picture

Conducted by CLARENCE E. SINN.

IMPROVISING (Article IV.)

At the risk of "getting ahead of my story" I am going to present a few examples which might more properly appear in a later article. However, they will illustrate a part of what has gone before and should interest you by showing what may be done with very little ingenuity or inventive ability.

A few years ago I wrote the incidental music for a play called "Down Mobile," and took for my working theme an old darkey song of the same title—"Down Mobile." Some of my readers may remember the melody:



Ex. 10.

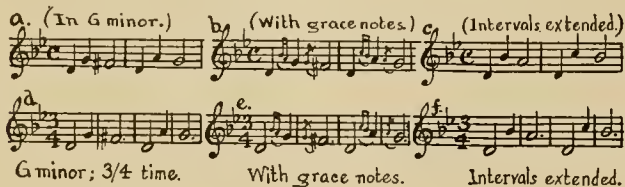
That's all there is to the tune; just four measures and repeat. The principal figure (the one most prominent) is seen in the first, second and last measures. Two quarter notes and a half note.

After you once "get the hang" of improvising upon a theme or elaborating a melody, it is not likely you will take a pencil and deliberately work out these things in advance; they will naturally come of themselves. After it is done (if you happen to remember what you have done you can



Ex. 10½.

analyze the work and see how you developed your subjects and why. You might begin with laying out some alterations of the figure (either mentally or on paper) similar to those



Ex. 11.

shown in Example 11, merely to give you an idea—something to start with.

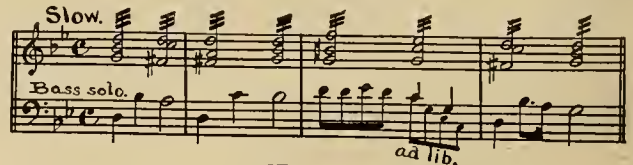
One of the simplest forms of altering a melody is to change the key from a major to a minor (or vice versa). Another is to change the tempo. In Example 11 we have taken the prominent figure of the subject ("Down Mobile"), and placed it in G minor instead of G major, as it appears originally. The three groups in the upper line (which are indicated, respectively, "a," "b" and "c") are in the same tempo as in the original—that is, 4-4 time. The three groups in the lower line ("d," "e" and "f") are also in G minor and are further altered by a change of tempo; they are written in 3-4 time.

The first group ("a") is in the original form (See first 2 measures of Ex. 10.) The second group ("b") is the same, with the addition of grace notes. The third group ("c") is an example of extended intervals. (Note the first interval is D to B instead of D to G; an interval of a 6th instead of a 4th. In the next measure of "c" the first interval is D to C instead of D to A, an interval of a 7th instead of a 5th.) The lower line ("d," "e" and "f") is the same as the upper—written in 3-4 time instead of 4-4.

Taking any one of these as a starting point, a multitude of ideas might suggest themselves. Here is one which does not depart much from the original theme (as shown in Ex. 10). It is a mysterious written as a bass solo with tremolo accompaniment and is suggested by the group marked "c" in Example 11.

Practically the same effect would be produced by simply writing the original theme (Ex. 10) in G minor as a bass solo, without using the

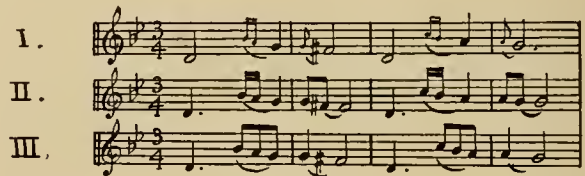
extended intervals. It is merely an idea—a fancy, if you please. In any case it is advisable to simplify any group of quick notes when playing a bass solo of this character. (See the 4th measure of Ex. 10 and the corresponding measure of Ex. 12.) In the last measure of Example 12 an auxiliary note (B flat) was placed before A. The



Ex. 12.

measure could as well have been written "D, A, G" without the auxiliary note. Another fancy, but it seems to round out the melody and add to the mysterious effect.

Here is another experiment. Take the second group in Ex. 11—the one with the grace notes. It is marked "b" in the top line and (changed to 3-4 time) marked "e" in the lower. Now see the first line in the next example. (Ex. 13.)



Ex. 13.

It is the same as letter "e" in Ex. 11. The middle line (Ex. 13) has the grace notes written in out in large notes—the effect when played being nearly the same. In the third (or lower) line the figure is altered a little, giving us a theme differing from the original, yet not so much as to be unrecognizable. You can still trace "Down Mobile" in this new theme. (Lower line, Ex. 13.)

The theme given in Ex. 13 is the foundation of the first strain. The first and second endings are inventions, but are suggested by the theme



Ex. 14.

itself. Your fancy will no doubt suggest others. The second strain is "Down Mobile," altered only as to tempo (for the first four measures). The endings in this are also inventions—suggested by the theme and by the endings in first strain.

ORIGINAL COMPOSITIONS FOR THE PICTURE THEATER.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the

SOCIETY DRAMA
No VIII. HURRY.

The image shows a musical score for a society drama titled 'HURRY'. It consists of ten staves of music, each with a corresponding cue number and description. The music is written in a standard notation with treble and bass clefs, and includes dynamic markings like 'pp' and 'f'. The score is labeled as 'Original Composition No. 2'.

Original Composition No. 2.

second of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

MUSICAL SETTING FOR "WHAT HAPPENED TO FATHER."

Released Jan. 3 by the V-L-S-E, Inc. Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "What Happened to Father" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

An amusing comedy of modern life. Father, overburdened with expense, secretly writes a musical comedy and a wealthy friend agrees to back it financially. On the opening night the two disagree over the star and a fight and a chase ensues. Father is jailed, but escapes, finally ending up in a sanitarium.

Fred Daniels as Father has a habit of brushing back his hair. Considerable laughter could be caused if the drummer would make some scratching sound when he does this.

Scheduled time—Five reels (about 4,600 feet), 69 minutes.

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	Melody of the Century—Orlob.
3	T Fredericka has been told to pick out her own wedding present.	
5	T "Oh, let me keep it! Remember, father, this is my first marriage."	Here Comes Tootsie—Fluck.

8	T Carleton Baynes, a rich speculator.	All Full of Ginger—Orlob.
10	T Six little tadpoles.	
11	T Tom returns from her ride with Dawson.	First Love Waltz—Edwards.
13%	T Rehearsal and the family knows nothing about it.	The Trombone Man—Hill.
16%	T "One with my talents should be a leading lady."	The Julian Waltz—Kleinecke.
18%	T "This is Miss Maisle, whom I would like to have play the leading role."	
20	T "She won't do. To put her in would be plain murder."	Airs from High Jinks—Friml.
20%	T The day of Fredericka's wedding.	
25	D When Lydia sends telegram.	In the War Against Men—Romberg.
29	T "There goes my lovely new car and all my wedding clothes."	
30%	T "What has become of father?"	The Keystone Glide—Orlob.
33%	T "Father has disappeared."	
35%	T "Oh, I almost forgot. Father gave me this note for you."	Just Win a Pretty Widow—Eysler.
38	T "Go, then. I will play the part myself."	
38%	D The wedding.	A few bars Wedding March.
40	T "It's my private opinion that the old boy eloped with her."	Hezekiah—Richardson.
42%	T "Whatever father has done we don't want the servants to know."	
42%	D The opening night.	I'll Make You Like the Town—Romberg.
45	D When the curtain is lowered.	
47%	T "I will make that speech or die."	Ragtime Pipe of Pan—Romberg.
50	T "I consider that this man has grossly insulted me."	
52	T "Your father has had an accident. I cannot explain it."	Love Thoughts—Edwards.
54%	T "Gentlemen, bun soir."	
55	T Reception room at the sanitarium.	Here's to You, My Sparkling Wine—Edwards.
58%	T "This is the life."	
59%	T "Poor Father!"	Idol of Eyes Waltz—Orlob.
61%	T "I want to see Dr. Hale."	
62	T "Gawd—my wife!"	The Tune They Croon in the U. S. A.—Lean.
65%	D When father gets into bed.	
67	T "What happened to you, father?"	I Could Go Home to a Girlie Like You—Romberg.
68%	T "I wonder if that story went over."	
69	T The End.	

For the convenience of our readers a price list on the above mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 153.

SHOW OF RICH FURS IN EDISON SUBJECT.

New York's and Paris's latest dictates in furs will be in evidence to gladden the feminine heart in the Kleine-Edison feature, "The Crucifixion of Phillip Strong," in which Mabel Trunnelle and Robert Conness will be featured. Helen Strickland, as the mother, will wear a beautiful coat not to be had for less than \$3,500. It is long and generously full, reaching to the ground. One of the reasons for its high price, aside from its design, is the perfectly matched Russian sable, perfect both in width and in markings. To obtain such a match, it takes, sometimes, years of patient gathering and matching. The marking around the bottom is effectively used by running the fur, with broad band effect, in the same direction as the band itself. The coat is lined with a rich figured brocade.

Mabel Trunnelle will wear a set of real silver fox, so soft and fine that the muff can be crushed in one hand. Also a sealskin coat with silver fox trimmings.

MAYOR IS CENSOR OF PICTURE SHOWS.

Absolute power of censorship over all theaters and all other places of entertainment, whether public or private, is vested in the mayor of Oklahoma City by an emergency ordinance approved by the city commissioners. The ordinance makes the Mayor virtual dictator over the theaters and other amusement places.

The city's action was the result of a petition for censorship recently submitted to the city commissioners by the Woman's Christian Temperance Union of the city.

GARRICK MAKES FLYING TRIP TO NEW YORK.

Richard Garrick, managing director of the Gaumont companies at Jacksonville, Fla., has just returned to his winter headquarters at a flying trip to New York. Mr. Garrick brought north with him the film of the Mutual Masterpicture, edition de luxe, which he had just finished directing. It is called "The Idol of the Stage." Malcolm Williams is the star. It will be released the first week in February.

Music for the Picture

Conducted by CLARENCE E. SINN.

Musical Setting for "Camille"

Released January 3 by the World Film Corp'n.

SUGGESTIONS PREPARED BY S. M. BERG,

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of World Films the following suggestions for an accompaniment to "Camille" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department which will be a regular feature of our Music page.

Camille, queen of the underworld, has a wealthy lover, Count de Varville. She, however, loves Armand Duval, a young lawyer, whose father pleads with her to give him up. Ultimately the Count and Armand fight a duel and Camille dies.

The music most fitting for the picture is Verdi's "La Traviata," the story of which is founded on La Dame aux Camelias.

The theme selected is the Aria—"Ah fors'e lui che lanima," which will be found in the Tavan Fantasia of "La Traviata." Piano part, page five, letter D.

Scheduled time: five reels (about 5,300 feet), 80½ minutes.
"CAMILLE."

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	Loves Torment—Barthelemy. (Valse lento.)
5¼	T En route to a new life.	
6¼	T Camille, queen of gayest Paris.	La Traviata Fantaisie—Verdi. (From beginning to end of letter C.)
11	T After three months in Paris.	
12¼	T The Fall Art Exhibition.	Aria—La Traviata—Verdi. (Ah fors'e lui che L'anima.) (Theme.)
14¾	T Camille's features become a haunting memory.	
15¼	T Dr Munier.	Continue Fantaisie from letter E to end.
20½	D When Camille sees the Doctor's face in her wine glass.	Repeat: Aria. (Theme.)
23¾	T "I will tell you why I can't."	Petite Bijouterie—Bohm. (Valse intermezzo.)
28¼	T "He is penniless. Do you think you could afford," etc.	
28½	T Cecile's wedding day has been settled.	Serenade—Strube. (Andantino grazioso.)
31½	T "de Varville: I need 20,000 francs," etc.	
32½	T Armand's suspicions are aroused.	
34¼	T "She is with Count deVarville."	
36¼	T When Camille reads Armand's note.	Repeat: Aria. (Theme.)
39¾	T With new interests in life caused by Armand's love, etc.	Roses and Rue—Scates. (Valse lento.)
43¼	T "Where did you get the money which you gave to Camille?"	
45¾	T "Will you be my wife, Camille?"	
46	T Back in Paris Armand receives a call from his father.	Serenata—Tarenghi. (Allegro moderato.)
49¼	T Armand tries to realize on the inheritance, etc.	
52	D When the father pleads with Camille.	Repeat: Aria. (Theme.)
56¾	T At home Armand tries in vain to forget.	Intermezzo—Hueter. (Moderato grazioso.)
59¾	T Paris	
61¼	T An evening at one of the fashionable Parisian clubs.	A Ball Scene—Nicode. (Descriptive Valse.)
62¼	T "Do you know, Camille, that Armand is back in Paris?"	
63¾	T "I see Fortune favors you with cards."	
66½	D When Camille calls Armand.	Repeat: Aria. (Theme.)
68½	D When Armand calls the guests from the supper room.	Agitato No. 2.*

69¼	T	With the coming of the Mysterioso No. 1.* dawn.
71¼	D	The duel.
72¾	D	When Armand leaves the Coeur brise—Pietromarchi. duelling ground. (Valse lento.)
75	T	"Don't blame Camille, she always loved you."
75¼	T	"She's dying. Go to her at Repeat: Aria. (Theme.) once."
80½	T	The End.

For the convenience of our readers a price list on the above mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 322.

"WHAT DOES THE PUBLIC WANT?"

A DETAILED program of the entertainment presented at the leading motion picture theaters of New York City is here given. Each theater is striving to present a program that will please its patrons, sparing no expense, energy or trouble to obtain the best possible results.

The Knickerbocker, which is now known as the official Triangle theater, appears to have as its aim the presentation of an entertainment of pictures with an appropriate musical setting; but nothing is offered as a relief or divertissement. Two shows daily are given, one in the afternoon at 2.15 and the other in the evening at 8.15. The orchestra is seated in the pit and is composed of two first and two second violins, viola, cello, bass, flute, clarinet, cornet, trombone, two French horns, harp, timpani and drums—in all fourteen musicians and the director, Mr. Louis Maurice. The show consists of two feature pictures of five reels each, with either one four-reel or two two-reel comedies, making fourteen reels in all. The orchestra plays for the features and rests during the comedies, which are accompanied by the piano and drums.

The Broadway theater, which may be classed as the official home of Paramount pictures, attempts to give an appropriate setting to the film, but believes that in selecting its music the program should be entertaining from a musical standpoint, even if something of the atmosphere of the picture is sacrificed. As an overture a selection is played at both the afternoon and evening performances. The house opens at 11.30 A. M., and a continuance entertainment of about two hours is given, which is made up of a Paramount feature and three or four reels of selected films. The orchestra comprises four first and two second violins, viola, two cellos, bass, flute, clarinet, piano, timpani and drums; fourteen musicians under the direction of Mr. James Bradford, who is also responsible for the official musical suggestions published by the Paramount Corporation in their weekly magazine. In addition there is a banjorine orchestra of two banjos, saxophone, bass, piano and drums. Both are on duty from 2.30 to 5 and from 7.30 to 11. Mr. Bradford and his musicians are seated on the right side of the stage, partly screened with palms and plays for the features without intermission while the banjorine combination sits directly opposite and plays during the comedies. At the selection the two orchestras combine, the banjos doubling on other instruments.

At the Strand theater one may almost say that the entertainment is a musical one with the addition of pictures. Here the music selected for the picture must not only be fitted but varied and entertaining with vocal and instrumental solos interspersed through the program. The theater opens at 11.30 A. M., and is a continuous performance. The entertainment is of about two hours duration consisting of a feature picture and three other selected reels. The orchestra, made up of twenty-five musicians, is under the direction of Mr. Carl Edouarde, and they play from about 2.15 to 5, and from 7.30 to 11. The instrumentation consists of six first violins, two violas, two cellos, two basses, piano, flute, oboe, two clarinets, bassoon, two French horns, two trumpets, trombone, harp, timpani and drums, and a colossal organ.

The following is a selected program:

1. Selections from "Pagliacci".....Leoncavallo
Strand Concert Orchestra and Organ.
Carl Edouarde, Conductor.
2. Strand Topical Review.
3. "Rose in the Bud".....Forster
Margaret Horton, Contralto.
4. "Scenes from the South Sea Isles."
5. "Concerto" (in E Minor—Finale).....Mendelssohn
6. Fannie Ward in "The Cheat".....Paramount Picture
7. "Until".....Sanderson
8. Comedy—"Diplomatic Henry."

Providing the character of the feature permits, the orchestra usually plays the first, third and fifth reels and the organ the second and fourth.

Exhibitors who have given thought to the problem ask this question: "Does the public want a presentation of motion pictures with fitting orchestral accompaniment, or an entertainment of music and pictures?"

A well-known exhibitor controlling four houses, when asked the question answered, "We had our orchestra play a selection during the evening but before they had finished the audience applauded for the picture to start." However, on dissecting this it was found that the orchestral instrumentation consisting of cornet, trombone, piano, violin

and drums was trying to play the William Tell Overture without house lights on, and no slide to announce what was being attempted.

Another exhibitor whose theater seats 600 people charges 5c. admission on week days and 10c. on Saturday and Sunday. He books a service of second run features and miscellanies that total about ten reels. The music consists of a pianist, to whom he pays \$12 weekly, and the instrument used is well fitted for the wood pile. When asked the above question he answered, "I'd like to have good music but I can't afford it." This is usually the type of a man that has tried everything for a living from delicatessens and groceries to newspapers and sodas, and would be most likely to leave his "Ice Cold Soda" sign outside of his store all winter when he was trying to sell hot drinks inside.

But there is another kind of exhibitor. This is the man who realizes that in order to make his chance patron a permanent one he has to present his pictures with a fitting musical accompaniment. It should be borne in mind that it is not the quantity of musicians that gets the results but the quality.

In Brooklyn, N. Y., there is a small theater that seats 450 people and charges 10c. admission for an eight-reel show. The house supports three musicians (piano, violin and a small reed organ) and the proprietor provides the music, for which he spends \$10 a month. Although this theatre has been built six years the owner will tell you that there were nine changes of management in the first four years, and when he bought it it was considered a "lemon." However, his attempt to give in a small way an entertainment on the lines of the leading houses has resulted in a successful enterprise.

No theater is so small that serious thought cannot be given to musical requirement. Better a violinist and a pianist who will try to play simple waltzes and intermezcos with some taste and expression than a noise combination of unskilled performers who have no knowledge of interpretation.

The efforts of the three leading houses of New York City are being watched by musicians and exhibitors all over the country, as their ultimate success may be taken as the recognized standard of how motion pictures should be presented.

"Colonel Heeza Liar's Waterloo"

J. R. Brady's First Release Through Paramount Proves Amusing Offering.

AT AN advance private showing, "Colonel Heeza Liar's Waterloo," the first of J. R. Brady's cartoon films to be released through the Paramount Pictures Corporation, was seen by representatives of the trade and daily press, President William W. Hodkinson, Raymond Pawley and other executives of the Paramount Company last week. The offering consists of about six hundred feet of Mr. Brady's cartoon and four hundred of Raymond L. Ditmar's Zoo-pictures. It is quite unique in that all the subtitles are written in doggerel by George R. Meeker. These make an unusual and yet complete synopsis.

The pictures are, if anything, slightly better than any Mr. Brady has yet released, though he declares that those to

most authority on animals in this country and since through his contract with the Bray Studios the vast resources of the largest Zoo in the world are thrown open to the Paramount Pictures Corporation, it is reasonable to suppose that there will be very interesting, not to say absorbing, results.

L. N. Glackens' cartoon comedy "Haddem Bad's Elope-ment" will be the next release of the Bray Studios on January 13th.

OCEAN FILM MAKING "DRIFTWOOD."

With Marshall Farnum, the newly associated director of the Ocean Film Corporation, at the helm of his company and with Bert Dorris assisting, work has been begun at the Yonkers studios of the corporation on the production of Owen Davis' stage success "Driftwood," in which talented and bewitching Vera Michelena, the world-famed comic opera and vaudeville star, is to be featured. An unusually strong cast has been assembled for the "Driftwood" production, with Harry Springler, Charles Graham, Leslie Stow, Etta Mansfield and Joe Daly as the leading characters.

Anthony P. Kelly, writer of "The Soul of a Woman" and adapter of such motion picture successes as "The Great Divide," "The Thief," "Body and Soul," "Samson" and many more, is the writer of the adaptation and scenario of "Driftwood."

GEORGE BRONSON-HOWARD JOINS LASKY CO.

George Bronson-Howard, one of the best-known writers in America at the present time, whose most recent book, "God's Man," is breaking all records as a best-seller, left New York this week to join the literary and photodramatic staff of the Jesse L. Lasky Feature Play Company, making his headquarters in the future at the Lasky studios at Hollywood, California.

Bronson-Howard is the author of a number of novels and plays, of which "Snobs" was one. It had a long run on Broadway and subsequently appeared on tour for several seasons. It has since been picturized by the Lasky Company with Victor Moore as the star, Bronson-Howard, who is still a young man, will devote himself exclusively in his writing for the screen to photoplays for the Lasky Company.

ROBERT HILL, UNIVERSAL DIRECTOR.

Robert Hill, who has been for the past few years assistant to Director Lucius Henderson of the Imp-Universal Film Manufacturing Company, has been promoted to a directorship, and is already at work on his first production. In his company Paul Panzer is leading man, assisted by such well-known stars as Sydel Darling, Edith Roberts, Wallach Clark and Frank Smith. The exteriors in the first picture under Mr. Hill's direction have been made in the Adirondacks, in which one of the fiercest fights ever staged in the snow took place between Paul Panzer and Wally Clark.

"AS A WOMAN SOWS" COMPLETED.

The first Mutual Masterpicture, edition de luxe, which Gaumont will release on the Mutual program, "As a Woman Sows," has just been completed by Director William F. Haddock at Jacksonville, Fla. Miss Gertrude Robinson and Alexander Gaden are featured in this production. It will be on the screen Jan. 24. "As a Woman Sows" was written by O. A. Nelson.

SMILEY'S OCEAN FILM PLAYERS HOME.

Director Joseph Smiley of the Ocean Film Corporation with his company which has been at Savannah, Ga., for the past two weeks on the production of the exterior scenes of the Ocean's second release, an adaptation of William L. Locke's world-famed story, "The Fortunate Youth," returned to New York on December 31.

With Mr. Smiley there returned Martin Faust, assistant to the director, William Marshall, photographer, and the following members of the cast: Lillie Leslie, the Misses Forrest, Milholland, Fitzgerald and Holton, Miss Sue Balfour, Wilmuth Merkyll, William Cahill, John Smiley, Charles Graham, Messrs. Morelli and Clarke and Master Chas. Morelli.

With the exception of a few minor scenes, "The Fortunate Youth" is about complete and forms release under the Ocean Film banner early in February.



Scene from "Colonel Heeza Liar's Waterloo."

follow are even better. The photography is clear and remarkably steady, thanks to the method by which they are made. It is interesting to note that there are from three thousand to four thousand drawings in each thousand feet of film and since every drawing must undergo thirty-four different processes, a week's output involves from 102,000 to 136,000. The accomplishment of this tremendous task is possible only through Mr. Brady's patents, which make extensive use of carbon paper, thus reducing the labor appreciably.

Mr. Ditmar's Nature Study, "The Skunk and the Weasel," is remarkable in the manner in which it presents the life of our wild friends. Since its producer is probably the fore-

Music for the Picture

Conducted by S. M. BERG.

INQUIRIES.

QUESTIONS concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "HER GREATEST HOUR."

Released Jan. 10 by the Equitable Motion Pictures Corporation.

Suggestions Prepared by S. M. Berg,

By Special Arrangements With

G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the pictures and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Equitable Films, the following suggestions for an accompaniment to "Her Greatest Hour" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Nan Perrine, a salesgirl in a large department store, is wrongly accused of theft. The prosecuting attorney, believing her innocent, gives her a position in his home. After the death of his wife, which was the culmination of her faithlessness, he realizes the true worth of Nan and marries her. The whole character of the picture is intensely dramatic and the music should be subdued.

Note particularly:

- Agitato, 39¼.
- Dancing, 57½ to 61.
- Fight in dance hall, 61 to 63½

Scheduled time: Five reels (5,000 feet), 75 minutes.

Time.	Sub-titles or Descriptive Cues.	Music.
0	D Opening.	Sweetheart Waltz—Roberts.
4¼	T James Kirby, owner of the store where Nan is employed.	
5½	T "She will mail this, whoever she is."	Gondoliera—Moszkowski. (Andante con moto.)
9¼	T "Another robbery in that department. It must be one of the girls."	
10¾	T The next morning. Friends in need.	Roses and Rue—Scates. (Valse lento.)
13¾	T Nan's room searched for evidence.	
15¼	T The detectives report nothing incriminating at Nan's room.	Enchanted Hour—Mouton. (Andantino.)
17	T "She hid the ring so cleverly. I have no doubt."	
18	T "I will hold up the case and be responsible for the girl."	Ideal—Balart. (Waltz Intermezzo.)
21½	T "As soon as you told me dear you had trouble with your correspondence."	
22¼	T "But the girl is a thief."	Daffodils—Carvel. (Andante moderato.)
22¾	T The following morning.	
25	T The dinner that night.	
27¾	T "Do you realize how people gossip?"	Destiny Waltz—Baynes.
29½	D When Nan Picks up the letter.	In the Woods—Godard. (Allegro.)
33¾	T Late that afternoon.	
34¼	T "The court is going to hold a session tonight and I must remain."	On the Mountain—Godard. (Andante.)
38¼	T "So you have taken to spying on me?"	
39¼	T "I want you to go slumbering with me to see a dance."	Agitato No. 2.*
42¾	T "Can't we put him in the road as though he had been killed there?"	In the Village—Godard. (Allegro.)

46¼	T "So this is how you repay my trust in you?"	
47¾	T As fast as her strength will permit her she tries, etc.	Caressing Butterfly—Barthelemy. (Allegretto.)
51¼	T "She's a swell looker and may be useful to me."	
52¼	T "Now we know why the crime was committed."	Love's Wilfulness—Barthelemy. (Andante appassionato.)
56½	T "I will let matters rest without action until morning."	
57½	T "Mr. Bratton went to the dance."	Hezekiah—Richardson. (One-step.)
59½	T "I will keep you safe from the police."	
61	D When Nan sees Bratton.	Hurry No. 2.*
62¼	T "I must see Mr Bratton. I will wait until he comes."	
63½	T "You say you are a friend of Mrs. Kirby?"	Idilio—Lack. (Allegretto grazioso.)
67½	T "We can save Mr. Kirby and you from scandal."	Arabian Night—Mildenberg. (Andante sostenuto.)
72½	T "I won't drive in but I will help youse in wid her."	
72¾	T An hour later.	Love's Triumph—Daniels. (Valse lento.)
74½	T And many months after, in her greatest hour, etc.	
75	T The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet, is to be found in G. Schirmer's advertisement on page 50S.

Themes and Their Usage (German-Thema, French-Thème, Italian Tema)

By S. M. BERG.

In using the word Theme in conjunction with Motion Pictures some new interpretation must be accepted. A musician will possibly describe a theme as the principal melody in a composition which at the composer's will and according to the character of the composition has been transposed, elaborated, fitted with contra melodie and arranged as solo for different instruments with the tempo changed, variation and obligato added, throughout which, however, the harmonious strains of the original melody can be detected.

Dr. Theo. Baker

In his dictionary of Musical Terms describes a theme as an extended and rounded-off subject melody with accompaniment in period form proposed as a groundwork for elaborate variations, also known as a subject.

Subject.

A melodic phrase or motive on which a composition or movement is founded sometimes known as the aria.

Aria.

Primarily, an air, or rhythmic melody.—As a technical term, an aria is an extended lyrical vocal solo in various forms, with instrumental accompaniment. With the rise of homophonic music in the opera and oratorio, the aria developed, from a mere plain-song melody with basso continuo, into the *aria grande* (the grand or *da-capo aria* in three divisions preceded by an instrumental *ritornello* containing the principal melody; division I being an elaborate development of a theme with frequent repetitions of the words; II, a more tranquil and richly harmonized section; followed by III, the repetitions *da capo* of I, with still more florid ornamentation); the *aria di bravura* (similar to the foregoing, but overloaded with difficult passages and coloraturas for showing off the singer's skill); the *aria da chiesa* (church-aria, differing from the sacred song chiefly in its greater breadth, and in being accompanied by full orchestra); and the *aria da concerto* (concert aria, differing from the others which are portions of operas, oratorios, etc., in being an independent composition intended for the concert-hall). The modern aria is freer in form than the *aria grande* of the 18th century, the *ritornello* often being omitted, greater variety given to the *da capo*, and the thematic construction made to follow the sense of the words, so that it sometimes assumes the form of a rondo, or consists of 2 slow divisions separated by an allegro movement. . . . *Aria parlante* (also *orioso*) a vocal style combining the melody of an aria with the distinct enunciation of a recitative, the vowels being "thrown forward." Smaller arias, nearly in song-form and with slighter accompaniments, are called *ariettas* or *cavatinas*.

Among motion picture players some agreement of thought to fitting a theme to a picture has resolved itself and it will be this viewpoint and the new conception of theme that we shall follow.

In the majority of instances, where musical scores are being prepared for important feature films, some well-known operatic aria,

standard ballad, song without words or popular herceuse is selected by the adapter to fit the action and it is called the Theme. It is usually played upon the opening presentation of the leading man and woman, then in the story when they first meet. Again at a declaration of love, parting or misunderstanding, and finally at the closing of the picture. This presents no difficulties in the modern society drama of marriage, misunderstanding and reconciliation interloped with fetes, restaurant, cabaret or reception scenes, but in the tragic drama where an attempt is made to present a Theme, skill is needed to so change its character as to portray the different emotions.

For example: "The Final Judgment" released by the Metro Pictures Corporation, is a society drama of love interest between a popular emotional actress and her three admirers, A, a lawyer, B, a banker, and C, a criminal investigator. She marries A, B becomes a mutual friend and C in jealous pique leaves for Russia to investigate a baffling mystery, the solution of which is an Oriental poison that when burned or impregnated on an article kills the person handling same. C returns to America and uses this to kill A, but fate decrees that B should be the victim, and A is tried and convicted of the murder. To properly portray this picture the Theme should be bright and melodious at the opening. Later it should have a tone of impending disaster, and then at the scenes of pathos between convicted husband and his wife the deepest note of tragedy should be sounded. This presents no difficulty to the one-man orchestra who has some knowledge of improvising and follows the articles of Mr. Clarence Sinn which are most fitting and helpful in connection with this important subject, but to the orchestra leader, the problem appears insurmountable.

(To be continued.)

New Musical Publications

With Some Critical Comment Suggesting Particular Adaptability to requirements of the screen.

Loyalty Waltz Baynes Poston Music Co.

A pleasing waltz well suited for neutral scenes or played lento for semi-pathetic action.

Villanelle Kriens Fischer

This shepherd song by Christiaan Kriens is an original composition from this masterly composer's pen well arranged for ensemble or string combination admirably fitted for mountain or pastoral scenes. Tempo: giocoso, closing adagio.

Romance Karganoff Schirmer

As the title implies: a Romance. Admirably suited for theme or slow action. Arranged by that well-known musician Carl Kiefert. Tempo: Andante sostenuto con espressione.

Inspiration Edwards Schirmer

together with Romance.

Leo Edwards has fittingly named this composition Inspiration. This number is particularly adapted to portray those dramatic moments with the tension of impending happenings. Tempo: Andante—*andante sostenuto*—*piu mosso*—closing with *andante sostenuto*.

In the Candle Light..... Brown Witmark

Although not a new publication (copyrighted in 1914), it is a particularly bright intermezzo well suited for neutral scenes or comedy dramas.

Musical Gems of Tschai-

kowsky Langey Schirmer

A masterly arrangement of Tschai-kowsky airs including March Slave, *Andante Cantabile* from String Quartet, Dance of the Flowers, *Barcarolle*, *Le Las des cygnes*, *Chanson Triste*, The Serenade, Russian Dance, Cradle Song.

Venetian Love Dance.... Rich Fischer

A valuable number for the motion picture library. One of those moderately slow numbers with a flowing melody for strings with a cello or horn obligato. Tempo: *moderato*—*appassionata ma non troppo*, closing with a strong *maestoso*.

From the Highlands..... Langey Schirmer

A well arranged selection of Scotch Melodies, so adapted that any one air can be played. Includes: *Come Under My Plaidie*, *Blue Bonnets*, *Speed Bonnie Boat*, *Within a Mile of Edinboro' Town*, *Loch Lomond*, *Charlie Is My Darling*, *A Highland Lad*, *Lezzy Lindsey*, *Duncan Gray*, *Robin Adair*, *Scots Wha Hae Wi' Wallace Bled*, *Turn Ye to Me*, *There's nae Luck About the Hoose*, *Kelvin Grove*, *Auld Robin Gray*, *Comin' thro' the Rye*, *Aunie Laurie*, *The Campbells are Comin'*, *The Hundred Pipers*, *Auld Lang Syne*.

Romany Waltz Keiser Shapiro-Bernstein

A pleasing valse intermezzo by that writer of popular hits, Robert A. Keiser. This number is particularly adapted to dancing, reception or neutral scenes.

Australian Scenics by Paramount

Preceding the Paramount-Burton Holmes Travel Pictures, Four Instalments of "Australia's Unknown" Will Be Shown.

PRECEDING the issuance of the Paramount-Burton Holmes travel pictures by the Paramount Corporation on February 7, and to sustain the interest created by the success of the South American travel pictures, the

last instalment of which was on January 3, four travel releases will be released picturing the unknown regions of Australia. They teem with action and tell a story rarely equalled among travelogues. The release dates are January 10, 17, 24 and 31.

The releasing of these pictures on Australia during January comes simultaneously with the releasing of the famous Paramount-Bray animated cartoons and the silhouette photoplays originated by the well known artist, C. Allan Gilbert, and the new Paramount newspictures, rounding out a program of exceptional features.

The "Australia's Unknown" pictures were taken by Frank Hurley, the chief photographer of the Shakleton expedition, and in his statement after returning to the civilized portions of the island he said that of all the uniquely interesting spots on earth he had had the opportunity of visiting in his trips of exploration, this was the one that teemed with the most action and interest.

Flickers

JUST as expected, less than twenty-four hours after the new water wagon started on its parade, the horses got away and most of the boys went off with an awful splash. All took it as a joke. None felt a bit sore.

* * *

We are very sorry to learn that A. Kessel, Jr., has been a sick man for the past few weeks and confined to his bed. We sincerely trust that he will be up and around in a short time.

* * *

Another member of the indisposed squad and a very ready victim for the various patent medicine boosters, is John F. Miller. He will take anything that anybody claims is any good for any ailment that he thinks any man could have at any time.

* * *

Joseph Metro Engle will almost lay a bet that the masked marvel, operating so successfully on the mat aspirants at the Manhattan Opera House, is none other than Francis X. Bushman.

* * *

I'll bet that Arthur Ashley sells somebody an automobile or a fancy vest before he leaves Jamaica. What do you say?

* * *

A letter from H. M. Horkheimer threatens us with another visit shortly. He claims to have bought more trans-continental commutation.

* * *

Sol Lesser, president of the Golden Gate Film Company, having consummated a "worth while" deal, intends coming east for permanent residence, in order to be on the lot and take care of things.

* * *

The best we get from Jay Cairns these days is a "souwak." But we will forgive him if he will come to New York just once.

MAC.

Mutt and Jeff on Screen

Bud Fisher Signs Contract With New Company to Make His Comedy Characters Weekly Visitors in Picture Houses.

EXHIBITORS on the watch for comedy subjects will be interested in the announcement that Bud Fisher, originator of Mutt and Jeff, has signed a contract with the Mutt and Jeff Weekly, Inc., a new concern, to present his famous character creations in a series of animated cartoon drawings, to be issued each week in installments of 300 feet. The pictures will be booked directly with exchanges and exhibitors by the Mutt and Jeff Weekly, Inc., and will not be attached to a news weekly, or a subject of any other nature.

With Mr. Fisher's comedy genius as a basis, and the renown of the characters that for many years have lived in the pages of more than 200 newspapers, the organizers of the new company feel that they have a moving picture proposition of great possibilities. This confidence is shared by experienced newspaper proprietors, such as H. H. Tammen, owner of the Denver Post, the Kansas City Post, the Sells-Floto circus and a stockholder in the Essanay company.

The arrangement with Mr. Fisher calls for a weekly scenario incorporating the adventures of Mutt and Jeff best suited to the screen. Of course, the artist will be given a free hand in devising situations for his characters and he may be relied upon for originality and humor.

Music for the Picture

Conducted by S. M. BERG.

INQUIRIES.

QUESTIONS concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "THE LURE OF HEART'S DESIRE."

(Released January 17, by the Metro Pictures Corporation).

Suggestions Prepared by S. M. BERG.

By Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "The Lure of Heart's Desire" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Dramatic story of Alaskan mining life alternating with New York City life. Scenes of Alaskan mining camp, saloon, dog-sledding, the wilderness, fashionable New York gambling house, parties, cabaret and dancing, New Year's Eve celebration in popular cafe with specialty dancing and Father Time appearing at 12 o'clock.

Scheduled time: Five reels (about 4,775 feet), 71½ minutes.

The THEME selected is "A Love Song"—Bartlett.

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	Viennoise Waltz—Duval.
5¼	T Ethel seeks relief from her financial worries.	
6¼	T A broken rudder and an inexperienced sailor.	Allegro No. 1.*
8	D When Jim carries Ethel to his boat.	A Love Song—Bartlett. (Allegretto) (THEME)
11	T "You are the first, the only woman in my life."	
11½	T "That boat will take you to shore."	Barchetta—Nevin. (Allegretto grazioso)
14	D Alaskan mining camp scene.	Morris Dance—Noble. (Allegro moderato)
16¼	T Little Snowbird takes her blanket to market.	
17½	T "Crazy Jake" tells the same old story.	Tarantella—Bohm. (Allegro molto con fuoco)
19½	T When the lordly peaks like sentinels stand.	
21¼	T "The high card wins her boys."	Hurry No. 2.*
23½	T "I guess you're the best man stranger—shake."	Intermezzo—Hueter. (Moderato grazioso)
24½	T "She's yours."	
25¼	T Ethel pursues her social ambition financed by Martin.	The Tune they Croon in the U. S. A.—Lean. (Allegro)
28¼	T A thief doth fear in every hush an officer.	The Bin-Bims—Adam. (Moderato)
32¼	T Next morning.	
32¼	D When Crazy Jake drinks from the flask.	Hurry No. 3.*
35½	T Brotherhood of the trail.	Prelude—Jarnefelt. (Allegro)
37	T "Crazy Jake" comes through for his pard.	
37½	D Shot.	
41	T "Crazy Jake's" legacy.	Aria—F# Minor—Schumann. (Andante cantabile)
42¼	T Weary weeks of search and toil.	
43¾	T The Spider and the Fly.	Repeat: A Love Song. (THEME)
46	T You may live in luxury or forfeit your liberty."	
46¼	T His dream of wealth realized, Carew returns.	Rachety Coo (Katinka)—Friml. (Animato con grazia)

48	T	The path forbidden.	
48¾	T	New Year's Eve at Murrays.	Keep Going—Kleincke. (Allegro)
49¼	D	Father time.	Bella striking 12 o'clock.
49¾	T	"Happy New Year."	Debutante One-Step—Herbert.
52¼	T	"I have made a fortune."	
52½	T	Lonely and weary.	Repeat: A Love Song. (THEME)
53¼	T	The proposal.	
54¼	T	Ethel determines to end.	Clarice—Loud. (Valse entr'act)
58	T	"Give him up or I will tell."	
58½	T	"Behave, that gun is loaded."	Agitato No. 2.*
59¼	D	Shot.	
62¼	T	After the trial.	Repeat: A Love Song. (THEME)
63½	D	When Carew thinks of Snowbird.	
64	T	"Make out my bill"	Galop No. 2.*
68½	T	Knowing the dangers.	Repeat: A Love Song. (THEME)
70½	T	Three years later.	Devo-Go to Sleep My Baby (Lullaby).
71¼	T	The End.	

For the convenience of our readers a price list on the above-mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 690.

HOW TO PLAY THEMES.

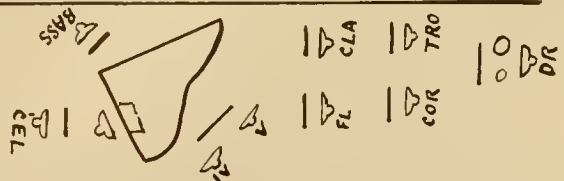
By S. M. BERG.

THE following is a summary of a letter addressed to the editor by a valued reader: "I am a leader of a small orchestra and have been trying to follow your musical suggestion cue sheets with the idea of the theme, but find great difficulty in arranging the music when I have only one copy of that special number. Please explain how to get back each time without causing the musicians to become confused. I think when one has each scene fitted properly he has enough to do to make quick and simple changes without having to go back for the theme a number of times. In attempting this I find my musicians get confused and are unable to follow me."

In connection with this, the editor fully realizes that it is not a difficult thing for one musician to tell another what to do and play, but that the real help lies in explaining *how* to do and *how* to play. The following may help to solve the problem.

The seating of musicians on the stage or pit is of primary importance. The leader should be placed on a platform high enough so that he is able to see all his musicians without the obstruction of lamps or stands. When the pianist is leader and is seated in the pit he should have a platform for his instrument and self at least twelve inches higher than the strings and wood-winds, so that all these musicians are able to see him clearly. The cello and brass should then be raised about six inches, enabling them to see over the strings and wood-wind. Of course, the string base, either stands or uses a high stool and the drummer has his usual platform.

Speaking of pianos, personal experience has proven that a small grand piano is far more practical than the upright so much in common use. When there is a director, or the violinist fills this position, such a piano can be turned so that the musician can see both the picture and director, which arrangement is almost impossible with the upright. The



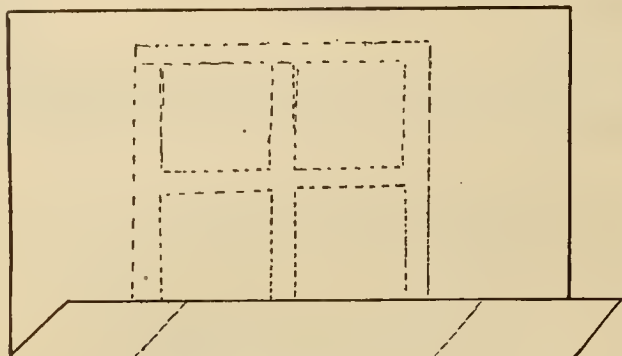
Sketch 1.

following sketch is a practical seating plan for small orchestra with either piano or violin director.

Some day serious attention will be given to the music stand used in motion picture theaters. What is required, is one with a frame almost twice the length of any on the market with the lights projected from each side instead of from the customary bulky frame on the top that also breaks the line of vision to the director. An excellent idea is to use amber tinted bulbs instead of white. This would prevent a good deal of unnecessary eyestrain, a trouble to which most picture musicians are subject. Some help on this stand question is to provide two manilla cardboard covers similar to those supplied by publishers for vaudeville artists to carry their music. Lay them on the stand, letting them over-

lap until they project about eight inches on each side. Then bend up the bottom edge about $1\frac{1}{2}$ inches and attach them to the stand. The sketch shows the extra width gained by this device.

Perhaps some readers may recall that Biograph release, "Judith of Bethulia," directed by Griffiths. The theme selected was "My Heart at

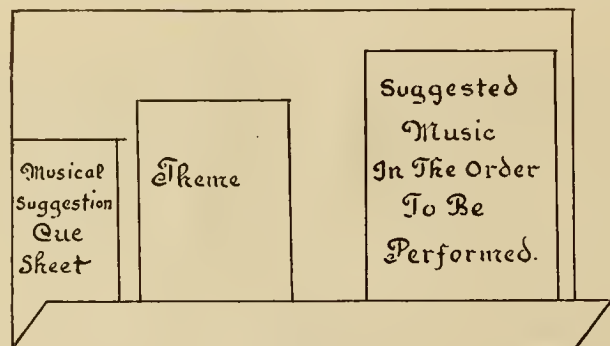


Sketch 2.

Thy Sweet Voice" by Saint-Saens, and this very problem was encountered; and it proved to be a pretty big one, too, until the widened stand proved to be its solution.

In all the earlier musical suggestion cue sheets prepared by the writer the opening paragraph recommends that one should be provided for each number of the orchestra. If this were carried out every musician would have some idea when the necessary changes take place in the picture. Then, with his stand widened, at the extreme left is placed the cue sheet. Next to this, the theme, and then the rest of the suggested music in the order of the playing.

A further assistance is to have a number of plain pieces of paper marked "theme," one of these to be placed between the music in each



Sketch 3.

of the positions where the theme is suggested. By this means, as soon as the leader gives a warning signal to change the music, the musician will know whether it is to be the theme or the following number.

If a director with an orchestra of ten pieces were arranging a continuous program of music to fit a picture and during its progress he introduced a violin or cello solo which had no parts for the brass, he should place a piece of paper in the cornet or trombone parts which would read, "Cello solo. Brass tacit."

If the above suggestions are carried out the editor believes that no further difficulties will arise and the correspondent will realize the practicability of the theme as suggested in the Musical Suggestion Cue Sheet.

Flintom Sees Kane

Arranges to Handle the War Picture, "Somewhere In France"—Other Exchanges in Line.

A. D. FLINTOM of the Kansas City Feature Film Company spent last week in New York City. It was Mr. Flintom's first visit to the metropolis in many months as his rapidly growing film business in the middle west has occupied his entire attention. While here he circulated among the trade renewing old acquaintances and arranging for various supplies. One of the subjects for which he secured territory was the five-reel French war picture, "Somewhere in France," which Arthur S. Kane is distributing. Mr. Flintom will handle this in Missouri, Kansas, Nebraska and Iowa.

Other exchanges which have arranged with Mr. Kane to handle the subject in their territories are: Famous Players Film Company of New England, Boston, Mass.; The Wm. L. Sherry Feature Film Company, Inc., 126 West 46th Street, New York City; Famous Players Exchange, 71 West 23rd Street, New York City; Famous Players Film Service, Inc., Pittsburgh, Pa.; Famous Players Film Service, Inc., Chicago, Ill.; Famous Play-

ers Film Service, Inc., Cincinnati, Ohio; Progressive Motion Picture Company, San Francisco, Cal., and Progressive Motion Picture Company, Seattle, Wash.

"CALL OF THE CUMBERLANDS" (Pallas).

Staged in the mountain country of the well known Thousand Pines, a favorite elevation for Californian mountain climbers and known to painters the world over for its natural beauty, "The Call of the Cumberlands," starring Dustin Farnum and adapted from the well known book of the same name, bids fair to prove one of the most meritorious film offerings seen this season in point of scenic and photographic beauty. In the character of Samson South, Dustin Farnum, the popular screen idol, appears at his best. Opposite Mr. Farnum appears Winifred Kingston, the pretty little artist who has greatly endeared herself among photoplay audiences through her sterling work in the portrayal of sympathetic characters. As Spicer South, Herbert Standing presents a characterization that is conceded to display his most striking work in motion pictures. Dick LeStrange as Tamarack Spicer and Myrtle Stedman as Adrienne Lescott are others included in the cast who are called upon to present exceptional ability. Other important parts are effectively handled by Page Peters, Howard Davies, Joe Ray and Virginia Foltz.

The interior scenes showing the wealthy artist's studio are exact reproductions from a prominent New York atelier, and display elaborate care as to detail. Other interiors of mountain cabins were taken in actual huts in the hills. In the presentation of these scenes a wonderful character is introduced in the person of an old lady of the mountains ninety years old. "The Call of the Cumberlands" will be released on the Paramount Program by Pallas Pictures January 24th. An elaborate advertising campaign has been prepared in connection with the exhibition of this film which introduces several new departures in film exploitation.

FLORENCE LA BADIE THE STAR OF CONSISTENCY.

When the Thanhouser Film Corporation starred Florence La Badie in "The Million Dollar Mystery" it was thought that about every means had been devised to give play to the versatility of this ever popular screen player. It is now definitely announced by Mr. Thanhouser that her legion of admirers may look forward to a real, smashing La Badie treat in a five-reeler which has been specially written for her by Lloyd Lonergan, the man who wrote "The Million Dollar Mystery." It is a La Badie production even to the title, which is, "The Five Faults of Flo." If such a thing can be imagined as an "abridged serial," this is it; the film alchemist would label it "essence of serial." In the cast with Miss La Badie are most of the featured players of the Thanhouser stock, including Harris Gordon and Grace De Carlton. The picture was released on January 20 as a Masterpicture de Luxe on the Mutual Program.

McMAHAN & JACKSON GET "NEPTUNE'S DAUGHTER."

McMahan and Jackson, the well known moving picture magnates and amusement promoters of Cincinnati, Ohio, have just secured an exclusive contract for the state rights of Indiana and Kentucky for "Neptune's Daughter," starring Annette Kellerman, Herman Brenon, Leah Baird, William E. Shay and many other screen celebrities. It will be remembered that these gentlemen bought the state rights of Ohio for this picture some time ago, and with the extensive advertising and high class manner in which this production was handled by them, they did a tremendous business in every theater they played. McMahan and Jackson have some very alluring propositions to make the exhibitors on the Kellerman Production, and this will be furnished upon request of a letter, wire or telephone message.

MARY MILES MINTER IN "DIMPLES."

In "Dimples," a forthcoming Metro feature production in which Mary Miles Minter has the stellar role, the character of Mrs. Riley, her aunt, is played by Charlotte Shelby. It has been noted that there is truly a remarkable resemblance between Dimples and Mrs. Riley. There should be, Charlotte Shelby, in real life is none other than Miss Minter's mother. Mrs. Shelby was formerly a well known actress, but has not appeared professionally for several years. However, she is always found with her charming little daughter around the studio, and when the company went south to make the exteriors, Mrs. Shelby went along. Director Edgar Jones induced her to take a part in the production. Mary Miles Minter's name was Juliet Shelby until after she made her biggest stage success in "The Littlest Rebel." She changed her name then on the theory that it sounded "too stagey."

PATHE'S "LIGHT THAT FAILED" COMPLETED.

Edward Jose, the Pathe producer, has now finished "The Light That Failed," the Gold Rooster play adapted from Kipling's famous novel. He says that in his opinion it is the best picture he ever made. An extraordinarily large company was employed, and many big effects obtained.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

IMPROVISING.

ARTICLE V.

Auxiliary Notes.

By Clarence E. Sinn.

A LONG time ago when writers of music were more strict in some matters than they are now, a note called the "long appoggiatura" was often used. It is a grace note *without* the little dash through the stem as written now-a-days. See example 15.

(a.)
Written.

(b.)
Played.

Ex. 15

The top line of Ex. 15 (letter "a") shows how such notes were written; the lower line "b" shows how they were intended to be played. Students were taught that these notes "took one-half from their principal notes." (The notes to which they were attached.) The idea being that these notes did not belong to the harmony of their respective measures, yet fell upon the accented parts of the measure—right on top of the chord—making a discord. This didn't fit the rules. So when they wanted to write a melody including such passages, these old fellows used to dodge the issue by writing the principal note (that would be the *harmonized note*) in the accented part of the measure—where it would lie right over the chord it was a part of—and those discordant notes which preceded them would be written as small notes. These small notes, as explained before, were called "long appoggiatura," and took their value from the notes to which they were attached. (See Ex. 15, Letter "b.") In this way they conformed to the rule (whatever it was) in the writing, and passed the buck on to the fellow who had to play or sing it. Apparently it wasn't against any rules to perform such phrases—only to write them. Now-a-days composers write their music just as they expect it to be played. If they wanted anything like "b," Ex. 15, it would be written that way. It is understood that the notes "D" and "B" in the first measure are the harmonized notes—that they belong to the chord and the little notes "E" and "C" do not. We can also comprehend without being hit with a club that in the second measure the notes belonging to the harmony are "G," "B," "D," and that F sharp. A sharp and C sharp do not harmonize with the chord of "G" (although accompanied by this chord). But we also understand that the *principal* note is the one harmonized, even though it may not always lie upon the accented part of the measure.

Those notes which used to be written small and called "long appoggiatura" (as in "a," Ex. 15) are now written out in full (as in "b," Ex. 15), and are called "Auxiliary Notes." They always lie one degree above, or one degree below the principal note; usually half a tone below, or either one-half or one full tone above.

The reason for dragging all this in is because the auxiliary note is a good friend in the elaboration of melodies, and you will find his acquaintance well worth cultivating. An easy way to find him is to write in a grace note where you think it might be effective—anyone can stick in a few grace notes—and then change the grace note to a big note, taking its value out of the note to which it is attached. If you have a gift of melody this will come without practice—if you haven't, you will have to try it over until it becomes easy.

Elaborating Upon a Theme.

Perhaps you may select a single strain of some composition as a working theme for one of your characters. The whole composition may be useful as a "filler-in," but this one strain appeals to you as a good subject to work on for this particular character. As an illustration, take the old "Mable Waltz." (Ex. 16.)

Ex. 16 shows the first strain of the "Mable Waltz." The first alterations that occur to us are, First, a change of key; 2d, a change of tempo

Waltz.

Ex. 16.

(and figure). By simply changing the signature we get an alteration of key without altering the position of the notes. See Ex. 17.)

Changing the tempo (and with it *the figure*) permits a greater variety of elaboration. The waltz, being in triple time, suggests an alteration to

B minor.

B^b major.

Ex. 17.

double or quadruple time. Let us choose the latter—not that it makes any particular difference—but just to illustrate. (See Ex. 18.)

Ex. 18 shows the subject changed to 4-4 time.

The first line "a" has no alteration except as to time and figure.

The second line "b" is the same as "a," with the accent changed. The

a.

b.

c.

d.

Ex. 18.

two first notes are now made preparatory, while the third note comes on the principal accent—the down beat.

The third line is the same as "b," with the addition of grace notes. (These grace notes are changes to full-sized notes in the fourth line; notice their value is taken out of the notes to which they are attached.)

The fourth line "d" is the same as "b," with the addition of *auxiliary* notes. (You can see where we get these auxiliary notes by observing the grace notes in the third line, "c.")

The last line in Ex. 18 (letter "d") gives a little gavotte which can be

Allegretto.

mf

Ex. 19.

further elaborated by extending some of the intervals as shown in previous examples. Ex. 19 will illustrate one way of extending some of the intervals, though your own fancy will doubtless suggest others. (See Ex. 19.)

The figures given in Ex. 18 should suggest many variations of the subject given. For example, take the second line ("b") and lengthen its accented notes. Ex. 20 gives an illustration of this. You will notice

Andante mod.

Ex. 20.

the character of the melody is considerably changed, though the melody itself is easily recognizable. (See Ex. 20.)

The accompaniment in Ex. 20 is a "running accompaniment"—legato; this gives the number a sort of a sentimental character.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following

score is an original composition—the third of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets

Nº X

SOCIETY DRAMA

Modo (TRAIN IMITATION) *ff*
ped. ad.
Non basta uno ocaio lybrhan scritto
lo
 AUTOMOBILE HORN IMITATION
 Fine

Original Composition No. 3.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World.

Musical Setting for "As a Woman Sows"

Released January 24 by the Mutual Film Corporation.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "As a Woman Sows" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Loren Hayward, newly-elected mayor of Lynboro, is engrossed in a political house-cleaning and neglects his pretty young wife, Milly, who, hoping to arouse her husband's dormant affections, flirts with Robert Chapman. Unfortunately the flirtation is misunderstood, and divorce proceedings are commenced. After a series of exciting adventures, the mayor and his wife are re-united.

Particular care should be taken in following the cues given owing to so many changes of action. Note particularly the Agitatos and Hurries. The THEME selected is "A Little Song"—Ambrosio.

Scheduled time: five reels (about 5,100 feet) 76½ minutes.

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	Little Song—d'Ambrosio. (Allegretto moderato) (THEME)
3¼	T That evening.	Les Idoles—Allier. (Valse lento)
5¼	T Robert Chapman, a society man.	
7½	T Milly: "If I could only—"	Legende—Friml. (Moderato)
10¼	T Milly: "I have just invited—"	
11¼	T Next day. Joseph Willoughby—	Celtic Dance—Bullard. (Andante cou moto grazioso)
15	T Willoughby: My freedom depends—	
15¾	T "I am no match for you."	Nocturne—Krzyzanowski. (Molto lento)
16¼	D Electric bell	
21¼	T "We've been ordered—"	Serenade—Zerkowitz. (Allegro non troppo)
23¼	T "I don't want to intrude."	
25¼	T The fire begins to burn.	Repeat: Little Song. (THEME)
27½	D When husband leaves chess table.	Agitato No. 2.*
29¼	T "Don't tell me my eyes—"	Andante Pathetique No. 1.*
32	D When Chapman embraces Milly.	Hurry No. 1.*
32¼	D When Milly goes up the stairs.	Repeat: Little Song. (THEME)
34	T Morning finds Milly—	
36¼	D When Milly enters her husband's office.	Clarice—Loud. (Valse intermezzo)
38¼	T Mother love asserts itself.	
39¼	D When Milly steals Bobby.	Hurry No. 3.*
41¼	T "She has robbed me—"	Repeat: Little Song. (THEME)
42¼	T "I want my boy—"	Evening Devotion—Kobler. (Andante religioso)
45¼	T "This is a respectable place."	
46¼	T "Your son has scarlet fever."	Lamento—Gabriel-Marle. (Calme et douloureux)
49¼	T "That—that—woman is coming here."	
51¼	T "What are risks to me—"	Douce Caresse—de Fuentes (Valse lento)
54¼	T "You are not the girl—"	
56¼	D When Chapman comes to Hayward.	Repeat: Little Song.
58	T The reunion.	
60	T "This fills my cup of happiness."	On the Beautiful Hudson.—Hermann (Waltz)
62¼	D The reception.	
65¼	D Burglar alarm.	Hurry No. 2.*
66¼	T Detectives from headquarters.	Liselotte—Adam. (Tempo rubato)
69	T Milly: "Was it a false alarm—"	
69¼	T "My God, must I lose my husband?"	Agitato No. 1.*
72	D Burglars.	
74¼	D When Aunt Abble and Georgia come up the stairs.	Repeat: Little Song. (THEME)
76	T The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 847.

JACK COHN GETS DINNER.

In honor of the great scoop registered in procuring pictures of the Astor Cup Race after the exclusive privilege had been sold to another concern, and of showing his pictures of the race at the Strand Theater on Broadway three hours after the race started, Jack Cohn, editor of the Universal Animated Weekly was tendered a dinner party by the editors of the motion picture weeklies of New York City. The event took place in Murray's Restaurant on Forty-second street Wednesday night, January 19, and it was an occasion of congratulations, praise and a spirit of good feeling prevailed throughout the evening. Those who had charge of the affair were Pell Mitchell, editor Mutual Weekly; S. MacKean, Hearst-Vitagraph; Messrs. Mayell and Cohen, of Pathe's Weekly, and Fred Beck, of Paramount News-Pictures.

Mr. Cohn not only scored a beat in getting the pictures and being the first to show them, but also beat the exclusive privilege concern when they brought suit and an injunction against him, the court deciding that when a person purchases a ticket for any event, that it includes the rights to photograph it as well as look at it. This was such a great victory not only for the Universal and Jack Cohn, but for the entire industry as well, that the different editors gathered and decided to show Jack how they appreciated his efforts.

MACKENZIE'S "PRECIOUS PACKET" FINISHED.

Donald Mackenzie, the Pathe producer, has finished his Gold Rooster play, "The Precious Packet," and showed it privately in the Pathe showrooms. The picture made a most favorable impression and will probably be placed upon the program at an early date. It is adapted from the book by Fred Jackson and features Ralph Kellard and Lois Meredith.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "A Man and His Soul."

(Released by the Metro Pictures Corporation January 31.)

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "A Man and His Soul" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

The story of a young college professor, John, who has a deep conscience. For his theories which they regard as dangerous, the wealthy trustees demand his resignation. After several discouraging attempts at other work he prevents a girl from committing suicide and together they seek positions with the same firm. The junior member of the firm proposes to the girl, and John, believing she has accepted, throws aside all his conscience and begins a fight for wealth. He becomes a power and crushes his former employers by unfair methods. Meanwhile the girl, having refused the marriage proposal, is working in one of John's mills. A fire breaks out and John rescues her. They are reunited and conscience again enters John's soul. The whole character of this picture is dramatic and the music should be subdued at all times.

Note particularly: Dancing scene 58¾. Fire Agitato 62¼.

The THEME selected is "A Little Song"—Erdody.

Time schedule: five reels (about 4,700 feet) 70 minutes.

Time.	D	Sub-titles or descriptive cues.	Music.
		Opening.	A Little Song—Erdody. (Andante) (THEME)
1¾	T	Conscience and Christ.	Ecstasy Waltz—Baynes.
2½	T	The child grown to manhood.	Idillio—Lack. (Allegretto grazioso)
7	T	"Some day you may want to enter—"	Arabian Night—Mildenberg. (Andante sostenuto)
7¾	T	John enters upon a series of sad experiences.	Repeat: A Little Song. (THEME)
11¼	T	Sympathy lends itself to tender tasks.	Caressing Butterfly—Barthelemy (Allegretto)
12¼	T	Another position.	Love's Wilfulness—Barthelemy. (Andante appassionato)
14½	T	Selfishness has its beginning—	Repeat: A Little Song. (THEME)
16¼	T	"Why am I a failure?"	On the Beautiful Hudson— (Waltz) Hermann.
17¾	T	"My father said there was no place for me."	Agitato No. 2.*
18¾	T	"One place was just like another."	Basket of Roses—Albers. (Allegretto)
22	T	Mary decides to return home.	Repeat: A Little Song. (THEME)
23¼	T	"I will pocket my pride."	On the Beautiful Hudson— (Waltz) Hermann.
25¼	T	"You will find those doctrines—"	Agitato No. 2.*
27¼	T	"I will hurry home and tell mother."	Repeat: A Little Song. (THEME)
28¾	T	"Love has softened the great loss."	On the Beautiful Hudson— (Waltz) Hermann.
30¼	T	"Young Stephen Might loves you."	Agitato No. 2.*
32¾	T	"Meet me in an hour, I want to talk to you."	Basket of Roses—Albers. (Allegretto)
34½	T	"This is for a little information you can give our firm."	Repeat: A Little Song. (THEME)
35	T	"A small donation."	Repeat: A Little Song. (THEME)
40	T	"It wasn't my fault, sir."	
41½	T	"I didn't expect to find the grasping."	

- 43¼ T "I wish to announce the engagement."
- 44½ T "I will cast aside honor and principles."
- 48¾ T Several years have elapsed.
- 51¾ T "Collect the rent or throw them out."
- 53 T Stephen Might calls on John Powers.
- 54¾ T "She disappeared at the same time as you did."
- 56½ T "You must work. There is a rush tonight."
- 58 T "You made me a failure."
- 58¾ T "Come, I will show you real power." (Restaurant scene. Dancing.)
- 61 T "Yes, your power to do good in the world."
- 62¼ T "Send for my architect." (Fire.)
- 65½ T "Are you sure everybody is out?"
- 66¼ T Recognition.
- 68 T "My whole life is changed."
- 70 T The End.

Over the Waters—Hofmann.
(Andantino)
Air de Ballet—Hille.
(Allegro non tanto)

Repeat: A Little Song.
(THEME)

Daffodils—Carvel.
(Adante moredate)

First Love Waltz—Edwards.

Hurry No. 1*

Repeat: A Little Song.
(THEME)

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet, is to be found in G. Schirmer's advertisement on page 1041.

THE THEME.

By S. M. Berg.

AS THE theme for the Metro release, "The Final Judgment," in which Miss Ethel Barrymore starred, "Elegie" by Massenet was selected. It was suggested to be played at the title "The Men by Whom She is Loved," the action portraying the actress seated in her boudoir thinking of her three admirers. At the title "Evening" is shown the garden of her Long Island home where A, B and C (her admirers) are visiting. B, the banker, has proposed and been refused, while C is awaiting the opportunity. A, who is the favored one, is debating whether he dare propose in view of his poor financial condition, when she says, "Don't Be Afraid to Ask Me, John." At the title "The Kingdom of the Heart," A and the actress are happily married.

From this point the music must portray a tone of impending disaster. C, the criminal investigator, in jealous pique, has left for Russia to investigate a baffling mystery. So overpowering is his jealousy that he decides to return to America and kill A with a poisonous Oriental incense which he has found to be the solution of the mystery. To the Russian officials he says, "I Am Sorry, But I Have Failed in the Investigation. The incense is Harmless. I Sail for America Tomorrow." Upon his return he carefully experiments with the poison, meanwhile visiting the happy couple. His plans mature and on A's birthday he sends him an anonymous letter which is impregnated with the poison. B, who is present on the arrival of the letter, opens it at A's request and thereupon meets his death. Owing to a little jealous quarrel, A is accused of B's murder and is tried and convicted.

The actress reads in the newspapers of the death of Kato, C's Japanese valet while he was supposed to be offering up some religious rite to his God. With a woman's intuition she suspects C and sets out to solve the mystery. She visits him under the excuse of loneliness and at an opportune moment searches his laboratory. She discovers some notes of experiments and by wiles and trickery she ultimately secures a confession from him. The picture closes with the title "Her Reward," with husband and wife happily reunited.

The only correct solution of the musical interpretation for a picture of this kind is the completed score. Then the theme could be arranged to portray the impending disaster, the grief of the wife, her utter despair, her resolve to save her husband closing with a maestoso joyous in character when they are reunited.

The productions of the Triangle Film Corporation in the few short months of their inauguration are being played in almost every town and city in America, including Canada and far off Australia. How much of this success, with all credit to their excellent production and acknowledgment of their enormous advertising campaign, can be attributed to the completed musical scores that are prepared for every film? Few realize what an enormous undertaking it is to prepare a musical setting. To assemble a quantity of music and print it with descriptive and sub-titles in the order of its playing is no easy task. But to prepare a score where each scene has its own musical interpretation, to select and rearrange a theme so that it will portray the emotions of joy or sadness, tragedy or disaster, at the story's bidding,

is a task requiring thorough musical knowledge and experience. This is what is being accomplished for the Triagle Films and the writer will state, without fear of contradiction, that musical scores have materially helped to place Triangle Films in the high notch of public opinion they are now occupying.

Greater opportunities are opening for musicians than ever was conceived by grand opera, which is limited to the range of human voices or even symphonic performances, owing to the absence of such musical intelligence that enables one to interpret the riot of expression and passions embodied. Just as the great artists interpret the story of the ballet by their dancing so will the motion picture in the near future explain to the masses the beautiful allegories bound in the symphonic poems. The highest conception of musical arts is the symphonic poem, which may be described as a theme elaborated with all the wealth of expression that the composer could conceive. It is only the favored few who have a thorough knowledge of music that have grasped these beautiful allegories. But in the near future it is most certain, from the constant ebb of standards towards the ideal, that motion pictures will portray for the masses the symphonic poem, and all will realize that the fitting accompaniment is the theme with all its variations.

The New Knickerbocker.

By S. M. BERG.

Considerable interest was awakened among managers and musicians associated with the motion picture industry, when it was learned that the Knickerbocker theater was to be closed for a week and reopened under the management of that wizard of presentation, Mr. S. L. Rothapel. He stated: "In assuming the direction of this theater I will endeavor to give to the Triangle pictures my very best efforts and I will exert everything in my power to make it truly a model moving picture theater;" and the result reflects the greatest of credit upon him. The whole atmosphere of the theater appears to be changed and in fit keeping with the presentation of Triangle films. The place has been redecorated, the booth removed to the upper balcony and a beautiful stage setting representing a garden summer house with latticed roof entwined with flowers and a vista of trees and valleys through the back and sides are pleasing improvements. The screen is lowered and raised as required and a handsome pair of tableaux curtains complete the view. The orchestra pit has been built up and is now on a level with the orchestra floor.

Mr. Hugo Risenfeld wields the baton and there is under his direction an excellent orchestra of four first violins, two second violins, two violas, two cellos, two string basses, flute, two clarinets, oboe, bassoon, two French horns, timpani and drums, piano and harp.

At the opening week Miss Billy Burke was presented in "Peggy." As the curtain rose a voice off stage could be heard singing the incidental theme entitled "Peggy," which was dedicated to Miss Burke, composed by Victor Schertzinger, lyrics by Thomas H. Ince. As the song continued, the singer appeared and at its close the film was projected.

When Peggy decided to go to Scotland and ordered her maid to pack, the picture disappeared, and in the distance was heard the skirl of bag-pipes gradually increasing in volume, then dying away. A mixed quartette was then heard singing Scotch airs, and when the picture was again shown at the scene in the Scotch village such a striking atmosphere was created that one almost called for a "wee drappie."

Mr. Rothapel promises novelties in song and instrumental music at every change of the programme and in the week commencing January 23d, there was presented Alfred de Manby, late baritone of the Royal Opera House, Convent Garden, London, who sang "Tim Rooney's at the Fightin'." Thorntoo D. Urquhart (late of the "Naughty Marietta" company) sang "I'm Falling in Love with Someone." Miss Alys Baldwin sang "Love's Own Kiss," assisted by Alfred de Manby. The way in which this last number was presented was another of those Rothapel flashes of genius.

Mention must also be made of the excellent results that were obtained from the orchestra by Mr. Risenfeld. Such an entertainment as presented at the Knickerbocker theater reflects credit upon every one associated and will materially help to raise to the highest pinnacle of success the whole of the motion picture industry.

Children Are to Have Their Day

The Bunny and Morningside Theaters to Take the Initiative in Responding to an Appeal for the Children.

THE question of the moving picture theater and its moral influence on the child has long been a point at issue.

Philanthropists and social workers have struggled with the problem in vain, and only in some communities and cities throughout the country has there been any attempt to set aside a couple of hours during the week when a program suited to the child mind might be exhibited.

Then there was the question of providing the kind of program that children like. It has been discovered that the American child at least is not going to be "bull-dozed" into seeing nothing but the purely educational film. It has been learned that they adore Charlie Chaplin and his competitors, none of whom are always to be relied upon to do exactly the proper thing; and it has therefore been found necessary to sprinkle the children's program with a goodly amount of comedy, when the clean sort is available, and other pictures with wholesome human interest plots, or harmless tales of adventure, etc.

Not until now has any distinct move been made to formulate a co-operative plan wherein exhibitors, manufacturers and exchanges may reap a financial benefit from the pro-

visions of the once-a-week children's program. During the past few weeks a couple of enterprising women, namely, Mrs. Philip Speed, and Mrs. G. A. Dussez have been busy on just such a plan. As a result of their efforts the Bunny theater at Broadway and 145th street, and the Riverside theater at Broadway and 96th street, and possibly other neighborhood theaters throughout the city will give a selected program for children each Saturday morning from 10 to 12, commencing on Lincoln's birthday. Competent chaperons will be provided at these performances, one to every fifty children. The move is a good one and it is anticipated that theaters responding to the call will be taxed to capacity.

To Aid Crippled Children

A Successful Children's Program at the Strand Theater Morning Performance.

ON SATURDAY morning, January 29, a most delightful entertainment was given in the Strand theater. The Mark Strand Theatre Company donated the theater and its entire staff to a benefit performance for the Seaside Home for Crippled Children at Coney Island. Managing Director B. A. Rolfe had arranged a splendid program for children. The program consisted of about eleven reels of pictures, interspersed with musical numbers, which latter were all rendered by volunteers. The pictures consisted of a Pathe colored educational reel, the London Film Company picture, "A Christmas Carol," adapted from Dickens' immortal story; "The Foundling," the splendid Famous Players feature with Mary Pickford for the star, and a comedy produced by the Juvenile Film Company, a new concern which will shortly be heard from and which is under the aegis of Paul Cromelin. The films were all donated for the good cause.

The musical numbers consisted of a piano solo, played in masterly fashion by a tiny Miss of five or six, whose name is Constance Hulsmann; the recitation and dance from "Midsummer Night's Dream" by Sally E. Hamlin (Puck) and Betty Spence (Queen of the Fairies); a violin solo by Master Max Weinberg, "Meditation from Thais," and a finely rendered song, "In the Garden of the Gods," by Master Raymond Abrams. Weinberg, the clever violinist, and Abrams, the singer, are both amateurs and belong to the Strand's efficient corps of ushers. All the musical numbers were generously applauded, but none was received more enthusiastically than that of the dainty Miss Hulsmann, who, despite her extreme youth, carried herself with the grace and dignity of a prima donna.

The performance was keenly enjoyed by the large crowd of children and no doubt yielded a substantial sum for the Seaside Home.

A WELCOME FOR FAIRBANKS.

A miniature Lambs' Gambol was held in Los Angeles last week upon the arrival of Douglas Fairbanks in "the moving picture city" of the coast. The actor, who has just come out there on a long term Triangle contract, was met at the train by an enthusiastic delegation of fellow actors and carried off to a stag party in celebration of the occasion. There is quite a colony of exiled actors at the coast, and it is a great event to get news "right off the Broadway griddle," as it were—especially when it comes through such a proficient cross-continental newsmonger as Douglas Fairbanks. What the actor didn't know he promptly made up in answer to their questions, and, thanks to its being a very hilarious party, no one was any the wiser. Allan Dwan, who is to direct the new Fairbanks production at the Fine Arts studio, and John Emerson, under whose direction "The Lamb" was staged, were both at the party and amply aided and abetted the star's imagination.

SAILS FOR SOUTH AFRICA.

B. F. Clinton, formally with the General Film Company, sailed January 29 on the S.S. "New York" for London en route for Johannesburg, South Africa, where he will have charge of the studios of the African Films Trust, Ltd., with headquarters in Johannesburg. Mr. Clinton was preceded by Lorimer Johnstone who is in charge of productions. Mr. Clinton stated that in a short time the United States will have an entirely new line of films with all the local color of beautiful scenery in and about Johannesburg. Mr. Johnstone has just completed a three months' trip through Africa for the purpose of obtaining locations, and the results should be looked forward to with more than a passing interest, as the African Films Trust, Ltd., will do big things in a big way.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

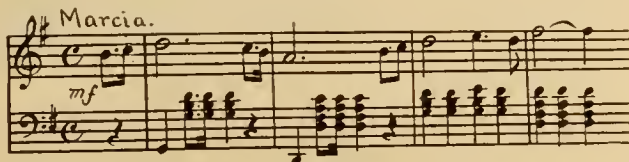
QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Improvising.

ARTICLE VI.

BY CLARENCE E. SINN.

Example 20 (Article V.) gives an alteration of the subject by lengthening some of the notes and changing the tempo. It has a "running accompaniment," giving it a flowing character—something of a sentimental nature. The character of this (as in many themes) can be materially changed by altering the accompaniment. Example 21 gives the same melody as Example 20, but the accompaniment—played *risoluto* and strongly accented—gives the melody a decided martial character. (See Ex. 21.)



EX. 21.

"Theme" and "Subject."

As Mr. Berg so aptly points out in the Moving Picture World, January 15th, page 427, some new interpretation of the word "theme" must be accepted among moving picture musicians. The interpretation of music when used as a setting or accompaniment to moving pictures often depends upon conditions entirely different from those governing the interpretation of the same music in the concert room. For this and other reasons moving picture music is developing along certain lines which are entirely its own, and in time must have a nomenclature all its own. Some of the accepted definitions of well known terms do not always convey the exact idea intended to be conveyed, and no other terms are available to express oneself in.

Mr. Berg, after quoting accepted authorities in definition of the words "theme," "subject" and "aria," gives the viewpoint he intends to follow regarding the word "theme"—namely, a complete melody or strain of music selected for its fitness to accompany a certain scene (or character). You will find his idea exemplified in Mr. Berg's well planned "cue-sheets" for various pictures as now appearing in this department, and I think we can do no better than take Mr. Berg's acceptance of this term.

In the future I shall use the word "theme" to describe a strain, melody or complete musical idea capable of describing (or in improvising, being made to describe) a certain scene or character.

When I say "describe" I mean, of course, being musically appropriate to the scene or character.

Subject.

As to the word "subject," I shall be compelled to use it (in these articles on improvising) to mean the few measures from which a theme is developed. And this in spite of the text book definitions because I don't know of any better word to convey my meaning. For instance, in Article V. Example 15 ("The Mable Waltz") the first two measures might be taken as the "subject" (inverted in the next two), the first 8 measures an incomplete sentence or phrase, while the full 16 measures—completing the musical idea—is the *themc*.

Imitation.

A correspondent chides me for using the word "repetition" (Article 11, page 1824, Dec. 4th) instead of the more correct term "imitation." I plead guilty. It was a slip which I didn't notice until I saw it in print. When the same identical measure or phrase is repeated, that, of course, is repetition and needs no comment. But when a figure or a subject is reproduced—no matter whether it is in the same position or not, just so it is the same *shape*—that would be *imitation*.

The subject of Example 15 (first two measures) consists of a half note, a quarter note and a dotted half ascending. Had the next two measures been also ascending, the imitation would have been *strict*. The figure is the same—a half a quarter and a dotted half note—so it is *imitation*, but the movement is not in the same direction. It is called "free imitation." See "a" and "b," Ex. 22.

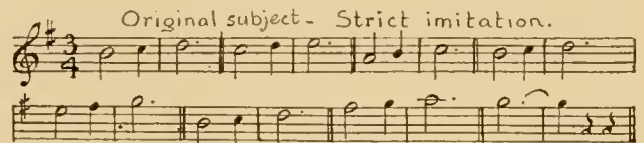


EX. 22.

(In Ex. 22 "a" is the original subject. "b" is the same thing *inverted*; the same as being turned upside down. The figure is the same—the only difference being that it is descending instead of ascending as in the original subject—"a.")

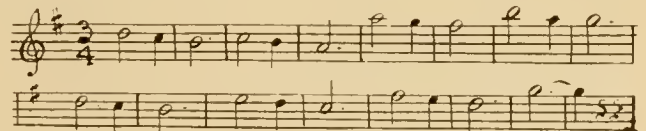
Example 23 gives an illustration of *strict imitation*.

You will notice the original subject in the first two measures. The next two are in exact imitation—ascending one degree at a time as in the original subject.



EX. 23.

Suppose we take for our subject an inversion of the original. We now have a new subject to work on. The figure is the same, but the motion is different; it now descends one degree at a time. Developing this subject in strict imitation would give a result like that shown in Ex. 24.

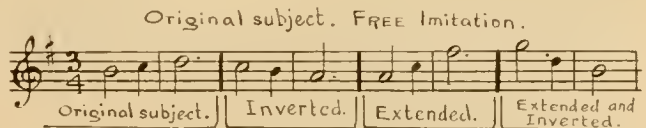


Original subject INVERTED. Strict imitation.

EX. 24.

Notice that each two measures is an exact imitation of the first two in everything except position. Each group is a half, a quarter and a dotted half note, descending one degree at a time—*strict imitation*.

In Example 25 the original subject is shown in the first two measures; a half, a quarter and a dotted half note ascending one degree at a time. The next two measures contain the same figure but inverted. This is imitation, though not strict—not exact. The next two measures also contain the same figure as found in the original subject, likewise ascending, but the intervals are more than one degree apart. These intervals are extended, and in that respect they differ from the original subject. The figure is the same—a half, quarter and dotted half note. The last two measures give the subject altered by inversion and extension—it still imitates the figure, though not exactly in all respects. These different groups in Ex. 25 are all illustrations of free imitation.



EX. 25.

In Article III (page 2178, December 18th), at the bottom of the first column, it says "look at the following illustration." I should have written "see illustration 1." The next cut (illustration II) should have been placed just before "Music for Carmen." It refers to the "mysterious character with a configuration in the bass" mentioned at the end of the paragraph.

Announcement.

Miss Carrie Hetherington, the Photoplayer expert formerly with Miller's theater, Los Angeles, California, has accepted a call from St. Paul, Minnesota, where she will be located with the Starland theater, one of the leading photoplay houses in that city. Every moving picture exhibitor knows of the Photoplayer, and Miss Hetherington, being the originator of the idea which led to the invention of this wonderful instrument, has been in demand for the past five years by exhibitors running first class houses. Besides being the highest salaried operator, she holds the honors for the longest experienced operator, making all minor repairs on the instrument under her

charge, also selecting and arranging a proper and correct musical program for each feature, many of which have been published in the Moving Picture World. Let us offer congratulations to Mr. William Richmond, owner of the Starland theater, St. Paul, Minnesota.

Musical Setting for "The Yellow Passport."

(Released by the World Film Corporation, February 7.)

Suggestions prepared by S. M. BERG.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of World films the following suggestions for an accompaniment to "The Yellow Passport" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Sonia, the daughter of a Jewish family in Kiev, is ambitious to become an opera singer. While studying, a terrible massacre of the Jews occurs. In order to complete her education she applies for a Yellow Passport which is the badge of the "women of the night." On board a ship to America she meets and falls in love with Adolph, son of a famous impresario. Later she is denounced as a holder of the infamous passport, but the proof of her innocence is produced and all ends happily.

Note particularly: Massacre scenes 13 to 20½. During the picture there are several scenes of Sonia (Clara Kimball Young) playing and singing at piano.

The theme selected is "Song of the Boatmen of the Volga."

Timet schedule: five reels (about 4,965 feet), 74½ minutes.

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	Song of the Boatmen on the Volga. (Andante sostenuto.) (Theme.)
2	T Sonia's uncle threatened with expulsion.	
3¾	T "Sokoloff's brother-in-law is here."	Cossack Lullaby—Jiranek. (Moderato.)
6½	D Sonia playing piano.	
8	D When the butler molests Sonia.	Agitato No. 1. (Very short.)
8¾	T Dinner.	Moszkowskiana—arr. by Langey.
11½	T To further his own designs.	
13	T Then follows the worst massacre.	Furioso No. 2.
18½	D When the spy enters Sonia's hiding place.	Furioso No. 1.
19¾	T "Save me from this beast."	
20½	T The aftermath.	Repeat: Song of the Boatmen. (Theme.)
22¼	T Her uncle's home where she—	Hungarian Dance—Hofmano. (Adagio.)
25¼	T "Well, you can't stay in Kiev."	
26½	T At the end of two weeks—	Repeat: Song of the Boatmen. (Theme.)
28	T Her only way.	Gems of Tschaiowsky—arr. by Langey.
32	T Sonia finds lodging.	
33¾	T Monthly reports concerning suspicious persons.	
36	T Sonia's uncle having spent months.	Slavic Dance No. 10—Dvorak. (Allegretto grazioso.)
40	T "I have a right to remain here."	Agitato No. 2.
41	T "One moment. This gentleman is mistaken."	
42½	T "You are right, uncle. I will go with you to America."	Repeat: Song of the Boatmen. (Theme.)
45½	T Two weeks later in the steerage.	Krakowiak—Statkowski. (Allegretto.)
46	T Carl Rosenhelm, a great impresario. (Piano only.)	
47½	D In the steerage again.	Agitato No. 3.
48	T The story of Sonia's singing.	A Polish Dance Theme—Scharwenka. (Moderato.)
50	T Interest turns to admiration.	
51¾	T The last day on board.	Repeat: Song of the Boatmen. (Theme.)
53	T "... When we get there I want you to be my wife."	Slavic Dance No. 16—Dvorak. (Lento grazioso.)
56	T Two months later in New York.	
56¾	T A record attendance. (Theater scene)	Slavic Dance No. 15—Dvorak. (Allegro Vivace.)
60½	T "Oh, no. She occupies that corner suite."	

61¼	T Midnight.	Hurry No. 2.
65¼	D When Adolph leaves.	Repeat: Gems of Tschaiowsky—arr. by Langey.
68½	T "I believe there is some mistake."	
71½	D When Adolph comes to Sonia.	
73	D When Fedla visits the nihilists.	Hurry No. 2.
73¾	D When Sonia telephones.	Repeat: Song of the Boatmen. (Theme.)
74½	T The end.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1211.

MAUDE FEALY IN "THE IMMORTAL FLAME."

Picturedom is once again to be favored with the pleasing personality of Maude Fealy, one of the first stars of the legitimate to grace the screen. Several years ago Miss Fealy appeared in multiple reel films, then a new thing to the market, and in these special releases scored an instantaneous success, second only to the fame accorded her on the speaking stage.

Miss Fealy first won distinction by her portrayal of "Eunice" in "Quo Vadis," and her success was such that she was engaged by William Gillette to support him in "Sherlock Holmes." Later Miss Fealy enacted the roles theretofore portrayed by Ellen Terry in the support of Sir Henry Irving and completely captivated the London public.

Returning from her foreign triumph, Maude Fealy was starred under the direction of John Cort in such well known successes as "The Illusion of Beatrice," "The Stronger Sex," "The Right Princess" and others. She left Mr. Cort's management to enter filmdom, and the great success she achieved is now screen history.

An original drama was created especially by Ivan Abramson in which to star Miss Fealy. "The Immortal Flame," which will be her vehicle, is fortunate in its supporting cast. Edna Luby, a headliner in vaudeville; Paula Shaw, star of "Forbidden Fruit"; Joseph Burke, featured in "A Fool's Paradise"; James Cooley and Willard Case are some of the stars who appear in Miss Fealy's support. "The Immortal Flame" is the regular Ivan monthly release, scheduled for March.

ALICE BRADY IN "THE BALLET GIRL."

The extraordinary versatility of Alice Brady is emphasized by the altogether remarkable success of her performance in the new photoplay "The Ballet Girl," screened from Compton Mackenzie's novel, "Carnival." It will have further impetus when Miss Brady returns to the speaking stage this spring in a new comedy in which she is to be the featured player.

This young actress had fully established her claim to the highest of recognition in light opera, comedy, ingenue and emotional roles when the demand for her services in the movies became insistent, and she yielded to it, more for experience than anything else, although the emolument at which she started was of large dimensions.

Since this beginning Miss Brady has acted as star before the camera in "As Ye Sow," "The Boss," "The Rack," "The Woman in 47," "The Ballet Girl" and a new piece now being prepared in the Carolina mountains. The financial conditions under which she plays for the moving picture magnates have steadily increased until she is at this moment one of the highest paid actresses in the screen world, with her services in active demand the year around.

Yet in spite of almost fabulous offers, she declines to tie herself up with any contract for a long term. "Who knows," she inquires, "but that if I were to stick to the pictures indefinitely I might forget all about the other kind of acting—for the two are very different. This is my main reason for arranging to appear in a speaking play shortly."

JANE GAIL, A BLUEBIRD STAR.

General Manager, M. M. Hoffman, of Bluebird Photoplays, has made arrangements to present Jane Gail in a series of Bluebird releases, the start to be made with the release of the screen version of Anthony Hop's novel, "Rupert of Hentzau," on March 6. In this picture Miss Gail's leading man will be Henry Ainley, who will impersonate the dual characters of the King of Ruritania and Rudolf Rassendyll. Other releases will present Miss Gail in a variety of characters suited to her emotional talents.

CRANE WILBUR, HORSLEY STAR.

Crane Wilbur, makes his first appearance as a David Horsley star in a five reel production on January 31 in "Vengeance Is Mine!" a Masterpicture, deluxe edition, the second of the Horsley Masterpicture production to be released by the Mutual.

EDYTH ROBERTS IN IMP COMEDY.

"The Unconventional Girl" is the title of Bob Hill's Imp-Universal latest comedy drama in two reels, with Edyth Roberts playing the leads. As the unconventional girl Edyth does cut some capers, and those who will be fortunate enough to see her will appreciate her efforts in a little comedy that has a real tinge of originality.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "SILAS MARNER."

(Released by the Mutual Film Corporation, Feb. 19.)

Suggestions prepared by S. M. Berg (by special arrangements with G. Schirmer, Inc., Music Publishers, New York).

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere re-ear-sal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "Silas Marner" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

The story is laid in England and the principal character is Silas Marner, a weaver, who in his youth was falsely accused of thievery which had been placed upon his head by a friend he trusted. Embittered with life he lives alone, weaving continually, loving nothing but his hoarded gold. When it is stolen from him he is inconsolable until Eppie, a little child whose mother died, comes into his life. The little one grows up, adding sunshine to the old man's life, until she reaches womanhood. The picture closes with Silas happy in his old age.

Note particularly Church Scene 7½, Rain Storm 62½, Flashes of Virginia Reel 76 to 81½.

The theme selected is "A Love Song," Bartlett.

Time schedule: seven reels (about 6,940 feet) 105% minutes.

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	The Force of Destiny Overture—Verdi.
5½	T "To think that I have loved you since you were a child."	A Love Song—Bartlett. (Allegretto.)
6½	T A false friend.	(Theme.)
7½	T On Sunday morning. (Church scene.)	Organ Solo.
10	D When the congregation leaves the church.	Repeat: A Love Song. (Theme.)
13	T "You escort Sarah home. The Deacon is ill."	Enchanted Hour—Mouton. (Andantino.)
17½	D When Silas leaves the Deacon's cottage.	Misterioso No. 1.*
20	T In the morning.	Nocturne—Karganoff. (Andante non tanto.)
25	T Silas is tried by the members of the congregation.	Repeat: A Love Song. (Theme.)
26¾	T "Brethren, if the spirit tells you that Silas Marner is guilty."	
28	T "False friend and false sweetheart."	Dialogue—Helmund. (Andante con moto.)
29½	T Silas Marner establishes himself.	
32½	T As the years pass.	Romance—Karganoff. (Andante sostenuto.)
35	T "My mother once had such a sickness as yours."	
38	T After several doses.	Inspiration—Edwards. (Andante.)
39¼	T "I haven't time to doctor the whole village."	
41¼	T The Squire's elder son.	Intermezzo—Hueter. (Moderato grazioso.)
42¾	T "You'd better not let father see you in this condition."	
46	T Some weeks later.	Le Retour—Bizet. (Allegro vivace.)
47	T Molly the barmaid.	
49	T "How would you like to marry."	Spring Flowers—Wood. (Andante.)
50¼	T In the morning.	
54	T "Shall I tell her of your—"	Repeat: A Love Song. (Theme.)
55	T As the months pass.	
57	T "You ain't sent me much money."	

58	D	The hunt meet.	Allegro vivace No. 1.*
59¾	D	When Dunatan leaves the dead horse.	Hurry No. 1.*
62½	D	The rain storm.	Furioso No. 1.*
66	T	"Some stray peddler must have stolen the gold."	
66½	T	"Poor old man. He's a daft now aure."	Repeat: A Love Song. (Theme.)
68¾	T	"I'd rather die than acknowledge—"	
69	T	On Christmas day two years later.	Peace on Earth (Hymn).
70	D	Church bells ringing.	Minuetto—Beethoven.
71½	T	On New Year's Eve the Squire entertains.	
74	T	"I wish you wouldn't make us—"	Virginia Reel.
76	D	At the ball.	Repeat: A Love Song. (Theme.)
77½	T	When Molly falls in the snow.	
79	A	"My gold! My dear lost gold!"	Serenade—Rubinstein. (Allegretto.)
80	D	At the Ball. (Flash only.)	
81¼	T	"You will find the Doctor at the Squire's."	
81½	D	At the Ball. (Flash only.)	
83¾	T	"No, it came to me. I have a right to keep it."	Repeat: A Love Song. (Theme.)
85	D	When Silas returns to the cottage with the Doctor.	
85½	T	"You are poor and I am rich."	Idilio—Lack. (Allegretto grazioso.)
86¾	T	Three years later.	
90	T	The Squire's elder son is wed.	Arabian Night—Mildenberg. (Andante sostenuto.)
90½	T	"Would you be willing to adopt that child?"	Repeat: A Love Song. (Theme.)
94¼	T	"I wish to speak to you."	Evening Twilight—Hallen. (Andante.)
94¾	T	"Here I is Daddy."	
96	T	On a Sunday morning ten years later.	Evening quietude—Kretschmer. (Molto tranquillo.)
99	T	"I am having the old stone-plat drained."	
101¼	T	"This solves the mystery—"	Repeat: A Love Song. (Theme.)
102¾	T	Everything comes to light.	
104	T	Your adopted daughter is my child and I have come—	
105%	T	The End.	

NOTE: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1371.

Misrepresentation.

By S. M. BERG.

ALL eyes are now turned upon the motion picture industry. A few days ago President Woodrow Wilson was the guest and principal speaker at the first annual dinner of the Motion Picture Board of Trade. The President's bride, formerly Mrs. Norman Galt, also honored the affair with her presence, and among the other guests were supreme court judges, governors, senators, representatives and authorities on science, religion and education. Also a certain small but energetic coterie of politicians and professional reformers anxious to clean our pictures and possibly in doing so impart some of their own purity and godliness to the legion of famous artists of Europe and America who are portraying their masterpieces before the film. And withal, certain well-known New York politicians admitted that next to politics, motion pictures was a very thriving industry.

In the heart of all this great enterprise there is, however, a malignant, cancerous growth which, unless uprooted and cast out, will set back and crush those high aspirations and ideals that so many are striving to maintain. Misrepresentation is this disease, and many are the sufferers.

The manufacturer starts the ball a'rolling by making such blatant statements to the public as "The director has been secured at a princely salary, the temperamental star has been guaranteed a percentage of the bookings, \$50,000 has been spent for the settings, which will be burned to ashes in the closing scene," or "A yacht has been purchased for \$25,000 and will be fired to produce a sensation." A certain press sheet describing a late release stated: "Thousands of men, women and children flounder helplessly in the water." "A sensational and realistic train crash produced at an expense of \$40,000," which probably was a studio production with toy trains.

A director producing a modern society drama presents as an allegory

a nude woman, depicting shame and anguish, which is seized upon as a fitting poster to advertise this triumphant production. They announce that a popular actress is starred in the film and create the impression that she is to appear thus. The people overcome by curiosity flock to the theaters and see a mediocre picture with a flash of the widely and brightly advertised "sensation." Preying upon curiosity and by keeping just within the pale of the censors they secured for their exhibitors crowded houses. Indeed, they showed, to a slight degree, what they advertised, but such methods of "pulling the crowd" are to be heartily condemned.

The exhibitor will tell the public that he shows ten reels of first run films. Enter the theater and listen to the remarks. Then judge for yourself. "Why, I saw this down town a month ago," and "Gee! they had this over to the 'Bullet Hole' last Sunday." Another theater's star announcement is "Symphony Orchestra." We pay our dime for admission, crane our necks and strain our eyes in vain, but, alas, "Symphony" has taken on a new meaning; viz.: violin, piano and drums.

For our patrons' amusement and for the better presentation of pictures we are installing a magnificent organ at a cost of \$25,000.

\$25,000

= \$5,000. (In reality, no doubt.)

X

Step inside and get cooled down. Our ice plant now working.

(Two fans, and one out of condition.)

A well-known theater charging 25c and 50c admission and presenting an excellent entertainment of motion pictures advertises an orchestra of 40 musicians, which actually consists of the director, 20 musicians and a relief orchestra of three musicians, in all 24. Why this misstatement? Does it bring them any more business, or will it create disgust in a patron who will be curious enough to count the orchestra? Are we on a par with the traveling show that advertises "With a company of 80 people" when, including the ushers, stage hands and even the dressers, the total does not equal 80?

The foregoing are only a few of the many gross misrepresentations that are published daily, and they can only result in lowering the prestige which too few are striving for. It should be the task of the Motion Picture Board of Trade of America to promptly devise ways and means of checking this great and growing evil, Misrepresentation.

"The Doings of George."

By S. M. BERG.

No doubt many readers at some time in the past have paid a visit to the late Victoria Theater at 42d street and Seventh avenue, New York City. Second only to the show itself was the director of the orchestra, George May, who half of New York would recognize by the back of his head without ever having spoken to him. For eleven years he acted as leader and first violinist until the day the theater was closed and operations were begun to tear it down in order to make way for S. L. Rothapel's luxurious Rialto.

It was with some curiosity that the writer attended a performance at the Crescent Theater in Brooklyn, now renamed the Triangle, to learn how Director May would play pictures.

William H. Kemble is presenting Triangle films exclusively, and two performances are given daily, commencing at 2:15 and 8:15. The orchestra is seated in the pit and George has under his direction twenty musicians, the instrumentation consisting of four first and two second violins, viola, cello, bass, flute, oboe, clarinet, bassoon, trombone, two French horns, two trumpets, drums and tympani, and harp. Besides, a relief trio is provided for the comedies—banjo, violin and cymballist.

There is nothing temperamental about George, but results are his speciality. The applause received at the end of the orchestral selection clearly showed that the audience appreciated the music. The footnote on the program: "It will be a pleasure for Mr. George May, directing the Triangle orchestra, to render any selection during the intermission that may be requested by our patrons," demonstrates that Mr. May is out to make a bigger success playing the film than he did playing vaudeville. Manager Kemble did a good thing when he decided to "Let George do it," and "George is doing it, and doing it well."

VICTOR MOORE AND ANITA KING IN "THE RACE."

Victor Moore, one of the leading comedians of the American stage who has definitely retired from vaudeville and musical comedy to appear for an extended period in Lasky productions on the Paramount Program, will be the star in a new production now under way, entitled "The Race." Anita King, who traveled across the country last autumn from the Pacific to the Atlantic by herself in an automobile as the Paramount Girl, will be featured with Mr. Moore in this production. This is a happy continuation of star and leading woman, as Mr. Moore and Miss King made individual and united successes in the photoplay entitled "Snobs."

"The Race" is founded to some extent on Miss King's adventures in her transcontinental tour. Many of the exciting episodes which happened during that eventful trip were photographed and will be incorporated in the story.

Victor Moore, as a comedian of the screen, has already won for himself a place among the favored few. His first Lasky production was as the star in "Snobs." This was followed by his appearance in "Chimmie Fadden" and subsequently in the second of a series "Chimmie Fadden Out West."

Gazelle Marche

GAZELLE MARCHE, the charming young actress who takes the leading feminine role in "Should a Baby Die?", was born in Utica, N. Y., nineteen years ago. Her early girlhood was spent in the middle west and south. Outdoor life was one of the principal pastimes for the younger element, which accounts for Miss Marche's being an expert in riding, swimming and shooting. These qualities being recognized by friends, she was advised on coming to New York some eighteen months ago to endeavor to secure an engagement with one of the picture producers. Her wonderful blonde hair and contrast of dark eyes was at once recognized by the Biograph Company as having an excellent photographic value. Combined with the requirements her ability to ride and swim, they gave her the first opportunity.



Gazelle Marche.

Five months at that studio under one director gave her a wonderful insight as an actress. On account of being permanently located in New York, she was compelled to refuse the Biograph's offer when her company was sent to the Coast, but she immediately was chosen for the cast in the feature production of "The Valley of the Missing," produced by Wm. Fox. Shortly afterwards, Theodore Wharton induced Miss Marche to play the part of Innocent Inez in "The Exploits of Elaine." This wonderful serial brought out Miss Marche's true dramatic ability, after which she was much sought for by producers as their lead in several feature productions.

Thus was Miss Marche's good work recognized when Chas. K. Harris was casting for the feature production, "Should a Baby Die?" The manner in which she has handled her part in this feature proves success is hers.

Miss Marche is the niece of the late Senator Hoar and a great-granddaughter of Sir Edgar Bound of England.

MR. BERST REORGANIZES PATHE DEPARTMENTS.

J. A. Berst, vice-president and general manager of Pathe, has re-arranged to some extent the various departments of the business. W. A. S. Douglas becomes director of production and leaves shortly for the Pacific Coast, where he will supervise in the Balboa studios the making of a new serial. P. Allen Parsons is manager of publicity and advertising, with Bertram Millhauser and Harry J. Walsh as assistants. George A. Smith becomes manager of publicity on serials, with H. W. Francis, formerly of the Pathe News, as his assistant. E. J. O'Connor remains in charge of the poster department. All of these departments will, of course, receive the personal attention of Mr. Berst.

RAVER BECOMES PRESIDENT ITALA COMPANY.

At a special meeting of the board of directors of the Itala Film Company Harry R. Raver, former secretary and treasurer of the corporation, was elected president and treasurer, the office of secretary being given to D. J. McGowan.

Mr. Raver's connection with the Itala Company dates back four years during which time he successfully directed and managed its American and Canadian affairs. "Cabiria," D'Annunzio's great film spectacle, was exploited under his management, this being the first motion picture presented in this country at a two dollar admission and proved the stepping stone to the successful presentation of high-class pictures in first grade theaters.

LINCOLN JOINS LUBIN.

E. K. Lincoln, the former Vitagraph star, and featured in "The Littlest Rebel" and many other noteworthy productions, has joined the Lubin Company at their Philadelphia studios as leading man and will appear in their feature releases. Mr. Lincoln will be seen in the near future with Ethel Clayton in a play by Shannon Fife entitled "Ophelia."

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement for the service of the film.

MUSICAL SETTING FOR "FOR A WOMAN'S FAIR NAME."

Released February 28 by the V-L-S-E, Inc.

Suggestions Prepared by S. M. Berg.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "For a Woman's Fair Name" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-titles (marked T) or by a described action (marked D).

Pierce's wife, Vivien, newlywed, and McGregor, a friend, are found in rather suspicious, though strictly honest, circumstances by Bolles, Pierce's secretary, who is a dope fiend. McGregor loves Alicia, Pierce's sister, and so does Bolles, so he threatens to reveal everything to Pierce unless McGregor keeps away. Bolles, repeatedly rebuked for his attentions, shoots Alicia by mistake when in a half-crazed condition. McGregor is accused, and in order to protect Vivien, who was at his home when the shooting occurs, he does not deny the charge. Bolles' mind gives way and he kills himself after Pierce has choked the truth out of him. Receiving proof of his wife's innocence, Pierce forgives her and McGregor declares his love to Alicia, who recovers from the shot.

The whole character of this picture is dramatic and the music should be subdued and expressive.

The THEME selected is "Oh, that we two were Maying."—Nevin.

Time schedule: five reels (about 4,700 feet), 70½ minutes.

Time.	Sub titles or descriptive cues.	Music.
D	Opening.	Oh that we two were Maying. (Allegretto)—Nevin. Con espres-sione) (THEME)
2¼	T At home after their honey-moon.	A Woman's Word—Fysher. (Valse lento)
4¼	T Bolles calls on his half brother.	Legende—Friml. (Moderato)
6	T When McGregor sees his brother.	Celtic Dance—Bullard. (Andante)
9½	T "Eyes off, McGregor."	
10	T Blowing it in while it lasts.	
11½	T—"Let's ride out into the country—"	
12½	T "In fair or foul weather—"	Agitato No. 3.*
14	T "Say, who is she?"	Repeat: Oh that we two, etc. (THEME)
15½	T "Know them? You bet. That's my half-brother and his wife."	Prelude—Jarnefelt. (Allegro quasi allegretto)
19¼	T "Why did he call me Mrs. McGregor?"	
20¼	T In the morning.	Agitato No. 4.*
21½	T "Come, it will make it worse to explain."	Aria (F" Minor)—Schumann. (Andante cantabile)
24¼	T Approaching shadows.	
25¼	T The new secretary.	Repeat: Oh that we two, etc. (THEME)
26	T "Mr. Bolles, my secretary."	
27½	T "Bob, do you approve of that?"	Madrigal and Valse lente. (L'Enfant prodigue)—Wormser.
31	T McGregor becomes a constant caller.	
32	T "It may hurt you to listen to me—"	Enchanted Hour—Mouton. (Andantino)
35	T "Mr. McGregor was provoked."	

37	T "If you don't love me, why did you—"	Repeat: Oh that we two, etc. (THEME)
39½	D When McGregor returns home.	Kamenoi Ostrow—Rubinstein. (Moderato)
42	T "I'd like to speak to you, Sir."	
43	T "So I'm discharged because I love Alicia?"	Dramatic Allegro No. 1.
43½	T "Ask your wife."	
45¼	T "I am going away and I wanted to say good-bye."	Auf Wiedersehen—Romberg. (Moderato)
47¾	T "So you are going away?"	
48¾	T "Oh, we're listening, are we?"	Love's Torment—Caruso (Valse lento)
50	T "Go on tell him. I'm tired of it all."	
51¾	T "I can't let you go, Alicia loves you."	Repeat: Oh that we two, etc. (THEME)
52½	T "Have you seen Mrs. Pierce?"	
53¾	D When Pierce walks outside on the lawn.	Agitato No. 2.*
54¾	T McGregor's servant traces the shot.	Adagio Cantabile from the B minor Sonata—Strauss.
57½	T "He couldn't have fired the shot."	
59	T After a three days' fight for Alicia's life.	Repeat: Oh that we two, etc. (THEME)
61	T Doubts and fears.	
62	T "McGregor has failed to establish an alibi."	Mignonette—Friml. Allegro scherzando)
63¾	D When Pierce finds his wife on the lawn bench.	
65¼	T In the crazed mind of Bolles—	Chant sans paroles—Friml. (Andante)
66½	T "Bob, I have come to tell you—"	Hurry No. 1.*
67¾	T "Yet, I did it. I killed Alicia and now I'll kill you."	
68¼	D Shot.	
69	T When all that had been doubted had been explained.	Repeat: Oh that we two, etc. (THEME)
70½	T The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1568.

How to Prepare a Musical Setting.

By S. M. Berg.

Many inquiries have been addressed to the editor in regard to how to prepare a musical setting for a picture when, by some unforeseen circumstance, neither a score nor a musical suggestion cue sheet has arrived before or with the film. For this reason an attempt will be made to give some guides along this line to those musicians who are anxious to fittingly portray the character of the film, but who have not had the experience to assemble the proper music.

The first thing is to have the picture run at a normal speed and without making anything more than mental notes carefully note the character of the story, viz.: Whether the action is dramatic or light comedy, western, mining or feudal, and also the nationality of the characters. For instance, if it is a western picture and there happens to be an Indian character introduced, it does not follow that Indian music is appropriate. Should it be a drama with one character that adds a touch of comedy here and there, it does not give license to noisy popular music. A feudal story may be intensely dramatic with possibly but one exciting moment.

In first viewing the picture what should be striven for is to get an idea of the general atmosphere, deciding whether or not a theme is adapted to it. Those associated with the highest ideals of music for the picture are all agreed that the theme is an appropriate musical conception to a story but care must be taken in choosing the scenes where it is to be played. Note whether the leading character has a love interest for another character; a child, a sweetheart or a wife, and at scenes where they are together or when one has a vision of the other the theme can be used to advantage. Then the theme should be varied, that is, it might be played as a violin solo at one scene, cello solo at another, cornet muted at another and so on.

After viewing your picture the first time, having decided upon the character of the story and have selected some fitting theme, view your picture again, taking note of all sub-titles. A picture player will discover within a very short time of his being associated with the business that a change of music is frequently needed and no sub-title is available to act as a warning cue. In such an instance as this he must create what the writer has named a "descriptive cue," which is a description of the action going on. Let us suppose a woman is seated in the dusk sewing under the light of a lamp, or idly rocking herself, or playing the piano, when a face is seen at the window or a hand appears

through the curtains. Then a door slowly opens and the scene continues showing some form of burglary. There would be no warning sub-title saying that the burglar is now coming, so it is for the musician to then write an abbreviation of this action and be prepared with some mysterious suitable to the character of the action. Then again at the end of such a scene there may be a struggle, a murder, possibly only a burglary with the leading character having no knowledge of what is happening. When the scene is over some warning must be given to again change the music. If no title is available a description of action must again be noted.

A fault with many players of the pictures is to overdo the music. Leaders and musicians must remember that an audience wants to hear pleasing music, that at the same time is fitting and portrays the action. Let us imagine we are seeing a picture that had several scenes where dancing was taking place so that we were compelled to play a good deal of dance music. In such a case as this we must select the balance of the music to act as a foil for what we are forced to play in order to create a pleasing combination. Nothing is more monotonous than to sit and listen for an hour or more to airs of one character as in such a case as mentioned above. Some pleasing intermezzos or solos for any particular instrument would lend variety to the musical program. We all, at times, have to handle those lively western pictures which call for a considerable amount of allegro movements. Some leaders will, for a picture of this kind, simply bunch together a number of these motives wherein had they used discretion in noting the scenes of slower action and interposed some pleasing number when the scene had changed, and an allegro movement was really needed, it would result far more pleasing and effective.

Certain manufacturers are producing a kind of feature pictures which are morbid and intensely dramatic almost all through the five reels. Particular care must be taken not to overplay these pictures. At the really vital points where this is needed it will heighten the illusion to play some Chopin prelude or andante movement so long as some appropriate number had been previously played. If one insists on playing morbid music all through, the effect of pathos, when required, is lost. The motion picture industry is still young, and none of us can say that we are prepared for every situation, but careful thought will materially help to solve the daily problems.

An important member of a theater orchestra is the drummer, and if he uses discretion and has a slight vein of humor, his services are invaluable. A short time ago there was released by the Vitagraph Co. of America a five-reel comedy drama, entitled "What Happened to Father," featuring Mr. Frank Daniels as "Father." At almost every scene in which Mr. Daniels appeared there was a brush of some kind lying handy, and if he did not discover one nearby, as a last resort, he brought one from his pocket and started to brush his hair. In preparing the one sheet for this picture the writer suggested that during this action the drummer should attempt to create some scratching noise which would bring out the humor. In order to see how this was carried out he visited two theaters. At one the drummer totally ignored the action and much of the "artistic" comedy was lost to the audience. At the second theater, however, there was one of those fellows who are not above accepting an idea, and he was prepared with a couple of pieces of sandpaper which he adroitly manipulated in these scenes. Needless to say he got a great deal more laughter than the other drummer did. It is not the big efforts of musicians that are appreciated, but these little touches which bring to the audience the human interest portrayed on the screen. At a scene of a child touching the piano the orchestra should be stopped and a few bars played disjointedly by the pianist. In fantastic action sometimes a harp and lute can be well duplicated by piano and clarinet. A storm cloud, pattering of rain, train action or a steam whistle if followed in moderation will materially help to bring out those hidden possibilities of a picture and give to the audience a little more of its true worth. Musicians should realize that if they will try to carry out such suggestions the security of their positions will be greatly increased and reciprocation on the part of the manager will be in the form of a larger salary for the man that is able to utilize the common sense with which most of us are gifted.

METRO COMPANY IN SAVANNAH.

Francis X. Bushman and Beverly Bayne, with a company of twenty-five other principals, have gone to Savannah, Ga., where they are at work on the sensational Metro wonder-play, "The Wall Between," one of the most pretentious productions ever attempted by Metro. Besides the Metro players five hundred regular army soldiers will be used, together with 1,500 negroes who will appear in battle scenes between United States soldiers and an uprising among the blacks of Nicaragua.

To obtain correct and realistic settings for some of the scenes the Metro Company has arranged to use both interiors and exteriors of Fort Servian, near Savannah. Scenes will be photographed in the grounds of the fort, and some of the most important action preceding the battle scenes will be made in the officers' quarters. Gatling guns will be used and scores of horses. Mr. Bushman has taken along two of his own thoroughbred horses, which he keeps at his country estate, Bushmanor, near Baltimore. He will ride one of the horses in "The Wall Between," and Charles Prince will ride the other.

"The Wall Between" will be produced under the direction of John W. Noble, who is a graduate of West Point, and who served seven years in the United States Army. He will be assisted by William "Bill" Bailey. Among the many in-

teresting features will be several allegorical scenes, including a reproduction of the famous painting, "The Spirit of '76."

In addition to Mr. Bushman and Miss Bayne, the supporting cast includes Charles Prince, Helen Dunbar, John Davidson, Edward Brennan, Sidney Cushing, Thomas Brooks, Alice Gordon and other well-known players.

Bluebird Creates New Film Star

GENERAL MANAGER M. H. HOFFMAN, of Bluebird Photoplays, Inc., will exploit a new film-star in "The Grip of Jealousy," to be released February 24 in the Bluebird program. Louise Lovely is her name—and she's all that. She came to Joseph De Grasse, director for Bluebird, only three months ago for work as an extra; although in Australia, whence she had just arrived, she had acquired quite an enviable reputation as a dramatic player upon the stage.

Mr. De Grasse saw possibilities in her, and cast her for a rather important role in one of his productions. Before she had taken more than a half dozen scenes he was convinced that she was adapted as very few women are for motion picture work. Her type of beauty fits her eminently for the screen, and the camera, which is so cruel to many extremely beautiful women, is more than kind to her.

In the cast of her first picture she was known by her stage name, which by the way is her family name, Louise Carbasse. It was decided by the powers that be that the family name of Carbasse was a needless handicap to fasten upon such a lovely actress, and the Bluebird Company wrote to her, asking if she would not adopt the name of Louise Lovely as her screen name. She readily consented to this, and from now on she will be known as Louise Lovely.



Louise Lovely.

DAVID POWELL JOINS KLEINE FORCES.

David Powell, whose work was so strikingly effective in "The Dawn of Tomorrow," has joined the forces of George Kleine. Mr. Powell will be cast for the role of Richard Frenau in the coming Rupert Hughes' novel in which Billie Burke and Henry Kolker will be featured. Mr. Powell has had a long and successful career on the stage and screen. In 1905 at His Majesty's theater in London, he played with Sir H. Beerbohm Tree. Later he supported such stars as Miss Ellen Terry, Sir J. Forbes Robertson and Holbrook Blinn. He has interpreted leading roles for Arthur Hammerstein, Charles Frohman, David Belasco and Klaw & Erlanger in such productions as "Outcasts," "The Hyphen," "The Trap" and "The Fallen Idol." His screen successes include "The Fatal Card," "One of Our Girls," "The Dawn of Tomorrow" and "Fine Feathers." "Mr. Powell's rare dramatic ability and his exceptional adaptability to the part of Richard Frenau in the new Billie Burke novel, induced us to secure him," said George Kleine. "We have a wonderful cast for this picture."

DEATH OF NED REARDON.

Ned Reardon, for the past two years in Eastern Universal Productions, died February 4th at St. Luke's Hospital, New York, after a gallant eight weeks' fight with pneumonia. The body was shipped to Mr. Reardon's mother in Boston for burial. Ned Reardon played most exclusively with King Baggot. He was a very versatile screen actor and before joining the Baggot company had appeared in Edison pictures, previous to which he had had a long experience on the stage. One of his most notable Universal pictures was "The Corsican Brothers," the famous Baggot double-exposure feature. Mr. Reardon was unmarried. His last Universal appearance was with Mr. Baggot in "Almost a Papa." The Universal Heights studios sent a massive wreath to the services at Boston.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets, which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases, as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement, in the service of the film.

Musical Setting for "The Soul Market."

Released Feb. 28 by the Metro Pictures Corp'n.

SUGGESTIONS PREPARED BY S. M. BERG,

By special arrangement with G. Schirmer, Inc., Music Publishers, N. Y.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "The Soul Market" were prepared by S. M. Berg of the New York publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T), or by a described action (marked D.)

Elaine Elton, a musical comedy prima donna, disgusted with her environment is sought by Millings, head of the theatrical trust. Jack Dexter, a clean-cut young man of wealth, falls in love with her and after various unsuccessful attempts to meet her he secures a position as the chauffeur. The auto is wrecked and Jack, keeping his identity secret, takes her to his own country home where she is tenderly cared for. Billings presses his suit and she almost accepts him, when she has a dream that depicts the awful consequences of such a step. On awakening she realizes that she loves Jack and when she learns of his wealth they are married.

Particular care must be taken in handling this picture:

Orchestra playing overture in theater and short scene of stage performance at 8¾. Scenes of lively supper party with specialty dancing, 17¼ to 22. Short agitato, 33¼. Supper and dancing scene, 65. Agitato and shot, 68 to 73.

The theme selected is "Oh, That We Two Were Maying."—Nevin.

Time schedule: five reels (about 5,200 feet), 78¼ minutes.

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	Woodland Dreams Waltz—Waldteufel.
2½	T Getting ready for the evening performance.	
5	T "I know women who would sell their very souls for jewelry."	Oh, That We Two Were Maying. (Allegretta con espressione) (theme.)
6¼	T "You'd better go Miss Elton!"	Katinka Selection—Friml.
8¾	T Overture.	
16¼	T "You know you are not compelled!"	
17¼	T Billings' little supper behind closed doors.	La Gloria—Densmore. (One-step.)
18¼	D When Dexter thinks of Elaine.	Repeat: Oh, That We Two Were Maying. (Theme.)
18¾	D At the restaurant again.	The Primrose Way—Edwarda. (One-step.)
19	T "You know little girl, I advised!"	
20	D Oriental Scene.	The Trombone Man — Hill. (One-step.)
21½	D At the restaurant again.	
22	T A week passed.	Dialogue — Helmund. (Andante con moto.)
23¾	T "He hangs out in there."	
25¼	T "The train leaves in one hour."	Eva Waltzes—Lehar.
28¾	T After the performance.	
30¾	T "I want you to bring my open car to-morrow!"	La Coquette—Onivas. (Moderato.)
31½	T Next day.	
33¼	D When Elaine returns from viewing the precipice.	*Hurry No. 1.
34½	D When Jack carries Elaine into the house.	Repeat: Oh, That We Two Were Maying. (Theme.)
35¼	T "You must be master here."	Heartstrings Waltz—Vecsey.

37¼	T "Phone Mr. Franklin, my manager!"		
40	T Dexter confides in his friend.		Repeat: Oh, That We Two Were Maying. (Theme.)
42¼	T Later. Convalescent.		Part I & II (Faust Ballet) (Allegretto)—Gounod (Adagio.)
43½	T Where there's a will—		
46	T "I have known your . . . your . . . driver . . . a long time—"		Part III (Faust Ballet) (Allegretto)—Gounod.
48¼	T "Why don't you tell her who you are?"		
50¼	T "Please leave me. I will give—"		Part IV (Faust Ballet) (Moderato maestoso)—Gounod.
51¼	T Elaine sees the crushing hand of Billings.		Repeat: Oh, That We Two Were Maying. (Theme.)
54¼	T Elaine believes she has taken the right step.		Prelude—Jarnfelt. (Allegro quasi allegretto.)
55¼	T "I am soon to be married to Mr. Billings."		Aria (F Minor), (Andante cantabile)—Schumann.
57¼	T The price.		
59¼	T Later. Elaine summons a physician.		Liselotte—Adam. (Tempo rubato.)
61½	T "All right, I will arrange!"		
62¼	T The departure.		Free and Easy — Berger. (Polka.)
64¼	T An hour later. Elaine misses—		
65	T The gay little party arrives.		*Dramatic Allegro No. 1.
67	T "Come on in the water's fine."		*Agitato No. 2.
68½	D When Jack separates Elaine from Billings.		
68¾	T "So the saint has turned sinner."		Basket of Roses—Albers. (Allegretto.)
69¾	D Shot.		
71½	T "They have escaped in an automobile."		Repeat: Oh, That We Two Were Maying. (Theme.)
73¼	D When the maid knocks at the door.		
74¼	T "Then it was all a terrible dream."		
76¼	T "It was a note from me saying I could not accept your very kind!"		
78¼	T The End.		

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1738.

New Musical Publications.

And their adaptability for the screen.

Reviewed by S. M. Berg.

THREE AFRICAN DANCES. *Ring*. Chappell
1. The Call to the Feast. Moderato tempo in patrol form somewhat misterioso and oriental.

2. Luteta's Dance. Lento ma non troppo ¾. Tempo rubato.

3. Dance of the Warriors. Vivace 2-4. Broad with accel al fine.

No leader can afford to be without this excellent set of African dances. The number of real good compositions of this character is so limited that it will be a welcome addition to every musician's library.

PRELUDE (TRISTAN AND ISOLDE). *Wagner*. Fisher
Admirably re-arranged by Charles J. Roberts from the original score. Ideal arrangement for smaller instrumental combinations. The Prelude langsam and schmachtend (slow and languishing), in A Minor 6-8.

VALSE CELESTIA. *Smith*. Feist
This charming Valse, dedicated to Miss Anita Stewart of the Vitagraph Players, is well suited for dancing scenes or as a valse lento intermezzo. Mr. Smith is to be congratulated upon the practical orchestration as well as the excellent musical composition.

IT'S SO TEMPTIN'. *Monaco*. Feist
That prolific writer, James V. Monaco, composer of "The Pigeon Walk," has given us another of those foot-itching, can't-keep-at-ill numbers which please an audience whenever they are played.

THE ROSARY. *Nevin*. Strube
A new arrangement of the beautiful ballad has just been published for orchestra, arranged for violin, trombone or cornet solo and orchestrated by that well-known musician, Gustave Strube.

VALSE DIVINE. *Rosey*. Rosey
Arranged and compiled by George Rosey. The introduction is from L'Africaine (Meyerbeer). No. 1. A La bien-aimée (Schutt), and Parla a Valse (Arditi). No. 2. Kamennoi Ostrov (Rubinstein), and Humoreske (Dvorak). Mr. Rosey is to be congratulated in telling us where he gets his motifs from instead of leaving it to our imaginations.

KATINKA. *Friml*. Schirmer
Rudolph Friml has been giving us a series of successful musical comedies, "Firefly," "High Jinks," etc. This year he seems to have excelled himself in pleasing melody with the musical play, "Katinka."

In the selection there are the nine most popular hits of the show. Arranged by that master of craft, Carl Klefert.

CHERIE VALSE. *Shepherd*. Ricordi
We may whisper to our readers that "Mr. Shepherd" is a nom de plume of that very master musician, Mr. Irene Berge. His lighter composition is published under this name. Musical conception and pleasing melody are always to be found in the works of this popular French composer.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement for the service of the film.

Musical Setting for "The Discard."

Released March 6 by the V-L-S-E., Inc.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., music publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "The Discard" were prepared by S. M. Berg of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed subtitle (marked T) or by a described action (marked D).

Doris Wynne, at a French Convent, does not know that her mother, Alys, is an accomplice of "Python" Granitt, International crook. She marries the brother of her school-mate, Kenneth, who shortly after inherits a large amount of money. They go to America, where Granitt with the aid of Alys attempts to swindle Kenneth. After a while Alys gets him in a compromising position, but when she learns that Doris is his wife she tells the police where they can find Granitt and commits suicide, leaving her identity secret.

The theme selected is "My Memory Maid"—Hintze.

Time schedule: five reels (about 5,000 feet), 75 minutes.

Time.	Subtitles or Descriptive Cues.	Music.
0	D Opening	My Memory Maid—Hintze. (Moderato.) (Theme.)
1½	T A mother's cares.	
3	T The Duc de Beauvrai—	Entr'act Clarice—Loud. (Valse intermezzo.)
7	T Unlucky at cards.	
7½	T Alys visits her daughter.	Katinka Selection—Friml.
10¼	T "I have milked him dry"—	
12	T "What does it matter if I am financially ruined"—	Remembrance—Telma. (Andantino.)
14½	D When Doris gets letter.	
16	T Keith Maxwell.	Repeat: My Memory Maid. (Theme.)
16¾	D Reception scene.	Melody of the Century—Orlob. (Fox trot.)
18	D When the detectives board ship.	
20	T "I love Doris as a daughter already"—	Gondollera—Moszkowski. (Andante con moto.)
22	T "We will communicate your wishes"—	
23	T Alys weighs her daughter's future—	Repeat: My Memory Maid. (Theme.)
24	T Alys ponders over a wedding present.	
25½	D The wedding.	Organ solo.
26	T Keith and Doris receive good news—	Serenade—Kautzenbach. (Allegretto.)
27	T The Bourne's sail to claim their—	
29¼	T Comes To Spend Uncle's Millions. (Newspaper headline.)	Petite Serenade—Horton. (Allegretto.)
32	T "Thanks old top, I will just have a drink and look on"—	Repeat: My Memory Maid. (Theme.)
33	T The senora and Doris become great—	
34¾	T "I wonder if your husband could attend to some business for me?"	Innamorata — Marchetti. (Valse lento.)
37¼	T "You wanted some Orinoco rubber shares. Here are some."	

38	T "No gold brick will trap a square man."	Basket of Roses—Albers. (Allegretto.)
40	T Keith and Grant arrive in New York.	
41½	T "The turtle-dove is the easiest bird to snare."	Evening Twilight — Hallen. (Andante.)
44	T "My husband cares nothing for art"—	
46½	T After the theater.	Evening Quietude — Kretschmer. (Molto tranquillo.)
48½	T "Granitt is a brute to neglect"—	
49¾	D When Alys lowers window shade.	*Agitato No. 2.
51¼	T The following day.	Romanse — Kargauoff. (Andante sostenuto)
52¾	T "You can fight, but what is to"—	
56	T A meal ticket for life.	Inspiration — Edwards. (Andante.)
57¼	T The follow-up system.	
59	T Mrs. Bourne, you should know Mrs. Granitt—	Coeur Brise — Pietromarchi. (Valse lente.)
61¼	T When Doris gets telegram.	
62½	T "I couldn't understand why Keith left me alone so long."	Repeat: My Memory Maid. (Theme.)
64	T Putting on the screws.	Spring Flowers—Wood. (Andante.)
66	T Every happy wife believes what—	
67½	T "No man wants his mother-in-law around."	Love's Awakening — Danglas. (Waltz lento.)
70	D When Keith returns to his wife.	Repeat: My Memory Maid. (Theme.)
72½	T At noon the following day.	Bowl of Pansies—Reynard. (Moderato.)
73¼	T The Discard.	Repeat: My Memory Maid. (Theme.)
75	T The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1901.

Interpretation.

BY S. M. BERG.

After the special performance of "The Ne'er-do-Well," given at the Candler Theater, February 10, for which the writer had the pleasure of arranging a synchronized score and conducting the orchestra, he was approached by a well-known musician who complimented the appropriateness of the musical setting, but yet severely criticized the liberty taken with the tempos during the performance. In the discussion that followed the point argued was, whether or not a conductor should alter the composer's conception of tempo and expression in the service of the film. In no half-hearted way the writer was informed that he and others were committing a sacrilege in daring to give new interpretations. I trust that I shall not bring down too much criticism on my head, but hope to hear from musicians both pro and con on this important subject.

Motion picture art to-day is the greatest educator of the age as it teaches the lessons of history, art, science, religion and astronomy as nothing else can. When amusing its millions of disciples with stories and romance it has set up a standard of its own and has already created a series of customs and regulations which few dare to break. When a well-known book is adapted, the story is possibly re-written, scenes are dropped and original thoughts are interloped. Last year an excellent film picturization of "Peer Gynt" was produced, but none can say that the story was minutely followed. The same is true of our most popular operas "Carmen," "Manon Lescaut" and "Madame Butterfly," which have been filmed wonderfully though not exactly as they are given on the Metropolitan stage. When the services of some great actor or actress are used in the presentation of an important character some training must be given them to convey the expressions of surprise, pleasure, grief or despair that are different from those employed on the legitimate stage. Shakespeare has been dead three hundred years, but here in New York to-day many of his plays are presented to commemorate his life. Among the many of the great artists in the past who have represented his characters, each has conveyed to his audience his own ideas of interpretation and no two have made the same impression. Speaking of the operatic performances given in the Metropolitan Opera House it is a well-known fact that no two conductors will interpret any certain opera alike, through every scene, action and note has received the composer's idea of phrasing, tempo and expression.

Therefore, if all the customs, habits and interpretations other than those of the music have been differentiated for the requirements of the film why should certain musicians take the stand that it is a sacrilege to change standard compositions to portray dramatic or other scenes. At present music interprets the film. Some day the film

will interpret the music, but until that time arrives it is the writer's sincere conviction that no composer will turn in his grave with agony if when using an andante con moto it is played allegro, an allegretto—*andantino*, or a *moderato*—*allegro*, providing that the newer reading follows the action of the scene and not the caprice or negligence of the conductor. Interpretation is to be used in the broadest sense. On a page of a master's composition we note his instructions, but yet the true musician unconsciously must give it his own interpretation. Let us surmise a student of Spanish descent born in America studying with a precise and methodical German teacher, some Tschalkowsky or Grieg composition. I feel sure that the composer's idea in this instance would not receive very fluent expression. Interpretation must be a matter of temperament and if it be sincere and shows application of study it must be received with respect and admiration even though one differs with its conception. With all the wealth of musical compositions at one's service, how frequently the difficulty arises in finding a composition which will exactly portray the desired character of an action and if some change of tempo were not permissible it would be insurmountable.

A serious attempt has been made during the last six months by certain musicians to write what they call an original musical setting for feature films. The first attempts in some instances were presentable and without gaining any high altitudes were appropriate and fitting. From such a start one hoped that some big results would be accomplished, but in second and third efforts one found repetition with crude attempts to disguise poor arrangement and utter disregard for all musical technicalities. A person, who, within a limited time could compose sufficient music capable of portraying in a fitting manner the action of a feature picture that plays approximately one hour and fifteen minutes, would have enough material for an operetta and there would be no reason for him to dispose of it for the moderate sum of one or two hundred dollars.

Is it not far better to rearrange and adapt with possibly new interpretation some of the almost dormant works of the master-composers than to bother with these pages of musical notes named "original" musical scores for the film?

ALEXANDER E. BEYFUSS MARRIES.

Alexander E. Beyfuss, vice president and general manager of the California Motion Picture Company, has been receiving congratulations during the past week on his success in securing Otis Skinner for a photoplay production of "Kismet." Only a few of his associates knew that his visit to New York was a honeymoon as well as a business trip. When the news leaked out, congratulations of a more personal nature were in order, and Mr. and Mrs. Beyfuss are now receiving their friends at the Ritz-Carlton. The wedding took place in San Francisco on February 17th. The bride was Mrs. Wilhelmina Speer-Hudson of Atlanta, Ga.

UNIVERSAL ENGAGES WRITERS.

The Universal Company has engaged three more scenario writers who have made enviable records in the past. They are Catherine Carr, J. Grubb Alexander and Ella Caldwell. Among Miss Carr's most successful pictures are "The Melting Pot," "Greater Love Hath No Man," "Sealed Valley," "The Master of the House" and "The Whirl of Life." Mr. Alexander is known as a scenario editor as well as a writer, as is Miss Caldwell, who showed her ability with the Vitagraph Company. The scenario department at Universal Heights now numbers eight persons, operating in conjunction with a reading staff of ten in the Mecca Building.

INCE RETURNS WITH "SNOW STUFF."

Director Ralph W. Ince, of the Vitagraph Bay Shore (L. I.) studios, has just returned from Arctic City, Port Henry, N. Y., where he has been taking the final scenes in James Oliver Curwood's play of the North woods, "Peter God," a drama in five reels. Record time was made by Mr. Ince's company in finishing this play for it was completed in less than three weeks. Miss Lucille Lee Stewart is the leading woman with the company, appearing with John Robertson, Huntly Gordon, Richard Turner and Miss Virginia Norden.

JACK ADOLFI ON WAY HOME.

Director Jack Adolfi of the Fox Company, producer of the Zangwill masterpiece, "Merely Mary Ann," has had for sixteen days a company of twenty at Tallulah Falls, Ga., doing his second picture, with Vivian Martin and Harry Hilliard in the leads. Sunday he started back for New York City by way of the Grottoes, where he will do some cave scenes, having completed the exteriors for Mr. Adolfi's adaptation from Corelli's "Thelma."

MANY ARC CONTROLLERS INSTALLED.

Recent installations of Speedco Arc Controllers have been in the following houses: Biltmore and Majestic, New York; Keith's Prospect, Keith's Greenpoint, Monroe, Cumberland and Loew's Fulton, Brooklyn; Loew's, New Rochelle, N. Y.; Strand, Providence, R. I.; Strand and Olympia, Lynn, Mass.; Moore's Strand, Washington, D. C. Another has been purchased by the Scollay Square, Olympia, Boston.

WOULD COMPEL THEATERS TO PAY ROYALTY. Bill Amending Copyright Act Before Congress Would Force Payment for Use of Music Less Than 42 Years Old.

THERE is now pending in the House of Representatives a bill introduced by Mr. Barchfeld which, if it becomes law, will impose inestimable hardship on the motion picture houses throughout the United States. It will mean, in fine, that no theater may use music that has been issued within forty-two years without paying for that use a daily, a weekly or a monthly royalty. It will make no difference, except in the amount of the sum, whether the house contain but two hundred seats and a piano or a great structure of three thousand seats and possessing an orchestra of forty musicians.

The bill, which was introduced January 5 of this year and numbered H. R. 7624, is now before the committee on patents. It is entitled "A bill to amend section 62 of the act entitled 'An act to amend and consolidate the acts respecting copyright,' approved March 4, 1909." It reads as follows:

Section 28. That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court. * * *

The amendment is included in the last forty-six words of the foregoing section, beginning with "and the terms 'public performance for profit,'" etc. It applies, as will be seen, to motion picture theaters wherein music is used, and of course all theaters have some sort of musical accompaniment for the pictures exhibited on their screens. Here is matter for serious thought on the part of the owners and managers of motion picture theaters. It is interesting to note also the penalties provided for infringement of the provisions of the copyright act. They are set forth in section 28 of the existing law as follows:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That Section 62 of the act entitled "An act to amend and consolidate the acts respecting copyright," approved March 4, 1909, is hereby amended to read as follows:

Section 62. "That in the interpretation and construction of this act 'the date of publication' shall, in the case of a work of which copies are reproduced for sale or distribution, be held to be the earliest date when copies of the first authorized edition were placed on sale, sold, or publicly distributed by the proprietor of the copyright, or under his authority, and the word 'author' shall include an employer in the case of works made for hire, and the terms 'public performance for profit' shall include any public performance in any place of business operated for gain though no direct pecuniary charge or admission fee to such performance is made unless such performance is given exclusively for a religious, charitable, or educational purpose."

The musicians are doing everything in their power to encompass the defeat of the bill. It has been pointed out that if the bill becomes law it will mean the throwing out of employment of thousands. Representatives of the musicians' organizations are sending word to all members to get in touch with their Congressmen and protest against House bill 7624. It would seem hardly necessary to suggest that owners and managers of theaters should do the same thing—and do it quickly. No time should be lost.

PALLAS PICTURES STUDIOS EXPAND.

The daily increase in the activities of the Pallas Pictures studios in Los Angeles has brought about another enlargement in this film plant. The recent addition to the working space of the stage has necessitated an increase in the property-room space and another building is being erected which will give the studios a little theater in which to examine and exhibit its productions. This in addition to the projecting room which is being kept running night and day.

A staff of operators working in relays is keeping the projecting machines going at all times, this particular department representing an "open all night" establishment. In the laboratory a double shift has also been inaugurated in order to keep up with the work on hand.

Work on the latest Pallas Pictures subject, "Davy Crockett," starring Dustin Farnum is rapidly progressing and this production is expected to be finished shortly. Director William Taylor is especially fortunate in having secured permission to use the estate of Captain Hancock Banning, in Wilmington, a small west coast town, where the Pallas players are at present being filmed. The Banning estate has descended from generation to generation and the old white colonial mansion on it offers a fitting background for various scenes in "Davy Crockett."

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets, which he prepares for the V-L-S-E, Metro and Mutual feature releases, as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement, in the service of the film.

By Clarence E. Sinn.
Answers to Correspondents.

(Owing to lack of space it is impossible to give full text of letters, therefore the queries only are here given, with their answers. Make your questions brief and plain.)

Mrs. A. C. McD., Jackson, Mich. This series of articles on "Improvising" was begun in issue of November 13, 1915, Moving Picture World. Back numbers can be obtained by addressing Moving Picture World, P. O. Box 226, Madison Square Station, New York, and enclosing ten cents for each copy. I do not think these articles will appear in book form—at least not in their present shape.

Ellen C. Tyre (post mark illegible) wants to know why I choose such old melodies for my examples and asks me to use some up-to-date tunes. My answer is that old tunes are just as good as any for illustrative purposes, and I'm not running afoul of anybody's copyright.

C. W., Buffalo, N. Y. I wish you would improvise or "elaborate," or whatever the correct expression is, on the following three songs. (Three songs are mentioned—Editor.) I expect to use them in a coming picture, so would appreciate an early reply. Give to each one all the forms which may be needed, as I do not know just what may be required of each.

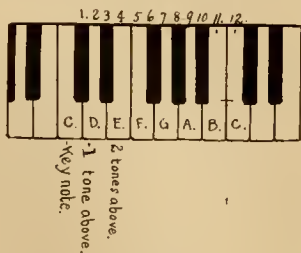
To have complied fully with this request would have meant writing about 15 to 18 pages of manuscript—piano parts at that—besides buying the songs mentioned so as to have copy to work from. Any copying and arranging bureau will charge from 25 to 50 cents a page for writing or arranging piano music. The young lady didn't realize what she asked.

Cleveland, Ohio (name withheld), says: "What is the difference between a major and a minor key—that is, how do you tell the difference? And how do you change from a major to a minor and vice versa?"

It is not intended to include the subjects of harmony and thorough bass in these articles. However, I realize that a number of pianists have merely learned to read music and play the piano without ever bothering about the theory of music—and it is these very people who will be most interested in "skimming the surface" of composition and improvisation. (See Article 1, Nov. 13, 1915.) So, perhaps, I would do well to go back a bit further in order to make my meaning clear to everybody.

Improvising. Article VII.

"Minor" means *less* or *smaller*. "Major" means *more* or *greater* or *superior*. A minor third or a minor fifth is smaller by a half tone than a major third or a major fifth. A minor chord is so called be-



Ex. 26.

cause it contains a minor *third*, while a major chord contains a *major third*.

We all know that one octave contains twelve semi-tones (half tones). From C to C sharp is a half tone; from C sharp to D is a half tone; from D to D sharp is a half tone, and so on. See Example 26, which shows a section of a piano keyboard with the half tones numbered above the black and white keys.

Starting with the note "C" and counting up, we find C sharp to be a half tone above, and D natural two half tones (one full tone) above C. D sharp (the same as E flat) is 3 half tones—or one and a half tones above, and E natural four half tones (or 2 full tones) above C.

The original form of every chord is the *trind* form. Starting with any note as a foundation (the key-note) we place another note at an interval of one-third above it. Then we place another note a third

Ex. 27.

above that. This last note is really a *fifth* above the foundation note. A glance at Example 27 will make this clear.

"C" is the foundation note; "E" is its third (counting up) and "G" is its fifth.

(Observation.—The foundation note is technically known as "the tonic," or "fundamental." As the *tonic* (in the key of "C" for example) is also the *key-note* of whatever key it may be in, I shall use the term "key-note" in preference to that of "tonic" for the present.)

In reckoning intervals we always count *upward* from a given note. Thus, the foundation is *one*. The next note immediately above is the 2d. The next is the 3d, and so on. See Example 28.

Now the chord shown in Example 27 is built on the note "C." It is

Ex. 28.

the "chord of C" because "C" is the foundation note. (Being in the key of C it is also the key-note.)

The *third* of the chord ("E natural") is two whole tones above the key-note. It is called a *major third*, and makes the chord a major chord. Had the third been E flat, it would have been but one and a half tones above the key-note "C." As this interval would be smaller than the other, it would be called a "minor third." In other words, a *smaller third*. It would then make the chord "C minor" instead of "C major." This interval governs the chord and gives it both its character and name. When the 3d is a minor, the chord is a minor chord; and if the 3d is a major, the chord is likewise a major (See Example 29.)

To make it easy to find the distance between the intervals given in

Ex. 29.

above examples let us look at Example 31. This also gives "C" as the foundation note (the key-note) and also four more notes at intervals of half a tone apart; a part of a chromatic scale. D flat is shown to be a half tone above C, D natural a full tone, E flat (the *minor third*) is a tone and a half above the key-note, while E natural (the *major third*) is two full tones above.

If you are playing in the key of G (for example) and wish to change to the key of G minor, you will reason in this way. "Being in the

Ex. 30.

key of G, the note G is the key-note, and its third is B natural, which is a major third. To make the G chord minor I have only to flat the note B, making the "key-chord" G minor instead of "G major." So much for a starter. By a coincidence this new note will—by its name—suggest the signature of the new key. You will say "the minor third

would be B flat." Now the signature of the key of B flat is two flats. It is also the signature of G minor—the key you want to change to.

In Example 29 is shown first a chord of C major (letter a). Next a chord of C minor (letter b). The minor chord was made by lowering the third (E natural) one half tone—making a minor third. It is now "E flat." The signature of E flat is three flats. So is the signature of C minor.

The signature of the key of F is one flat; F minor, 4 flats.
The signature of the key of Bb is 2 flats; Bb minor, 5 flats.
The signature of the key D is 2 sharps; D minor, 1 flat.
The signature of the key of A is 3 sharps; A minor, no flats or sharps.
The signature of the key of E is 4 sharps; E minor, 1 sharp.
The signature of the key of B is 5 sharps; B minor, 2 sharps.

It will be good practice to write triads in several keys (like that shown in Example 27) and reduce them to minor chords by lowering the third a half tone. Choose the easier keys at first. Thus:

- G.—Signature, 1 sharp. (Its 3d is B natural.)
- D.—Signature, 2 sharps. (Its 3d is F sharp.)
- A.—Signature, 3 sharps. (Its 3d is C sharp.)
- F.—Signature, 1 flat. (Its 3d is A natural.)
- Bb.—Signature, 2 flats. (Its 3d is D natural.)

Musical Setting for "The Heart of Tara."

Released March 6 by the Mutual Film Corp'n.

SUGGESTIONS PREPARED BY S. M. BERG.

By special arrangement with G. Schirmer, Inc., Music Publishers, N. Y.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "Heart of Tara" were prepared by S. M. Berg of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed subtitle (marked T) or by a described action (marked D).

The Duke and his mother on returning to his estate orders all his servants to dress in the mediaeval days. Soon his plans admit a wife who is young and in a convent. On the way to the castle she meets a handsome gypsy blacksmith. Later not approving of the Duke or his customs she elopes with her gypsy lover.

Note particularly: Trumpet fan fare, 11 and 25 1/4; Hunting Galop, 48; Gypsy Dance, 56 1/2.

The THEME selected is "Melodie"—Friml.

Time schedule: five reels (about 4,550 feet), 68 minutes.

Time.	Subtitles or Descriptive Cues.	Music.
0	D Opening.	Melodie—Friml. (Moderato.) (Theme.)
2 3/4	T And the Duke came back the most perfect ape—	Polka (The Bartered Bride)—Smetana.
4 1/2	T And his mother a lean yellowish she-cat—	Furlant (The Bartered Bride) (Allegro energico)—Smetana.
6	T "Now we will all live as did my ancestors"—	Dance of the Comedians. (The Bartered Bride)—Smetana (Vivace).
9	T "Now tell the peasants my bidding clear."	Solo Trumpet.
11	D Fan fare.	Morris Dance—Noble. (Allegro moderato.)
11 1/4	D When the Herald tacks up notice.	Valse Gracieuse—German.
13	T The Duke has returned to the ways—	Souvenir—German. (Andante con moto.)
14 1/4	D The Duke sitting smoking.	Gipsy Dance—German. (Allegro molto.)
15 1/2	T "I will seek a wife such as—"	Repeat: Melodie. (Theme.)
17 1/4	T "My Lord! Profane not parchment with a modern pen."	Solo Trumpet.
19 1/4	T To the Earl of Stafford. Greetings. (Letter.)	Menuetto all 'antico—Karganoff.
20 3/4	D When messenger mounts horse.	Polonaise from "Eugene Onegin"—Tschalkowsky.
22 3/4	T So to the guardian of the Duke's—	Repeat: Melodie. (Theme.)
24 3/4	T Schooled at a convent. (Religioso.)	Scene d'Armour — Delibes. (Andante.)
25 1/4	D Fan Fare.	Variation — Delibes. (Moderato.)
27	T "He bears a message from a wealthy Duke."	Danse Circassienne — Delibes. (Allegro vivace.)
31	D Gypsy Camp.	Allegro Vivace No. 1. (Hunting Galop.)
32 1/2	T "Wouldst know about thy future, prettv lass?"	Allegro No. 2.
33 3/4	T "Now look into my eye"—	
35 1/2	T "Farewell, good sir. I shall not soon forget"—	
37 3/4	T As if his backbone were not jointed—	
40 1/2	T "I like not this Duke nor his castle."	
43	T The Duke resolved to hunt next day.	
44 1/2	T "This is the costume the Duke bids you wear."	
46 3/4	T The lady is told it's her duty—	
48	D When the Duke mounts his horse.	
50 1/2	T "You, Reverend Sir, are commanded"	
53 1/4	D When the gypsy woman enters the castle.	

55	T "Can you see in a vision who—"	Repeat: Melodie. (Theme.)
56 1/2	T "If by some chance you'd share our free life"— (Gypsy dance.)	Espana (Rhapsody) — Chabrier. (Allegro con fuoco.)
58	D When the girl sees her gypsy lover.	Bal de Noces — Burgmeim. (Allegretto sostenuto.)
62	D When the Duke and his train return.	Cortege Nuptial — Burgmeim. (Tempo di Marcia.)
63	T "I am done with all this"—	
65	T "But, Reverend sir, you are a friend"—	
66 1/2	T And then the shades of his ancestors left their frames.	
67 1/4	T And so—the lady—hand in hand—	Repeat: Melodie. (Theme.)
68	T The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 2093.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the fourth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets

SOCIETY DRAMA PATHOS

Original Composition No. 4.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

COZY BEING REMODELED AND ENLARGED.

The work of remodeling and enlarging the Cozy theater, Shawnee, Okla., in which \$7,000 is to be expended, is to begin at once. With the contemplated enlargement of the Cozy a new firm has been organized to conduct this theater. A. J. Cammack has gone in with Jake Jones and Nicholas Albert, the proprietors heretofore, and the firm will be known as Jones, Albert & Cammack.

Increasing business merited the enlarging of the Cozy. The new dimensions of this photoplay house are 40 by 140 feet. It will have a seating capacity of 636. The proprietors expect to have the new place completed in time for Easter. The Cozy when completed will be a worthy addition to the handsome structures in Shawnee.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Unwritten Law."

Released by the California Motion Picture Corporation.
Suggestion Prepared by S. M. Berg.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming the chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of California films the following suggestions for an accompaniment to "The Unwritten Law" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of this picture is based on a speed of fifteen minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues which may consist of printed sub-titles (marked T) or by a description of action (marked D). For instance: 1 3/4 T "One year later" is a sub-title and is printed reading matter on the screen. But 10 D "Cabaret scene" is a description of action.

Wilson and his wife Kate start out in life happily. Successful as a district attorney he is nominated for governor. He refuses the support of Larry McCarthy, saloon owner and political boss, and incurs his enmity, with the result that he loses at the polls. Though previously a total abstainer, he staked everything on his political ambitions, and when crushed he resorts to drink. He is aided on the downward path by McCarthy, who is infatuated with Kate, though he has a liaison with Estelle, a cabaret singer. Kate has now become the breadwinner, but owing to a fire caused by Wilson's negligence they become totally destitute and accept McCarthy's charity. Then Wilson leaves his wife and McCarthy persuades her to sue for divorce and accept his protection. Before the marriage, however, he tires of her and decides to return to Estelle. Kate's mind becomes unbalanced and in a struggle she kills McCarthy. Wilson returns just as this happens and he is charged with the murder. By hypnotic influence Kate's mind is restored just in time to clear him. The picture closes with the reunion of the now reformed husband and his wife.

Particular care must be taken in handling this picture. The whole character is intensely dramatic. Note particularly: Ball-room scenes from 16 to 24—music should be fortissimo and piano according to action; Agitato for fire scene from 40 to 86; Agitato from 57 to 59; Dramatic allegro from 77 1/2 to 82; Allegro agitato from 94 1/2 to 99; Drummer's effects; Telegraph ticker 17 1/4 and 19 1/4; Fire effects 40 to 45; Smashing of glass 57 to 59; Shot 96 3/4.

The THEME selected is "Canzonetta"—d'Ambrosio.
Time schedule: seven reels (6,600 feet), 100 minutes.

Time. Sub-titles and Descriptive Cues.

- O D Opening.
- 1 3/4 T One year later.
- 2 1/2 T Larry McCarthy, saloon owner—
- 2 3/4 T Estelle, popular cabaret singer.
- 4 1/2 T "I control the southern half of the state—"
- 6 3/4 D When Kate goes horse-back riding.
- 9 1/4 D When the saloon-keeper gives Estelle some money.
- 10—D Cabaret scene. (Flash only.)
- 11 1/4 D Cabaret scene.
- 11 3/4 T "Take a bottle of wine to the Wilson's table—"
- 13 T "Wilson and his wife just came—"
- 14 3/4 T "Wait until election night—"
- 16 T "My support for Wilson is off."
- 16 1/2 T Election Night— (Ball-room scene.)

Music.
O Promise Me—deKoven. (Moderato con espressione.)
Canzonetta—d'Ambrosio. (Allegretto moderato.) (Theme.)

Al Fresco—Etienne. (Tempo rubato.)
Clavelitos—Valverde. (Marcia allegro 6/8.)
Katinka—Friml. (Allegro moderato.)

The Ragtime Pipe of Pan (Allegretto)—Romberg.

Chiffonnette—Atherton. (Moderato con grazia.)

Destiny Waltz—Baynes.

- 17 1/4 D Telegraph ticker.
- 17 3/4 T "Well, Wilson will get his—"
- 19 T "If not elected I am ruined."
- 19 1/4 D Telegraph ticker.
- 20 3/4 D Ball-room scene. (Waltz.)
- 22 T "Wilson's defeated."
- 23 1/4 D Ball-room scene.
- 24 1/2 D Wilson sitting at table.
- 25 3/4 T Five months later.
- 27 T "Give Wilson all the booze he will drink."
- 28 T After four years.
- 30 3/4 D When Wilson sells the dog.
- 34 1/2 D When McCarthy opens Estelle's letter.
- 35 T "Where's my dog?"
- 36 1/2 T "Please don't bring her any more."
- 37 3/4 T "I'll mail it."
- 40 1/4 D When Wilson returns home.
- 40 3/4 D When curtain catches fire.
- 43 1/2 D When McCarthy rescues Kate.
- 45 T Dr. Mahler, celebrated physician—
- 46 1/4 T The Wilsons are now tenants—
- 48 T "Let me come as a boarder—"
- 49 T "We don't want any boarders—"
- 51 1/4 T "Give me one more chance—"
- 52 1/2 T "Mr. Wilson will be here—"
- 53 3/4 T "Mr. McCarthy, as I am unable to pay you—"
- 55 T "Dear Kate: I am only a burden, etc." (Letter.)
- 57 D When Wilson enters the saloon.
- 59 T The shock of John's leaving breaks Kate's health.
- 61 1/4 T "Sue must go to a sanitarium—"
- 62 1/4 T Sue's condition grows more serious.
- 64 1/2 T "You forget I am still John Wilson's wife."
- 65 3/4 T "You have been so good to us Larry."
- 67 T After six months.
- 69 1/4 T John has now been away a year.
- 70 1/4 T "It's my divorce, Larry—"
- 71 1/2 T "Sell your business and we will pull out."
- 71 3/4 T "We will leave on the Overland—"
- 73 T Next day.
- 75 1/2 T "Is Larry ready to catch the train?"
- 77 1/4 T "I won't wait any longer."
- 77 3/4 T Larry McCarthy has secured a license to marry Kate Wilson.
- 80 1/4 T "I am going. Wait for me at the station."
- 82 1/2 D When Kate returns with policeman.
- 84 T John is held for trial.
- 85 3/4 T Preparing for the trial.
- 87 3/4 T "Dr. Mahler is trying to restore Mrs. Wilson's memory—"
- 89 1/2 T "We can't delay longer for Kate Wilson's testimony."
- 93 T The verdict is guilty.
- 94 3/4 D When Kate rushes into the court room.
- 96 3/4 D Shot.
- 99 T "I move the defendant be discharged, believing no conviction—"
- 100 T The End.

- Drummers effects.
- Repeat: Canzonetta. (Theme.)
- Drummers effects.
- Waltz of the Season—Eysler.
- Repeat: Canzonetta. (Theme.)
- Serenade—Kautzenbach. (Allegretto.)
- Petite Serenade—Horton. (Allegretto.)
- Repeat: Canzonetta. (Theme.)
- Serenade—Strube. (Andantino grazioso.)
- Agitato No. 2.
- Agitato No. 3.
- Repeat: Canzonetta. (Theme.)
- Roses and Rue—Scates. (Valse lento.)
- Repeat: Canzonetta. (Theme.)
- Idillio—Lack. (Allegretto grazioso.)
- Arabian Night—Mildenberg. (Andante sostenuto.)
- Agitato No. 4.
- Romance—Karganoff. (Andante sostenuto.)
- Inspiration—Edwards. (Andante.)
- Repeat: Canzonetta. (Theme.)
- La Caresse—Hemberger. (Allegro grazioso.)
- Repeat: Canzonetta. (Theme.)
- Morris Dance—Noble. (Allegro moderato.)
- Intermezzo—Arensky. (Presto.)
- Dramatic Allegro No. 1.
- Hurry No. 1.
- Nocturne—Karganoff. (Andante non tanto.)
- Repeat: Canzonetta. (Theme.)
- Pathetic Andante No. 1.
- Andante Pathétique No. 1.
- Agitato No. 1.
- Repeat: Canzonetta. (Theme.)

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on Page 173.

Undeveloped Resources.

By S. M. Berg.

In the February 12th issue of the Moving Picture World the writer discoursed as follows: "Just as the great artists interpret the story of the ballet by their dancing so will the motion picture in the near future explain to the masses the beautiful allegories and dramatic situations bound up in the symphonic poems. It is only the favored few possessed of a thorough knowledge of music that have realized the wealth of story embodied. But in the near future it is most certain judging from the constant ebb of standards toward the ideal that motion pictures will portray the symphonic poem and there will be thrown open to all the knowledge of musical interpretation enjoyed now by the cultured few."

To those directors and producers who desire a new country to explore, rich in fantastic story with musical settings full of beauty that no composer of modern days can conceive—dig deep into the mine of symphonic stories.

As a fitting example, the writer presents

BERLIOZ'S FANTASTIC SYMPHONY.

This Berlioz symphony does not have the love motive though it has a leading melody of association. The following is the preface of titles:

1. Reveries; Passions. (Largo; Allegro agitato ed appassionato assai.)
2. A Ball. (Valse. Allegro, non troppo.)
3. In the Country. (Adagio)
4. March to the Scaffold. (Allegretto non troppo.)
5. Witches' Sabbath. Dies Irae; Witches' Round Dance. (Larghetto; Allegro assai; Allegro.)

Most significant is the foreword that precedes a full account of an episode in the life of an artist, which is the burden of the symphony.

The following programme must be distributed whenever the symphony is performed dramatically, and followed by the monodrama "Lello" that ends and completes the story. In this case the whole orchestra is disposed on the stage behind the lowered curtain.

If the symphony alone is played, this arrangement is not needed; in fact, the programme may even be dispensed with, the titles of the five movements alone being retained. The composer hopes that the symphony may offer in itself a musical interest independent of all dramatic intent.

The composer shows here exactly the right perception, in so far as his symphony tells its own story, in pure musical process. To test the Berlioz symphony in this high purpose, we must, in hearing the work, ask the one question: Does the music tell the story, or merely heighten the effect? Therefore, the full account of small incident, in our "episode," must fairly be reserved to the end, there to test the message of the music.

A dreamy melody begins, *largo*, followed by more feverish strains and a more fervent burst of the first tune, in full melodic career, with free play of lesser phrases. The whispered close is broken by bright chords, *Allegro agitato appassionato assai*, that heralds a song of sweeping beauty. It is not a mere theme, though its essence is most centred in the first phrase. The middle verse stresses the passion: the whole needs no words for the clear stamp of a lyric of love. On the first phrase in low strings rises a fiery dialogue of profound beauty, against a new answer in high wood. Then the sovereign beauty of the song reigns alone. Later a second climax is reared in fevered response of lower strains of first phrase, topped by a higher course of the passionate motive, ending in crowning verse of the pure melody. The close comes *religiosamente* in softest solemn of united chords. The first strain has not recurred.

Sounds of glad expectancy soon usher the clear notes of expressive waltz, that flows in its repeated course, with intermittent vaguer play. But in the midst the love-lyric sings a verse right through the gaiety of dance,—and once more, before the bright close, alone in softest confidence.

Bucolic reeds betray the scene, of mournful (English) horn and cheering oboe, echoing a chance tune in lonely duet. The quaint simplicity, the impromptu song of the *Ranz des vaches*, all mark the rustic spot. The oboe, too, has moved his distant notes to clearer foreground. And now, in gathering of all the accompanying sounds, low strings sing the main rustic theme. But it is not all a placid pastoral. A tremulous pulse pervades. A passionate phrase now strikes in romantic depths of strings. Suddenly answers on high—the soothing love-song. The bitter, jealous theme wars with its own solace. Peace comes with a return of the first idyl.

The march to the scaffold hardly needs the title, with the solemn doo-doo of funeral tramp, the fatal ring of death-song, with the sad terror of overwhelming chorus, that gives a more poignant sense to the single gentlest strain of impassioned love, just before the end that has somehow a sudden rift of hope.

The last scene is, once more, clearly pointed by the title Witches' Sabbath, that begins a stormy revel in mad medley of restless discord and vague cries. First of defined strains is the old love-motive, now piping dimly distant in merry mockery, over the dull dance of low drums. Now bursts a tempest of warring cries. Then the full course of love-song dances as before, where the cheer is blighted by the uncanny trip of basses and the nearing rage of mad cries. Symbols of doom abound in the clang of bells and ring of fateful Dies Irae, that is itself distorted in mocking rhythm. The Witches' Round Dance starts a grim orgy; later the pitiless chant mingles with the dance to crown the hopeless terror that ends the dream.

For a dream it is. The story that has been told us is of a young artist seated outside the village inn overcome with liquor who sees his sweetheart, on her way to the Fete, turn from him in disgust on account of his drunken condition. Drinking deeper, in his dreams he follows her to the dance. After scenes of dancing and love-making his passionate desires are resented and in a struggle he kills her. Apprehended for the murder he is tried and convicted and marched to the scaffold. Then his soul in Purgatory with Satan's imps in their ~~eyes~~, his sweetheart's prayer his soul's redemption and his

awakening and realization that it was only a dream. The pure beauty of the melodies in the hue and contrast of their humors justly spin their thread of 'symbolic' story.

Such is the wealth of material awaiting the magic of motion picture interpretation.

Essanays for April

An Unusually Snappy List of Releases Exclusive of Features Is Announced.

GEORGE K. SPOOR, president of Essanay, announces an unusually snappy list of short subjects for April. These are exclusive of the V-L-S-E multiple-reel features and come in one, two and three-reel acts. Essanay's Wednesday releases consist of two Animated Nooz Pictorials, Animated Cartoons by the famous newspaper cartoonist, Wallace A. Carlson, including caricatures of men in the limelight and news events of importance, and two artistic photoplay drawings by the celebrated artist, Vernon Howe Bailey. One of these gives all the interesting points of Rome, with which Mr. Bailey is thoroughly familiar. The other is the sketch of Boston, with all its historic buildings and scenes.

Both the cartoons and the picture drawings are each five hundred feet in length and contain five hundred feet of exceptionally good scenic pictures of the picturesque spots in the United States and Canada.

Among its two-reel releases, "Millstones" is one of the strongest. It is a story of the underworld of evil characters with a grain of good in them. The story is brightened by the sweetness of a girl's love. The play features Darwin Karr and Nell Craig.

Owing to the strong demand for some of Essanay's earlier releases, the company has decided to reissue two two-reelers. These are "Under Royal Patronage" and "The Elder Brother." Both of these feature Francis X. Bushman.

Among the five-reel releases for this month "The Spider's Web" is one of the best. This is a magazine story written by Clarence L. Cullen and features Bryant Washburn, Elizabeth Burbridge, John Junior and John Lorenz. This is a story of a youth who is made the slave of the drug habit, having been lured to try the drug by a jealous rival. He finally makes good, however, throws off the habit, wins the girl and a place in the affairs of the world.

Other excellent three-reel releases include "The Last Adventure," featuring Lillian Drew and E. H. Calvert; "The Frame-Up" and "A Woman's Naked Soul."

Its multiple-reel features are exceptionally strong, including William Gillette, the noted speaking stage star in "Sherlock Holmes," the play written by himself and the character to which he has given undying fame.

After South American Trade

President L. L. Hiller of Claridge Films, Inc., Will Sail for Buenos Ayres to Establish a Branch for His Company.

L. L. HILLER, president of the Claridge Films, Inc., is planning to leave within two weeks for South America with a view to establishing a branch of his company in the South American metropolis, Buenos Ayres. Many inquiries for rights to the Claridge Films productions have come to their office and instead of having the films handled through the customary channels, Mr. Hiller thinks it best to look over the ground with a view toward establishing a South American office for the Claridge films.

Although she planned on leaving several weeks ago, Mrs. Agnes Egan Cobb, general manager of the Claridge Films, just left Monday, March 13 on her trip as far west as St. Louis. Because of the many western and foreign buyers in town, Mrs. Cobb has been delayed in starting from time to time. She will visit the various exchanges who have bought the rights of the Claridge Films first two releases for their territories, Robert T. Haines in "The Heart of New York," and the William Courtleigh production "The Birth of Character." The Claridge Company reports unprecedented results in these features, and within a few days the third release of Claridge Films will be announced.

SCHWALBE BUYS TERRITORY FOR "ONE DAY."

The Electric Theater Supply Company of Philadelphia, through H. Schwalbe have purchased from B. S. Moss the rights to exhibit "One Day" in eastern Pennsylvania, Delaware, Maryland, Southern New Jersey, Virginia and the District of Columbia. A record price is said to have been paid for the rights.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Her Great Price."

Released March 20 by the Metro Pictures Corporation.

SUGGESTIONS PREPARED BY S. M. BERG.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the pictures and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films, the following suggestions for an accompaniment to "Her Great Price" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 40½ T, "I'll do it," is a sub-title and is printed reading matter on the screen. But 59½ D, "Fireworks," is a description of action.

Agnes Lambert, a young writer, is despondent as the New Year's Eve approaches. She is in debt and her manuscripts have been returned. Larry, Tony and Henry, the "Trinity" artists, endeavor to get her to join them in a celebration, but she is in no mood for this. Before leaving they tell her they are expecting Tom Leighton, a wealthy sculptor just returned from Europe. In her despondency Agnes decides to take her life, but Leighton interrupts. She then tells him the story of her life and they agree to a remarkable proposition. At the end of the year she returns to the studio to carry out her bargain, which is her postponed suicide. It is here that the story takes a new twist, which raises it to a classic among screen productions.

The whole character of this picture is intensely dramatic, but with few exceptions. Note particularly: New Year's Eve celebration at 10½, when toy trumpets and drums must be used. Piano and accordion at 16. Fireworks, hissing sounds, at 59½. New Year's Eve celebration, chimes, bells and whistles at 86½. Telephone bell at 87. Clicking of typewriter at 90 is very important. Toy trumpets at 90½.

The theme selected is "A Love Song."—Bartlett.

Time schedule: Six reels (about 6,200 feet), 93 minutes.

Time.	Sub-titles or Descriptive Cues.	Music.
0	D Opening.	A Love Song—Bartlett. (Allegretto.) (Theme.)
2½	T Tom Leighton.	Here's to You, My Sparkling Wine—Edwards. (Allegro moderato.)
4½	T "My boat will dock at eleven." (Telegram.)	I Want to Marry a Male Quartet—Friml. (Moderato.)
4¾	T New Year's Eve.	La Coquette—Onivas. (Moderato.)
5¾	T "Where's the spalpeen?"	Repeat: A Love Song. (Theme.)
7½	T "We want to leave a note for Mr. Leighton."	Poudre—Popy. (Valse lento.)
10¾	D When the three men knock on the door. (Joy trumpets and drums.)	Your Photo (Katinka)—Friml. (Moderato.)
11½	T "Do you remember, boys, it was just three years ago?"	Repeat: A Love Song. (Theme.)
13¾	T For days I wandered.	Poudre—Popy. (Valse lento.)
15½	T "Dear Tom: We're all over." (Letter.)	Your Photo (Katinka)—Friml. (Moderato.)
16	D Piano and accordion.	Repeat: A Love Song. (Theme.)
20¾	T "You head Leighton off."	Cavatina—Bohm. (Moderato assai.)
20½	T Penniless, disheartened and discouraged.	Intermezzo—Arensky. (Presto.)
23¾	T "I am Tom Leighton, the Trinity's pal. Can I help you?"	Le Retour—Bizet. (Allegro vivace.)
25¾	T "Is it a boy?"	Serenade—Ern. (Allegretto.)
27	T "My mother died when I was born."	
30	D When child pours out coffee.	
32¾	D When child goes out through window.	
34¾	D When child lies down in bed.	
36¾	T "I ain't got no mudder and me Dad's a souze."	

37	T	"Such familiarity with the servants."	Repeat: A Love Song. (Theme.)
39	T	"And the rest of the story the boys have written you."	Air de Ballet—Herbert. (Descriptive.)
40½	T	"I'll do it."	
42	T	"To the bargain."	Florindo—Burgmein. (Allegretto vivace.)
44	T	Tom Leighton at work.	
45¾	T	"Your letters were very cold and formal."	Rosaura—Burgmein. (Andante sostenuto.)
48¾	T	"We became engaged in Europe last year."	
49¾	T	"James, bring my children."	Waltz of the Season (Blue Paradise)—Eysler.
51¾	T	But soon she became satiated with luxury.	
52¾	T	"Why not come here with me and learn my work?"	Repeat: A Love Song (Theme.)
54¾	T	"My aunt, Mrs. Ewing."	Debutante Waltzes—Herbert.
58	T	The important business.	
58½	T	"Come to the docks, all of you, and see the fireworks."	The Ragtime Pipe of Pan—Romberg. (Allegretto.)
59½	D	Fireworks.	
60½	T	"Jones, as usual, is making a mess of things."	*Agitato No. 2.
61½	T	"Tell him to come to Hempstead at once."	Mignonette—Friml (Allegretto accelerando.)
63½	T	Midnight.	
64¾	T	And so she lived in happiness.	Repeat: A Love Song. (Theme.)
66	T	"Tom Leighton is not on the level with you."	Prelude, Op. 28, No. 6—Chopin. (Lento assai.)
69¾	T	"Are you engaged to Tom Leighton?"	
70½	T	"Forgive me. I didn't know, I didn't know."	Reverie—Vieuxtemps. Andante con espressione.
73¾	T	"Idols of clay—idols of clay."	
74½	T	"I am going to her now."	Idols of the Heart Valse—Allier.
76	T	Then Winter came.	
77½	T	Peace on earth, good will to men.	Repeat: A Love Song. (Theme.)
79¾	T	"My last dollar. I hope it will make them happy."	Canzonetta—d'Ambrosio. (Allegretto moderato.)
81½	T	On the eve of the new year.	
82¾	T	"Please see that I am not disturbed. Admit no one."	*Andante Pathetique No. 1.
86½	D	12 o'clock (Bells and whistles.)	
87	D	Telephone bell.	
87¾	T	"I am free, Agnes, I am free."	Repeat: A Love Song. (Theme.)
90	D	Clicking of typewriter.	
90¾	T	"Well, if that old editor." (Toy trumpets, etc.)	The Bim-Bims—Adam.
92	T	"I am glad to know you, Mr. Leighton."	
93	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 351.

From the Sublime to the Ridiculous.

By S. M. Berg.

Rialto Theater—Sublime.

On Saturday, March 18, there was thrown open to the general public at Flatbush avenue and Cortelyou road, Brooklyn, New York, the Rialto theater, an entirely new building especially designed and constructed for motion pictures, with a seating capacity of 1,800. At this initial performance, Doctor Brenton, chairman of the National Board of Censors, and Mr. W. Stephen Bush, one of the leading authorities on motion pictures, addressed a packed house on facts associated with the film.

It is promised that a serious attempt will be made to fittingly present motion pictures, and if the same standard is continued in the future as was presented at the opening performance, successful financial results will be the return to those interested in the theater besides giving to Brooklyn residents an entertainment second to none in the whole of Greater New York. An interesting announcement is, that two performances a day will be given; a matinee at two and finishing at five, and an evening performance at seven and closing at eleven, with the exception of Sunday, when it will be continuous. The price of general admission is 15 cents with 25 cents for the smoking loges. The same program is run on Sunday and Monday, changed for Tuesday and Wednesday, and again for Thursday and Friday, with a special program for Saturday.

The whole of the musical arrangements including the engagement of the artists are in the hands of that well-known impresario, Mr.

George W. Beynon. His idea with regard to the orchestra is quality of musicians, not quantity, and it is made up of director, two violins, flute, clarinet, cello, bass, piano, drums and typman.

The program consisted of a ten-reel feature, "The Ne'er-do-Well," a scenic and educational subject, a Hearst-Vitagraph weekly, a selection "The Raymond Overture" by the orchestra, vocal solos by Miss M. Reiner, soprano, and Mr. F. W. Myers, basso. One could hardly believe that this was the opening night, for the music, solos and the projection was as smooth as though the performance had been running for an indefinite period. Such an entertainment as given in the Rialto theater and presented in such an excellent manner is a credit to everyone connected with this enterprise.

Park Theater, Ridiculous.

The Park theater, Columbus Circle, New York City, was reopened on Sunday last with a wonderful film featuring the marvelous Maciste, the giant of Cahira, and it was fittingly described as "an amazing modern melodramatic comedy" with "a gasp and a grin in every scene." However, it isn't to the film I wish to draw attention, but to the music which was presented with it. The whole of the story lies in Italy and, to sum it up, the music required must be allegro (lively, brisk, rapid), with considerable action which can only be interpreted by galops, intermezzos and agitatatos.

The following description of what was presented in the theater is neither imaginative nor over-drawn, but is a truthful account of the musical offering. The writer entered the theater at about 7:15 P. M. The end of the last reel of the feature was being projected with the accompaniment of a piano only, and within one or two minutes the performance closed. The house lights were turned up and the audience sat up in expectation for what would next happen.

An orchestra consisting of two violins, viola, piano and harmonium organ drifted in and started to tune up. Four or five minutes elapsed and then the musicians played a march. At its completion the lights were turned down and there was projected on the screen a Mutual weekly without music of any kind, though when half through the reel the orchestra played a short waltz. At the finish of this there was again silence, and as the weekly closed there were a few scenes of American soldiers, so they started a march of which they played about ten bars, and as the picture finished, they finished, too.

Then the feature was thrown on the screen. More silence and then they played some little composition in no way appropriate to the action. During the picture they played an old-time deKoven selection, a waltz, one or two pathetic intermezzos, one tango and one allegro movement. The character of the music selected was mostly German, which certainly was particularly inappropriate for an Italian subject. After each selection, they simply rested and no music of any kind was offered. There was but one situation that had fitting music, though I am inclined to believe that even this was more luck than forethought. The music I refer to was the tango.

While the film was being projected, for some reason or another the operator was forced to stop and throw on the screen that old stand-by, "One Moment, Please." This incident happened twice, and at both times the orchestra stopped their music, making no attempt to tide over this unnecessary delay. It is hardly credible to believe that a modern theater situated in the heart of the great metropolis of New York would present to an audience such a musical interpretation of a film as was offered in the Park theater on Sunday night. The audience laughed and gasped at Maciste, but with a fitting musical interpretation that would have heightened the illusion, I firmly believe that the audience would have been held spell-bound in their seats and would have left the theater recommending the film as a thrilling and exciting novelty.

Important Notice.

The Musical Suggestion Cue Sheet published March 25 is for the Mutual Masterpicture "The Flight of the Duchess." By printer's error it was headed Musical Setting for "The Heart of Tara."

Mr. Berg desires to thank Miss Estelle Deputy for calling this to his attention.

Vitagraph Beefsteak

More than One Hundred Attend Festivities at Castle Cave Arranged by "Vic" Smith.

CASTLE CAVE was the scene of a vivacious Vitagraph gathering Saturday night, March 18th. Arthur Victor Smith, Manager of the Vitagraph studios, was chairman of the committee on arrangements and made a reputation for himself as a magician. Not that he picked flowers and rabbits from a hat, but because he had several delightful surprises up his sleeve that were not on the bill.

Hughie Mack, the Vitagraph heavy in the laugh department, aided digestion by arousing the risibles of the roast-beefers. Dick Leslie entertained the gathering with a number of his popular songs, sung in his interesting and entertaining manner.

Garry McGarry, former Vitagraph juvenile lead now with the Shuberts, was secured at the last moment by "Vic," as Mr. Smith is affectionately known to the Vitagraphers. Garry brought with him his troupe of Hawaiian singers who entertained the party with their Hawaiian music. Then Garry sang a few songs himself greatly to the delectation of his old friends. It was Garry's treat to Vitagraph.

Among the hundred and more guests present were, Earle

Williams, Antonio Moreno, Harry Morey, Edward Dunn, Harold Foshay, Donald Hall, John T. Kelly, Richard Leslie, Hughie Mack, Thomas Mills, Anders Randolph, Templer Saxe, William Shea, Doc Stark, E. A. Turner, Denton Vane, William Lally, Charles Burton, George E. Hedden, William Watkins, Sam M. Spedon, Doc Dunahue, Walter Arthur, Leonard Smith, Herbert Schmidt, August Wenz, William Blackton, Max Held, Fred Held, Frank Brule, Frank Lawrence, Harry Waldron, Archie Stuart, Arthur Cozine, Doc Kleine, James B. French, Walter Bunyon, Joe Schelderfer, Frank Shaw, George Baker, Paul Scardon, Lawrence Semon, Charles D. Chapman, Edward Thomas, Edward Wentworth, Wallie Van.

Florence Lawrence Has Paris Gowns

IN SPITE of the fact that a recent visit to the Universal studios at Fort Lee, N. J., discovered little Miss Lawrence in the woeful attire of a slavey, torn red calico bodice, black skirt of a rather rapid fit on an already slim form, much beveled stockings with yellow tops that started a bit below the knees, golden hair pulled straight back from her forehead and fastened with a fragment of black and white check ribbon at the back, she has tucked away in her wardrobe two new, really truly Paris gowns. It might be well to add by way of explanation that Miss Lawrence, when

taken unawares by a visit from a press representative, was figuring in a comedy production in which she has just begun work, her first picture since her return to the screen, "The Elusive Isabel," having been completed a couple of weeks ago.

The Maison Maurice establishment is responsible for the two newest creations added to Miss Lawrence's wardrobe. One of these is an orchid gown of quaint design, as seen in the accompanying cut, with hat and shoes to match. The skirt of this gown measures no less than eighteen

yards around the bottom hem. The entire costume is of a rich silk material, with quaint, low cut bodice, which fastens at the back with crystal buttons of the same orchid shade, and resolves itself at the waist into a girdle effect, terminating with a huge bow which extends partially over the full-gathered skirt in front. From one of the bow ends hangs a tiny bunch of fruit among narrow streamers of orchid and blue. Gracefully arranged over the shoulders is a double collar of white material of chiffon texture; while down the front of the costume is displayed the tiniest peep of the same white material from between the folds of the silk, with a two or three-inch display of the delicate white used also as a lining, adding a pretty excuse for the inversion of a hand-embroidered hem proper on the bottom of the skirt. The hat that goes with the costume is of the same shade of silk, hand-embroidered about the brim, where it meets the white chiffon which forms the under side. The front of the pretty, broad-brimmed shape which droops gracefully both back and front is decorated with a bunch of exquisitely shaded roses, from which daintily narrow streamers of harmonious shades of a deeper orchid and pale blue extend over the brim at the back. White kid, high vamp, Louis heeled shoes finish one of the daintiest of costumes.

Gown number two, for evening use, is of cloth of silver, trimmed profusely with passementerie and rhinestones, of which latter hundreds are in evidence. The full ankle length skirt, given a dainty flare at the bottom by a scrupulous use of featherbone, is finished with a silver fringe. An accompanying garniture consists of a white tulle scarf which is laid about the throat, crossing at the back with one end fastened to the wrist by means of a passementerie and rhinestone buckle, her own idea by the way, and the other disposed of in an accordingly original fashion. The shoes that go with this costume are of cloth of silver, and laced considerably above the ankle with silver ribbons.



Florence Lawrence.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

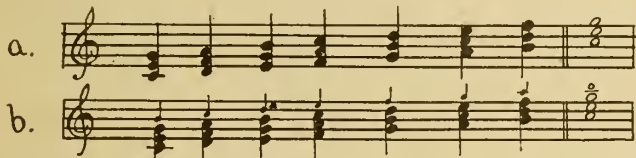
Improvising.

By Clarence E. Sinn.

Article VIII.

To continue the subject of "changing from a major to a minor key and vice versa," the main thing to determine before making such a change is this: "What is the *third* of the present key?" That is, what note is the third of your key-note? If you are already playing in a major key, then the third note above your key-note is a major third; if you are playing in a minor key, the third above the key-note is a minor third. (See Example 29, issue of March 25.)

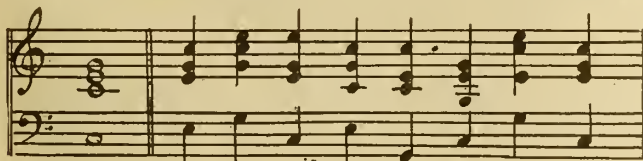
In determining which is the key-note and its third, we must keep in mind that (as said before) all chords are built originally in the form of a *triad*—a group of three notes, always consisting of a *foundation note*, its *third* and *fifth*—reckoning upward from the foundation note. True, there are chords containing more than three notes, but they are made by adding other notes to the original triad. Example 31 shows a triad written upon each of the seven notes of a diatonic scale in the key of C. (See Example 31, upper line "a.")



Ex. 31.

The lower line ("b") in Example 31 shows another note written above each triad. As this note is a 7th above the key-note of each chord, it is called a "seventh."

I have said that all chords are built originally in the form of a triad. (See letter "a" Example 31.) The same chord may appear in other forms called "inversions." Example 32 gives an illustration of



EX. 32.

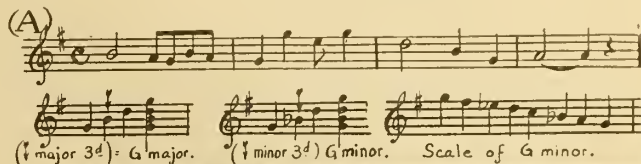
this. The chord of "C" is shown first in its original form. (In the first measure.) Then the same chord is shown in six different positions. These are called "inversions." Now you will notice that the same identical notes (C, E and G) are used to make the chord, no matter in what position it may appear. And no matter what the position may be, you should be able to reduce it to its original form—that is, you should be able to recognize it as a chord of C, and think of it in its original position. (As shown in the first measure, Exercise 32.) And this shows you the *third*—either major or minor, as the case may be. Of course, when you are playing from music, the signature shows you the *key*, which is the same as the *key-note*. And this note is the foundation on which the key is laid. For example, if you are playing in the key of "G," you know "G" is the key-note and also the foundation note of the chord of G. Its third (counting upward) must be the note "B"—a major third. To change to a minor (G minor) we know we must begin by lowering this third a half tone—making it B flat. We cannot spare the space to give you all the minor scales—your piano studies must include all these, but an example is offered illustrating a well-known air in G major and the same transposed to G minor. (See Example 33.)

The first line ("A") shows the melody "Way Down Upon the Suanee River" written in the key of G major. Beneath this are three examples showing the chord of G major (arrow indicates the major 3d), the chord of G minor (arrow indicates minor 3d), and the scale in the key of G minor. The last example (letter B) shows the same melody ("Way Down Upon the Suanee River") written in the key of G minor. You will notice that the signature of this key (two flats) is the same as the signature of B flat.

While on this subject it may not be out of place to show why the

flats or sharps in the signature must occupy the places they do upon the staff, and why they indicate the key.

To begin with, we must remember that a diatonic scale—no matter what the key—must have an interval of only half a tone between the third and fourth notes, and between the seventh and eighth notes. All



The signature of the Key of G minor is two flats; the same as the Key of Bb.

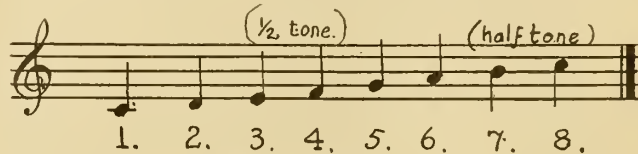
Ex. 33.

the other intervals are a whole tone. Write the scale of C and number each note as in Example 34.

Observe:

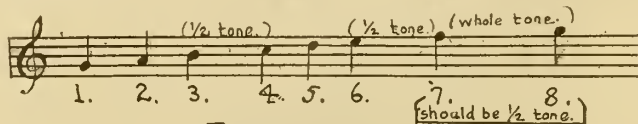
- From 1 to 2 (C to D) is a whole tone.
- From 2 to 3 (D to E) is a whole tone.
- From 3 to 4 (E to F) is a half tone.
- From 4 to 5 (F to G) is a whole tone.
- From 5 to 6 (G to A) is a whole tone.
- From 6 to 7 (A to B) is a whole tone.
- From 7 to 8 (B to C) is a half tone.

It is only necessary to remember that the half-tone intervals occur between 3 and 4, and between 7 and 8. These intervals must hold good



EX. 34

no matter what the key may be. Now let us write a diatonic scale beginning on the note "G," and number each note as in the last example. We now get a result like this: (See Example 35.)

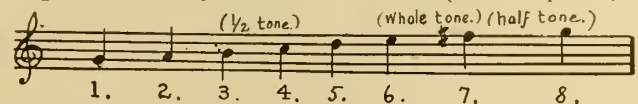


EX. 35.

Let us test it and see how the intervals in the scale balance up with those in the numerals. Like this:

- From 1 to 2 (G to A) is a whole tone; correct.
- From 2 to 3 (A to B) is a whole tone; correct.
- From 3 to 4 (B to C) is a half tone; correct.
- From 4 to 5 (C to D) is a whole tone; correct.
- From 5 to 6 (D to E) is a whole tone; correct.
- From 6 to 7 (E to F) is a half tone; wrong. From 6 to 7 should be a whole tone.
- From 7 to 8 (F to G) is a whole tone; wrong. From 7 to 8 should be but a half tone.

To correct this discrepancy between the intervals of the scale and those of the numerals, we will raise the seventh note (F) a half tone, making it read F sharp instead of F natural. (See Example 36.)



EX. 36.

Now the scale of notes and the scale of numerals balance as they should. We find an interval of a whole tone between 6 and 7, and only a half-tone between 7 and 8. So you see F must be sharp in the key of G, but instead of writing a sharp before F whenever it occurs we simply place a sharp on the "F" line at the beginning of the piece, and say that it holds good throughout. That is why one sharp is the signature of the key of G.

Write a scale beginning on F natural, and number each note as

before. We find that between 3 and 4 (A and B natural) there is a whole tone when there should be but a half; and between 4 and 5 (B and C) there is but a half tone when there should be a whole tone between 4 and 5. We can correct this by placing a flat before B natural (4), which will now make these intervals read:

From 3 to 4 (B flat to C) is a half tone; correct.
From 4 to 5 (B flat to C) is a whole tone; correct.

The other intervals in this scale will balance up correctly between the notes and numerals, showing that the only change necessary to make them match is to lower "4" (B natural) a half tone, making it read "B flat." As B must always be played flat in the key of F, this flat is placed on the middle line "B," and is understood to hold good all through the piece (or until otherwise indicated by a change of signature). And that is why one flat in the signature indicates the key of "F."

Try a few exercises for yourself, beginning your scale on any note, and place the numbers below as in the examples given above. You will find that a scale beginning on "D" will require a sharp before F and another before C in order to bring the half-tone intervals where they belong—that is, between 3 and 4, and between 7 and 8. And for this reason the key of D is indicated by two sharps in the signature—one placed before F and the other before C.

A scale beginning on "A" requires a sharp placed before F, C and G. A scale beginning on B flat must of course have a flat before B; that is the note you start with. But in addition to this, you will find it necessary to place a flat before "4" (E natural) to bring that interval between 3 and 4 down to a half-tone interval as it should be.

If you will read this carefully and practice it faithfully and intelligently you need never be bothered with "wondering what the key is." You will know. And you will not have to be told how to "change from a major to a minor"; you'll know that, too.

But you must practice. There is no way of feeding these things to one so he can imbibe them without work. If a fellow really wants to know, a fellow must work and practice.

And what has all this got to do with improvising, you may ask. I must answer; "Very little." But questions which seemed to be sincere were asked which showed a total ignorance of scale building and chord building, and which I have tried to answer as briefly and clearly as I can. These essentials must be understood before we can read intelligently about improvising.

Musical Setting for "The Cycle of Fate."

Released April 3, by the V-L-S-E, Inc.
Suggestions Prepared by S. M. BERG.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "The Cycle of Fate" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-titles (marked T) or by a described action (marked D).

The story opens in a seaside village where Maybelle, whose husband has just been drowned, dies of grief after giving birth to twins, a boy and a girl, who both have a peculiar birthmark on the hand. Twenty years later Joe, having run away from his grandfather, is now the leader of a city gang. His sister is enticed away from home by another gangster, but Joe, recognizing the rear on her hand, saves her. Joe's sweetheart, a consumptive, begs him to leave his life of crime, and the story closes when the two leave the city behind for a healthier climate.

Note particularly: Few bars wedding march 4, Water effects from opening to 15, Scene of dancing in restaurant from 18 to 29, Agitato and misteriosos as suggested in the cue sheet.

The THEME selected is "My Beloved Queen"—Rose.

Time schedule: five reels (about 4,750 feet), 71½ minutes.

Time.	Sub-titles or Descriptive Cues.	Music.
0	D Opening.	My Beloved Queen—Rose. (Andante cantabile.) (Theme.)
3	T "Got a chew?"	Debutante Waltzes—Herbert.
4	T —and then.	Few bars wedding march.
4½	T Three months later.	Continue: Debutante Waltzes.
5½	T Six months of endless waiting.	Repeat: My Beloved Queen. (Theme.)
6¼	T What the waves told.	Avatina—Bohm. (Moderato assai.)
8	T In port.	
9½	D When Maybelle drops lamp.	* Dramatic Allegro No. 1.
10¼	T "And in the meantime." Visions—Tchaikowsky. (Waves dashing on rocks.) (Andante.)	
13¼	T The morning's tide.	
15	T Eight years have passed.	Les Idoles—Allier. (Valse lento.)
17¼	T Fourteen years later.	
18¾	T Sid Aldrich, who lives by his wit.	The Trombone Man—Hill. (Two-step.)
21¼	T Bill's place.	The Primrose Way—Edwards. (Two-step.)
23	T Gallery Gods.	In a Hurry—Friml. (Allegro 2-4.)

25%	T After the show.	Repeat: My Beloved Queen. (Theme.)
26%	D When the crook draws gun.	* Hurry No. 1.
29	D When detective raps on door.	* Misterioso No. 1.
31½	T The next morning.	Florindo—Burgmein. (Allegretto vivace.)
35	T "Only a flesh wound."	
36	T Convalescent.	Repeat: My Beloved Queen. (Theme.)
38%	T "Dr. Barton says your case is serious."	Rosaura—Burgmein. (Andante sostenuto.)
41½	T No evidence to convict.	
43	T "He has arranger a dinner."	Destiny Waltz—Baynes.
45	T "To the future Mrs. Aldrich."	
47¼	D When Aldrich leaves dining room.	Le Retour—Bizet. (Allegro vivace.)
48	D Telephone bell.	
49	T "Watch that skirt."	
50%	D When Joe sees scar on girl's hand.	Repeat: My Beloved Queen. (Theme.)
52½	T The worm turns.	* Hurry No. 3.
54	D When the boss calls his gang.	* Furioso No. 2.
56¼	T Dr. Barton hears Mabel's story.	Repeat: My Beloved Queen. (Theme.)
57%	T Shopping.	Vanity Caprice—Jackson. (Allegro, ma non troppo.)
59%	T The gang in a spirit of revenge.	
61%	T Eight-thirty.	* Misterioso No. 2.
63	T On the same street.	
63%	T "It's a frame-up, Treem."	* Agitato No. 2.
65	D When Joe rolls cigarette.	
67	D When Joe climbs up porch.	* Agitato No. 1.
68½	D Shots.	
70	T Knowing of Red's plans.	Repeat: My Beloved Queen. (Theme.)
71	T "Beat it, Red."	
71½	T The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 536.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the fifth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets

SOCIETY DRAMA
WALTZ.

The image shows a page of musical notation for a waltz. It includes a piano part on the left and a violin part on the right. The score is written in 3/4 time and features various musical notations such as notes, rests, and dynamics. The title 'SOCIETY DRAMA WALTZ' is prominently displayed at the top of the page.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Settings for "The Traffic Cop."

Released April 8 by the Mutual Film Corporation.
Suggestions Prepared by S. M. Berg.

By Special Arrangements With G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual Films the following suggestions for an accompaniment to "The Traffic Cop" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance, 29 3/4 T, "Weeks pass," is a sub-title and is printed reading matter on the screen. But 24 3/4 D, "Bell," is a description of action.

Casey, the cop, by daring horsemanship, rescues the financier's niece and finds that he knows her from childhood days. She invites him to call and their acquaintance ripens. The niece overhears her uncle plan to have her cop's brother falsely accused of embezzlement, and after many adventures the picture closes with the future realization of the cop and his sweetheart's dreams.

The whole character of this picture is bright, with many scenes of hurries, agitated, etc. Note particularly: Bell, 24 3/4; police whistle at 28 and 56 1/4.

The Theme selected is "A Little Song" (Erdody).
Time schedule: Five reels (4,400 feet), 66 minutes.

Time.	Sub-titles or Descriptive Cues.	Music.
0	D Opening.	A Little Song—Erdody. (Andante.) (Theme.)
2	T At the corner of Lafayette—	Matinee Idol—Eysler. (Non allegro.)
6	T "Take No. 10 detail in the park."	Hurry No. 1.
7	D In the park.	Repeat: A Little Song. (Theme.)
8	D When cop stops horse.	A Garden Dance—Vargas. (Allegro moderato.)
10 1/4	T "Come and see me."	Repeat: A Little Song. (Theme.)
12	T "How dare you laugh—"	Clavelitos—Valverde. (Marica allegro 6/8.)
14	D When Casey calls on the girl.	Pulcinello—Aletter. (Allegretto.)
15 1/4	T "I am proud to be on the service." (Scene of police marching.)	Galop No. 1.
19	T "No reckless driving allowed."	Hurry No. 2.
20	T "We give a regular course—"	Hurry No. 3.
22	T The following afternoon.	Auf Wiedersehn—Remberg. (Moderato.)
24	T "Get into that poolroom."	In Poppyland—Albers. (Moderato.)
24 3/4	D Bell.	Allegro No. 1.
25	T "We are going to raid."	Allegro No. 2.
26 3/4	D When the police load men in wagon.	Little Serenade—Grunfeld. (Allegretto.)
28	D Police whistle.	
29	T "I'll let your brother bring you—"	
29 3/4	T Weeks pass.	
33	T "I think you could prove—"	
34 3/4	T "Arrest Casey, my paying teller."	
35 3/4	T "I know I am innocent—"	
37	D When girl sees policemen below.	
39 1/2	D When cops enter room.	
40 1/2	D When police arrest book agent.	
41 3/4	T "There's a conspiracy—"	
44	D When banker and chief enter room.	

46 1/2	T "Your rascally brother is hidden."	Berceuse—Karganoff. (Lento.)
48	T "Go to that policeman's apartment."	
49	D When chauffeur enters room.	Agitato No. 2.
51	D When policeman drives off with car.	Agitato No. 1.
52	T "I charge them with resisting—"	
5 3/4	T "That paying teller escaped"	Repeat: A Little Song. (Theme.)
54	T "Your fortune? Why that was wiped out long ago."	
55	T That evening.	Marche Joyeuse—Chabrier. (March giocoso.)
56 1/4	D Police whistle.	
58	T Next day, the cop on leave of absence—	Furioso No. 2. Intermezzo—Arensky. (Presto.)
60 1/2	D When the cop and his prisoner land on island.	
64 3/4	T "I will pay you \$5,000—"	
65 1/2	T "There's a prize goes with the diary—"	Repeat: A Little Song. (Theme.)
66	T The end.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 714.

The Intermezzo and Its Use.

By S. M. Berg.

For those musicians who give some thought not only to the interpretation of music, but who desire to learn something of the foundation upon which our modern theories are based, it is interesting to seek where and how words were derived and with the changing of custom and times how new interpretations were gradually created until the original thought has almost been lost.

At the service of the musician is what is known as the intermezzo (Italian). Intermezzi were originally short musical entr'acts in the Italian tragedies of a very simple description and quite independent of each other. We learned that towards the end of the sixteenth century they assumed larger proportions and finally were treated as separate parts of a whole musical drama, of a less serious cast than the principal work which they were intended to embellish. Having reached this stage they merely had to be detached from the larger work to form a self-existent operetta and instrumental music today sometimes takes the place of the old intermezzi in modern dramas. It is also technically applied to many short movements connecting the main division of a symphony or rather extended work; sometimes to entire long movements or even to independent compositions. Intermezzi in the Suite are several dances (movements) that do not form one of its regular parts, but are occasionally introduced for variety's sake.

With the progress of time intermezzi became so varied in character that they encroached on to the character of Serenade (German, Standchen; French, serenade; Italian, serenata) which is defined as an "evening song," specifically, such a song sung by a lover before his lady's window, or an instrumental solo imitating it in style. From these was evolved the Serenata (French and Italian ditto; German, serenade) which is a species of dramatic cantata greatly in vogue during the eighteenth century or an instrumental composition, midway between the Suite and Symphony, but freer in form than either, consisting of five, six or more movements for very various combinations of instruments, and in chamber-music style. The earlier serenatas were invariably concerted pieces; they were also called *Cassations* and *Divertimenti*.

Such is the original musical interpretation and now to what service it is used for the film. In synchronizing music for the motion picture one of the greatest difficulties experienced is to find what is known as pleasing music for neutral scenes. In the preparation of a score I have always advocated that it is the dramatic situations which should be enhanced by appropriate music, but in the neutral scenes care should be taken in selecting music which will be pleasing to the listening audience. Those who attempt to fit every slight action with a musical setting simply bore their audience with sounds that are disjointed and ear-racking. It can be stated without fear of contradiction that every composer has always named one of his compositions "intermezzo" in its newer meaning and it is from this inexhaustible supply of material that musical interpretation of motion pictures depends.

Music for the motion picture is possibly the most difficult task which the orchestra director has ever experienced. In a Denver paper there appeared a very interesting article by Mr. Jack Rich who tells us that perhaps after all motion pictures are more closely related to the opera than to the speaking stage. At any rate, such conclusions follow from the experiences of exhibitors and leaders of orchestras in the photoplay houses. In the first place it has been found that the canned drama without music is tiresome and inadequate as an entertainment and in the second place it has been demonstrated that the musical program must be arranged to fit the picture.

There are every type of musical adaptations. First there is the popular type that appeals to the audience's sense of humor. For example,

the orchestra plays "The Ocean Roll" during the storm scene or "Please Don't Take Me Home" when the officer of the law takes the drunk in charge during the wee sma' hours. But the really difficult kind is that which essays to convey through music the emotions as well as the action that is taking place on the screen. Altogether the task of the man who arranges musical programs is almost as difficult as that of the operatic composer. The average follower of the photoplay does not appreciate this tremendous labor. The chances are they do not realize that the music has been specially adapted to the picture and perhaps they do not even enthuse over the music, though this is the greatest tribute that can be paid to the musicians for it is only when the music is in harmony with the film that it is truly unnoticed in the total emotional effect of play and accompaniment. To adapt competently requires a tremendous range of musical knowledge not only of modern day compositions, but historical as well. The music must be arranged with reference to its various peculiarities. It is a labor of the blood-sweating variety and one that is least appreciated than any branch of the motion picture industry.

Course of Film Empire Sways to South

So Declares Treasurer Joseph W. Engel of Metro Following Visit to Florida—Pictures Gaining in Havana.

MOTION PICTURE production is headed east, and the big feature producers will incline more and more to the Atlantic seaboard as against California, is the declaration of Joseph W. Engel, treasurer of the Metro Pictures Corporation, who has just returned from a tour of the Southern states and a flying trip to Cuba.

"The business enterprise of the South, particularly in Florida, has brought about an especially desirable condition of affairs from a motion picture production standpoint, and I am willing to hazard a good guess that the big features which cannot be made in the North during the winter months will, in a majority of cases, before very long be produced in Florida, especially in Jacksonville," said Mr. Engel, at the Metro offices. "During a three weeks' trip, which combined business and pleasure, I had an opportunity to see Jacksonville at close range and to note its advantages over California as a production center.

"To begin with, the people of Jacksonville, led by such men as Telfair Stockton, W. R. Carter and J. J. Logan, were enterprising enough to send a committee, appointed by the Mayor, to New York, to tell of Jacksonville's possibilities to the motion picture concerns here. And they did not stop there. They secured from local merchants and other business people, including the hotels and transportation companies, full co-operation, so that our companies which have gone down there have received the best of everything, and have found, in addition to an ideal climate, wonderful scenery, plenty of metropolitan locations and a really sympathetic and helpful co-operation from every element of the social and business life of Jacksonville.

"When we consider that this is only a night and a day from New York by train, and an easy journey by boat, we know that we have near the great marketing center for pictures the most satisfactory picture-making proposition that I have ever seen. It stands to reason, therefore, that with these added attractions, and the co-operation that the Coast has never given the picture men, that California being farther away is far less desirable from every point of view.

"Mr. Logan, who is connected with the United States Trust Company, the Florida National Bank, and other important local industries, and George Mason, one of the big hotel men of the South, have gone out of their way on numerous occasions to see to it that the motion picture men had a square deal—and more than a square deal, because, instead of being treated as outsiders, our people have been given more consideration than the local residents. We have found no instances of raised prices, and, in fact, the contrary was the case.

"As far as I am concerned I believe that all the picture-makers in the East will take so kindly to Jacksonville, St. Augustine and Atlantic Beach that next winter will see most of the big companies making pictures there rather than in California."

Mr. Engel, in speaking of motion picture theater conditions in the South, said, "I found everywhere a motion picture awakening, with splendid new theaters going up and popular enthusiasm over pictures of the better class. The theaters in the South today compare favorably with the very best in the country, and the business is far in advance of what it was six months ago."

Mr. Engel found conditions in Cuba radically changed, in that stag pictures have been put out of business by the Havana newspapers. "Within thirty days," said Mr. Engel, "several representatives of capital are coming to New York to get the latest ideas in modern picture houses, as Havana is to have several new big picture theaters. Heretofore the

better-to-do have stayed away from picture houses, but they recently have shown such an interest that one theater with a capacity of three thousand, and corresponding in character to the Strand here in New York, is to be erected. Only high-class pictures will be shown, and there is every indication that the venture will be attended with great success."

Anna Lehr New Figure in Triangle

THE April releases of the Triangle introduce a new leading woman to film theatergoers, one whose debut has already convinced her discoverer, Thomas H. Ince, that a long term contract would just fit her case. Anna Lehr came from Austria, which perhaps accounts for her successful portrayal of Berna, the Russian girl, in "Civiliza-



Anna Lehr.

tion's Child," with William H. Thompson, the veteran character actor and Scotch uncle of "Peggy."

Miss Lehr has played on both sides of the water in stage productions but when she entered the picture field her progress was slow until Ince recognized her ability. He looked upon her as a first class "register," with her melting gray eyes, loops of blonde hair and tremulous mouth. When the right part came along he gave it to her and she fairly holds her own with Thompson, Jack Standing, Dorothy Dayton, J. Barney Sherry and the other members of the cast of "Civilization's Child." Her next appearance on the Triangle screen will be with young "Buster" Collier in "The Bugle Call."

"I was born in Austria, came to America when a child and in my stage career have supported many leading actors," said Miss Lehr to a recent embryo biographer. "But of what consequence is all that? The thing that counts is my work now. Reputation's only value, as I see it, is in obtaining engagements from producers. I got my engagement without the reputation, which I now hope to make."

WARDE NOW WITH THANHOUSER.

Since the release of "Silas Marner" on the Mutual program the star of the production has been the subject of an avalanche of correspondence between New Rochelle and fandom. So successful is the eminent tragedian's film debut that Edwin Thanouser has succeeded in getting Frederick Warde's signature to a long term contract. This happened last week, right after the actor had returned from a lecture tour. The contract means that Mr. Warde will be seen in eight great classic productions every year, and it is expected that his plays will be selected for screen adaptation from the repertoire of material in which he has been seen. This brings to the screen permanently the last of the old school of Booth and Barrett and McCullough.

DOUGLAS FAIRBANKS THE IRREPRESSIBLE.

Douglas Fairbanks, who after fourteen years of legitimate stage work took to the screen as a duck takes to water, has begun work on his sixth Triangle picture at the Fine Arts studios. This record stamps Fairbanks as one of the fastest workers in the films. Beginning with "The Lamb," released November 7, he has completed in rapid succession "Double Trouble," "His Picture in the Papers," "The Habit of Happiness" and "The Good Bad Man." At the same time he has crossed the continent twice. This is believed to be a record for production.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Civilization's Child."

Released April 23d by the Triangle Film Corporation.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Triangle films the following suggestions were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Old Peter Saramoff in the city of Kiev, Russia, decides that his grand-niece, Berna, should be brought to the city, but barely has the girl arrived when a massacre of Jews takes place. Berna, however, reaches America in safety and arrives at the home of Jacob Weil, her uncle, who is under the power of "Boss" McManus. The latter casts his sensuous eye upon her, ruins her and then throws her into the street. She later meets Turgenev, a young Russian violinist, who marries her. Later Turgenev, playing in a restaurant meets Ellen, daughter of McManus, who has now become district judge. Turgenev, desiring to marry Ellen, secures false evidence to obtain a divorce. Berna, recognizing the judge as her seducer, creates a scene in court and is sentenced to imprisonment. Six months later she is released and seeks her child. For revenge she tracks McManus to his home and kills him.

The character of this picture is intensely dramatic. Berna, when brought to Kiev, is a witness of the terrible massacre in which her uncle and aunt are killed. During this Black Night she hears the horrible tolling of the bell which is the signal for the carnival of murder. Afterwards in America whenever she hears bells tolling, disaster seems to follow her. There are through the whole of this picture direct cues of the tolling bells. Care should be taken to reproduce the sounds. If no large bell is available a tympani stick used on a gong would be effective. Note particularly: 38¼, 39½ and 47½, where there are violin solos which should be carefully followed.

Two Themes have been selected for this picture:

Theme A—"Prelude"—Rachmananoff, and Theme B—"Canzonetta"—d'Ambrosio.

Time of projection: five reels (about 5,000 feet), 75 minutes.

Time.	Subtitles or Descriptive Cues.	Music.
0	D Opening.	Kukusha—Lehar. (Russian Peasant dance.)
3½	T "My brother was ever—"	
4	T In the public market of Kiev.	Prelude—Rachmaninoff. (Theme A.)
5	T Race hatred. "Patience, my friends."	
6	T The barbarian, a child of nature.	Canzonetta—D'Ambrosio. (Theme B.)
9	T A month later, her heart fluttering.	
10	T The whispered word.	(Theme A.)
11	T "There, you will find a real—"	
11¾	T The black night.	
12¾	D Tolling of bell.	Furioso No. 2.
13¾	T Then came the Cossacks.	
14	T "It has come at last."	Furioso No. 1.
15	D Tolling of bell.	
16½	T This carnival of murder death—	(Theme A.)
18½	T A month later. The land of promise.	(Theme B.)
19	T Berna's uncle, Jacob Weil.	
21	T Installed in the sweat shop.	Entra'Act "Clarice"—Loud. (Valse Intermezzo.)
23½	T "What's the idea. Ain't I always—"	
24¾	T Five o'clock.	Chanson Triste—Tschalkowsky. (Allegretto non troppo.)
27½	T "Where's Berna?"	

28½	T "I want to get a bite to eat."	Humoreske—Tschalkowsky. (Allegretto scherzando.)
29¾	T The law.	
31¾	T "We'll be going back soon."	(Theme A.)
33	D Tolling of bell.	
33¾	T Three months later.	Keep Going—Kleinecke. (One-step.)
35¾	T The daughter of Ellen imperiously—	
37	T "Your being a political boss—"	My Pirate Lady—Romberg. (Moderato.)
38¾	D When Nicolai tunes violin. (Violin and piano only.)	(Theme B.)
39½	D When Nicolai ends solo. (Piano only.)	La Gloria—Densmore. (Two-step.)
41½	T "You are hungry."	
42	T Later. From the depths to success. (Violin and piano only.)	(Theme B.)
43¾	T "That's the young Russian—"	
44½	T The baby born within the pale—	A Ball Scene—Nicode. (Waltz descriptive.)
46½	T The party in honor—	
47½	D When Turgenev plays violin.	(Theme B.)
49¾	T A fortnight later.	(Theme A.)
51¼	T The story of Berna	
52	T Her father's daughter.	Told at Twilight—Huerter. (Moderato.)
56½	D Berna appeals to her husband.	Nocturne—Karganoff. (Andante non tanto.)
57½	T "If your heart is set on marrying—"	
58½	T The "other" way.	Misterioso No. 1.
60¼	D Knocking on door.	
60½	T "Why was that door locked?"	Agitato No. 2.
62¼	D Tolling of bell.	
62½	T The wheels of justice.	Serenade—Rubinstein. (Allegretto.)
64¼	T "Don't—don't let them take him—"	
65¼	T "This woman is either drunk—"	(Theme A.)
65½	D Tolling of bell—12 o'clock.	
67	T Before another judge—	Romance—Wieniawski. (Andante non troppo.)
67¾	T Six months later.	
69	T "Where is my baby?"	Andante—Mendelssohn. (Andante con espressione.)
71¾	T That night.	
73	T "I have come to kill you."	(Theme A.)
74	D Tolling of bell and shot.	
75	T The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on page 887.

The Horrible Murder of Kamennoi-Ostrow.

Reported by S. M. Berg.

A horrible and ghastly murder was committed in a Bronx theater playing vaudeville and motion pictures by an orchestra consisting of a piano, bass, flute, cornet, trombone, drums and violin director, and the poor innocent victim was Anton Grigorowitsch Rubinstein's beautiful composition "Kamennoi-Ostrow" (Cloister Scene). This soul-revolting crime occurred during the presentation of a five-reel picture and it was performed (save the mark) as part of the musical interpretation of this film.

The tempo marked for Kamennoi-Ostrow is andante—69 alla breve, and in its second movement it becomes *un poco mosso* reverting later to tempo one and closing *piu mosso*. It was originally a pianoforte composition, but owing to its popularity several arrangers have prepared excellent orchestrations of this work. Much of its success in performance depends upon the pianist, as there are cadenzas and arpeggios which demand technical capabilities.

On this particular evening the writer entered the theater about 7.20 just as the second reel of the feature was being projected. The pianist was tinkering with one hand, turning music with the other and carrying on an animated conversation with someone over the orchestra rail. At 7.30 the members of the orchestra appeared. The violinist tuned up and attempted an abbreviated scale, in an endeavor possibly to warm up his hands. The bass player added to the discord, likewise the flute and drum, though the players of the cornet and trombone were satisfied to blow in their instruments without any perceptible sounds. A few moments silence and then came the opening bars of Kamennoi-Ostrow. Instead of *andante* the tempo was *adagio religioso* and the second movement wherein the cadenzas for the piano appear was the most distressing performance that could ever be imagined.

The piano would start, fail in an attempt and when the violinist in a noble effort to help him out reached the upper registers, the flute would suddenly discover that he had some cue notes and would "butt in" gloriously. At the closing cadenza the violinist turned his light out and took a well-needed rest, leaving the piano to continue alone. I can assure my readers that during this orchestral intermission of about three or four minutes he used the entire time in rehearsing the cadenzas of Kamennol-Ostow for his own benefit irrespective of what was on the screen or what was needed to interpret the scenes. This is no concoction of imagination but an absolutely truthful incident, and it is no uncommon experience in this class of theaters.

This particular house is one of a chain controlled by a head office that has a musical director responsible for all the theater's musicians and their dolings. In an interview with this gentleman some months ago and recounting to him a similar occurrence in another of their luxurious houses, the answer given was: "We have to put up with what music we can get for the picture so long as the vaudeville is 'gotten over.'"

The purpose of this article is not so much to draw attention to the incompetence of musicians in rendering such a piece of music but to the companies having meritorious features who rent their goods to such houses. Owing to their size, often seating from two to three thousand people, they are able to pay a price which means practically a first run in their neighborhood, and when such a musical interpretation is presented, instead of appreciating the merits of the film, the patrons' enjoyment is turned to displeasure and to their friends they adversely criticize it so that when billed to be played a few days later in a legitimate picture house it has already received a bad recommendation among its would-be patrons. It is one thing for a releasing company to seek business but the day is here when they should be assured that their picture is going to be fittingly exhibited.

On a Sunday evening a few weeks ago I visited a picture house that charged 15 cents admission, presenting a five-reel feature and five reels of mixed program, accompanied by a large organ and an orchestra of eight pieces. The house was filled and at least three or four hundred people were standing waiting for seats. In order to cope with this situation and claim all the money possible the manager instructed his operator to run at top speed, which meant possibly nine minutes to a thousand feet. The character of the picture was intensely pathetic, but when projected at such a speed it became a farce comedy, with the result that the whole audience was continually in an uproar of laughter. When these patrons reached their homes after such a performance their criticisms could be nothing but detrimental to the film.

The most successful picture of 1915, and I believe the biggest money maker, was "The Birth of a Nation." On all sides it is agreed that the picture itself is a masterly production, but how much of its success in presentation to the public was due to its musical interpretation?

Leading companies are today insisting that their exhibitors raise their prices of admission and that longer runs be secured so as to retain the status and quality of their goods. With this thought must be embodied the importance of fitting musical interpretation for the film. Consistent education of the exhibitor is today part of the service of leading manufacturers. They tell them what to advertise, how to advertise and what they should spend in advertising all in order to get the patrons to the theater. They then sit back and think their task finished, but this really is only the commencement of their efforts. If when the audience is seated in the theater the presentation of the film is made ridiculous or distressing by unsuitable music, or if appropriate music is murdered in its performance, discredit will reflect not only on the theater but on the picture and brand of release.

Possibly the death of Kamennol-Ostow will go down in history as the story of one more martyr that has nobly given up its life for the great cause—fitting musical interpretation for the film.

"JUNGLE" FILMS ARE AMUSING.

The E. & R. Jungle Film Company last week showed five of its amusing single-reel subjects featuring Lillian Brown Leighton and also Napoleon and Sally, the two remarkable Simian actors. The pictures shown were "Haunted," "The Jungle Cure," "Some Detective," "What D'Ye Think o' That?" and "Uncle's Little Ones." The pictures are so made that they are without offense, and the fun will not be restricted to the little ones, but will extend to grown-ups. The chimpanzees are seen garbed in a complete outfit, and wear their togs with ease and naturalness. The animals get into all sorts of scrapes, but their good humor remains undisturbed. Each story is independent of the others.

"WHERE ARE MY CHILDREN?" AT GLOBE.

Before an invited audience, including many men and women prominent in the religious and social life of New York, "Where Are My Children?" was given its first public showing at the Globe theater on the morning of April 12. Those present were handed cards requesting an expression of opinion on the Smalleys' production, dealing with the subject of birth control from various angles. Almost without exception the comments were laudatory, showing a sentiment in favor of displaying the picture before audiences composed of adults. Supported by the endorsement of men such as Dr. Charles H. Parkhurst, the Universal Company installed "Where Are My Children?" at the Globe theater on April 15 for an indefinite run. Presentations of Pavlova in "The Dumb Girl of Portici," were concluded on the preceding evening.

Many Changes in Kleine Organization Managers and Salesmen Shifted and Promoted—Several New Offices Opened.

PREPARATIONS for the handling of the big Billie Burke serial were responsible for a number of important changes in George Kleine's marketing organization last week. W. C. Condell, formerly a traveling salesman out of the Kansas City office, was promoted to the management of the Dallas, Tex., office, vice E. J. Moskowitz.

A. C. Melvin, for some time past road man out of Philadelphia, goes to Kansas City as manager. W. O. Edmunds, formerly handling George Kleine's Kansas City office, has been promoted to coast supervisor and will spend his time between the three Kleine offices at Seattle, San Francisco and Los Angeles.

J. C. Ragland, one of the most successful travellers out of the Kleine Pittsburgh office, goes to New Orleans where he will have charge, succeeding Howard Gale.

Among the several new offices soon to be opened that at Omaha will be handled by R. P. Peebles of the clerical forces of George Kleine's New York headquarters, who left for his new home. A new Kleine office will be opened in Detroit next week with Frank Rutledge of the Kleine Chicago office in charge. Mr. Rutledge is one of the best known film salesmen in the middle west. He has travelled through the State of Michigan for the Kleine interests for a long time, and is well known to exhibitors everywhere throughout that state.

The opening of the new offices at Omaha and Detroit will be made under the direct supervision of General Branch Manager Merle E. Smith who will also visit the Dallas, Tex., and possibly other offices before his return to New York headquarters.

A World Film Exposition

Will Show Three Brady-Made Productions Simultaneously
in Twenty-four Branches.

WORLD Film Corporation is to hold a nation-wide exhibition day on Monday, April 24, under the auspices of the various branches throughout the United States, at which time the three first "Brady-Made" pictures will be shown to the trade at a central point to which the exhibitors are invited and to which their expenses will be paid provided they are amply impressed by the display of the three first "Brady-Made" pictures to enter into an agreement or contract with the World Film Corporation.

The three first pictures made under the direct supervision of Mr. Brady and to which he devoted his time and attention from the writing of the scenario to the completing of the assembling, are "The Closed Road," with House Peters, produced by Maurice Tourneur; "The Feast of Life," with Clara Kimball Young, produced by Albert Capellani, and "Her Maternal Right" with Kitty Gordon, produced by Robert Thornby.

These three pictures, the first of the "Best We Can Make" policy, as instituted by Mr. Brady, since he became directing head of the World Film Corporation, will be shown in theaters engaged for the purpose, beginning at 9 o'clock on the morning of April 24, and continuing until midnight. No matter from what point the exhibitors travel in order to witness the display if they are sufficiently interested and believe as firmly in World Film products as does Mr. Brady, their expenses will be paid by the film concern and he will be given an insight into the future intentions of the World Film Corporation.

Mr. Brady is writing a personal letter to every exhibitor in the United States, which will reach them previous to the display day, in which he states that he knows that every exhibitor is from Missouri and in which he requests that they attend this display whether they contemplate contracting for World products or not, in order that they can see the beginning of a new era and the first of the "Brady-Made" products.

The display will be controlled throughout the country by the twenty-four branches of the World Film Corporation with the branch managers in personal charge of each display.

VIVIAN MARTIN TO STAR IN MOROSCO AND PALLAS SUBJECTS.

Vivian Martin, the well known star of the screen and stage, has just signed to appear under the Oliver Morosco Photoplay Company and Pallas Pictures brands and will leave New York for the Los Angeles studios of the company on May 4. She will begin work on her initial production for the Paramount Program immediately.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Closed Road."

Released April 24 by the World Film Corporation.

Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirements of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 11¼ T "Two days later" is a sub-title and is printed reading matter on the screen. But 2½ D "Grocer's bill" is a description of action.

Frank Sergeant, believing his heart is affected and that he has only six months to live, is about to commit suicide when he is stopped by Julia Annersley, whose brother is unjustly convicted of a murder. Sergeant agrees to confess to the crime and takes her brother's place. Later the brother learns of the sacrifice and at the 11th hour the murderer is discovered. Sergeant learns he is perfectly normal and when released from prison is united to Julia.

The whole character of the story is dramatic.

Note particularly: 3¾ Knocking on door, 46¾ Telephone bell, 70 Shots, and 71½ Telephone bell.

The theme selected is "Little Song"—d'Ambrosio.

Time schedule: 75 minutes, five reels (about 5,000 feet).

Time.	Subtitles or descriptive cues.	Music.
O	D Opening.	Little Song.....d'Ambrosio (Allegretto moderato) (Theme)
1	T Dr. Hugh Annersley.	
2½	D Grocer's bill.	Morning Glory Valse...Thayne
4¼	T Griswold has his nerve.	
5	T "So that is why he wouldn't."	Longing Florida (Andantino grazioso)
6½	T Frank Sergeant, a man of leisure.	
8½	T "The little lady is not strong."	The Flatterer.....Chaminade (Molto capriccioso)
11	T "At times I see spots."	
11¼	T Two days later.	Arabian Night.....Mildenberg (Andante sostenuto)
14½	T "I arrest you for the murder."	Idillio Lack (Allegretto grazioso)
15¾	T Julia makes every effort.	
17¼	T "Your heart is in a terrible."	Auf Wiedersehn Waltzes Romberg
19½	T A choice of bitter alternatives.	Repeat: Little Song (Theme)
21¼	T The quicker way.	Sereanta .....Cajani (Allegretto mosso)
25	T "My dear little sister." (Telegram)	Repeat: Little Song (Theme)
27	T "If you hadn't stopped me."	Passepied .....Delibes (Allegro)
29½	T The baited hook.	
30½	T To excite suspicion.	Scarf Dance.....Chaminade (Allegro grazioso)
32	T "I thought she was a blue stocking."	
33¼	T The closing of the law's net.	*Agitato No. 2.
34¾	D Knocking on door.	
36	T The Tombs.	Yester-Love Borch (Adantino)
38¼	T Annersley is released.	
38¾	T The happy home-coming.	Repeat: Little Song (Theme)
41½	T The trial.	Recollections Williams (Allegretto)
43	T The majority of the jurors.	
45¼	T Sergeant convicted of murder.	Lullaby Williams (Andante con espressione)
46¾	D Telephone bell.	

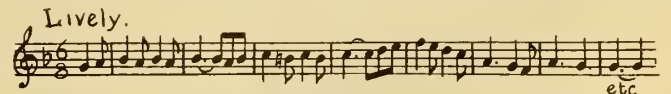
48	T	When Julia comes to Frank.	Repeat: Little Song (Theme)
49¼	D	Newspaper headline.	
50¼	T	"You are right, your sister."	Meditation .....Williams (Andante affettuoso)
51¾	T	"He is innocent but sacrificed."	
53½	T	Sing Sing prison.	Norwegian Folk Song....Borch (Andantino)
56	T	"Find no trace." (Telegram)	
57¾	T	Keep your allusions alive.	Repeat: Little Song (Theme)
60¼	T	In his nightmare.	*Agitato No. 3.
63	D	When keeper stands in cell-door.	Russian Romance.....Friml (Andante moderato)
67½	T	Weary suppliants present their.	
67¾	T	"He is innocent."	*Hurry No. 1.
70	D	Shots.	*Hurry No. 2.
71½	D	When governor telephones. (Telephone bell)	*Agitato No. 4.
73¼	T	Laugh and the world laughs.	Repeat: Little Song. (Theme)
75	T	The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on Page 1045.

Improvising. Article IX.

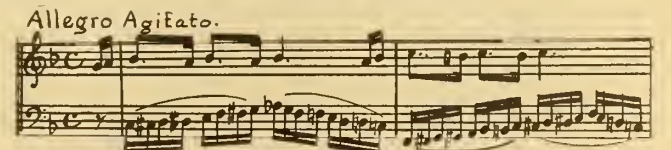
Before I interrupted the drift of these articles to answer some queries regarding major and minor keys, we were about to take up the question of musical themes in their relation to characters and dramatic situations. As set forth in Article II, (page 1823, issue December 4, 1915, Moving Picture World), we can give a separate musical theme to each of our characters, or we can choose a theme supposed to be appropriate to the story. In either case we will play other music for the purpose of "filling in" and revert to our theme whenever we wish to emphasize some point in the story. A good improviser will make his theme express many emotions in addition to that shown in the original form. He does this by change of tempo and expression as well as by alterations of the melody. Examples of alteration of melodies have been shown in previous articles. Change of expression and change of tempo (speed) are too well understood to need more than mention. But simple changes of expression must be the first thought of the picture accompanist when molding his music to fit the play. This is accompaniment. It is when he finds it expedient to give other forms to his melody—to alter its shape—that improvisation begins. Article III. (page 2178, issue of December 18, 1915) gives some of the more practical forms of alteration.

Say your hero is a sailor and you therefore choose some well-known sea song for his theme. An old-timer which is not too hackneyed is the song: "They All Love Jack," a portion of which is given in Example 37. As a lively 6-8 movement this will be appropriate to the



Ex. 37.

lighter scenes in which "Jack" predominates. It would be used to introduce him—unless his first scene should be at utter variance with the lively character of the music. In that case you could still use this theme and alter its character by playing it slower. A slow 6-8, it can be given a sentimental or a plaintive character. Changed to 4-4 and played with a heavy marked accent will give it a bold, heroic swing. Sometimes you will find it effective to introduce a few measures of one of your themes in some other number—just to recall the person to the minds of your hearers. A storm, for example, in which a few measures of "Jack's" music might be given occasionally—just enough to be recognized as his music. In such cases you will not interrupt the tempo nor rhythm of the piece you happen to be playing, but make the theme conform to it. Example 38 shows a few measures of the subject introduced in a storm scene.



Ex. 38.

It is not always necessary to play "Jack's" music when he appears, nor to limit to such times as he is in the scene. Sometimes a char-

acter may influence a scene and not appear in it. Your heroine may be thinking of him; she may be in danger or in some trouble and needs his help. Or the audience knows he is on the way to her. In this case if his music were played softly before he comes into the picture, swells at his entrance and—if there be a big dramatic climax—rise up *fortissimo* to a big musical climax at the same time, you can easily understand how it would add to the value of your accompaniment.

At your character's first appearance in the picture you will play the musical theme you have chosen for that character; and make the nature of your theme conform to the nature of the character. Afterwards you will play that theme (in some form or other) whenever that particular character *dominates* the scene, whether he or she happens to be in the picture at the time or not. Usually, of course, the character is in the picture, but there are times when the character is not actually on the screen, but present in the mind of a prominent character who is on the screen at the time, and this has a bearing on that part of the story. You will readily see that at such moments the music of the absent character will be as appropriate as if he or she were in the scene because at that particular moment he or she dominates the scene. But as you are now suggesting a *thought* instead of describing an *action*, your music will be subdued.

If the story centers around one particular character, then the music of that character will predominate in your accompaniment. But this does not debar you from giving a theme to other characters. Usually the man and woman share the main incidents of the story, the more emotional music falling to her scenes and the heroic to his. Though not always.

The simpler your themes the easier they are to handle. Which is only another way of saying: "The easier they are to change into something a little different." To choose a couple of pieces—call them themes—and play them throughout the picture, would be monotonous. To play a number of pieces, one after another, until the picture is done is not good improvising even if you do "make them up." You are not improvising to the picture. You are only killing time.

Now you can play your themes for their several characters at such times as seem effective, and "fill-in" between with any non-committal music. In this way you avoid the monotony of playing a few themes throughout. Or you can alter your themes at times to something a little different—just enough to make a pleasing variety and still be recognizable. And you can often find something in your theme which will suggest something else a great deal different, and yet not so far away as to lose its relationship entirely. Much of this is mechanical and can be practiced with a pencil and paper. In fact it is recommended that the reader practice largely in this way. By combining this sort of practice with that at the keyboard one soon gets the "hang of it."

At Leading Picture Theaters

Programs for the Week of April 23 at New York's Best Motion Picture Houses.

Marie Doro at the Strand.

DURING the week beginning Sunday, April 23, the Strand theater presented Marie Doro in "The Heart of Nora Flynn." This screen drama was written especially for Miss Doro by Hector Turnbull and Jeanie MacPherson, authors of "The Cheat." The production was made under the personal direction of Cecil B. De Mille, director-in-chief for the Jesse L. Lasky Feature Play Company, and it is released on the Paramount program. In "The Heart of Nora Flynn," Miss Doro takes the role of a nurse maid in a family of wealth, where her endeavors to bring order into a quarreling household places her under an unjust suspicion. The Paramount Pictograph, a short comedy, a cartoon comedy, news pictures of current events and excellent musical numbers complete the program.

Triangle Program at the Knickerbocker.

H. B. Warner in "The Beggar of Cawnpore," a Triangle picture based on the Sepoy Rebellion of 1857 in India, was the feature of the week's program at the Knickerbocker theater. In "The Beggar of Cawnpore," Warner appears as an English physician assigned to an isolated post in India. His sole white companion, an engineer, dies from fever, and the natives spread a report that he has been a victim of plague. They flee, leaving the physician practically alone. In the long months that follow he becomes a slave to drugs. The Sepoy revolt breaks out and the meagre garrison is forced to surrender. Realizing vaguely the peril of the few English, the physician throws off his habit, rescues his sweetheart and carries her away to safety. There are many thrilling situations in "The Beggar of Cawnpore," some realistic desert scenes, and a well balanced cast, which includes Lola May and Wyndham Standing.

"His Bread and Butter" presents Hank Mann, Peggy Pierce and other favorite Keystone funmakers. It is a typical Sennett combination of laughs and thrills. The usual variety to the program was given by an elaborate musical arrangement and educational, travel and news films.

John Barrymore at the Broadway.

"The Red Widow," a photo-adaptation of the comedy by Channing Pollock and Rennold Wolf, in which John Barrymore is starred as Cicero Hannibal Butts, was the main

feature at the Broadway theater last week. The comic predicaments in which the distinguished corset salesman finds himself involve the Russian secret police and innumerable Nihilists, with a marked penchant for bomb-throwing. Chased aloft into the crow's nest of a steamer by visions of Siberia, and elected to kill the Czar by a company of Nihilists to whom he is introduced as the greatest living king killer, Butts dies about three imaginary deaths a minute in his agony of apprehension.

In addition to the star there are three notable figures in the cast—Flora Zabella, co-star of the original comedy production; George E. Mack and John Hendricks, who also appear in the film in the roles which they made famous on the stage.

New week events, colored scenics, comedies and cartoons round out the program.

Opening Bill at the Rialto.

Douglas Fairbanks in "The Good Bad-Man," a Triangle-Fine Arts picture, was the leading feature of the program for the opening week at the new Rialto theater. Mr. Fairbanks is the author of the scenario, and is assisted by Bessie Love, Sam de Grasse, Doc Cannon and Fred Burns in the acting of the photoplay. Roscoe Arbuckle in a Triangle-Keystone, "The Other Man," was another feature. Rialto Topical Digest, scenes on the Rialto, Venice, and excellent musical numbers completed the program.

JACK NELSON WITH HORSLEY.

An important addition to the David Horsley forces at Los Angeles is that of Jack Nelson, who for more than five years has been prominent in the film world in the capacity of actor and director, and was engaged recently for an important part in the forthcoming two-reel animal drama, supporting the co-stars, Margaret Gibson and William Clifford.

Nelson has a very fine reputation as a portrayer of juvenile characters and much of his fame came with the production of "The Alien," a New York Motion Picture Corporation subject, in which George Beban was starred. In that photoplay, Mr. Nelson played the juvenile lead and was highly complimented by the critics.

Five years ago he started his motion picture career with the American Company at Chicago and played leads for almost a year. He then joined the Eastern Selig Company and remained with that concern for twenty-seven months, after which he went with the New York Motion Picture Corporation in the capacity of juvenile lead and part of the time he was a director and put on the "Shorty" series.

In the forthcoming release, he will be seen in the character of "Jacques," a young fisherman, a part which allows him great scope to display his talents, both on the stage and in the water.

P. A. CHASE APPOINTED CONTROLLER OF UNICORN.

A valuable addition has been made to the executive staff of the newly-formed Unicorn Film Service by the appointment of P. A. Chase as controller. This announcement is particularly interesting, as it indicates that the Unicorn Company is taking a step in the right direction to carry out its policy of having every department of its organization manned by people of known ability.

Mr. Chase has an enviable reputation as an expert on efficiency, system and accounting. His experience in work of this kind has been long and varied, and his ability to handle the intricate details connected with the systematizing and accounting of film exchanges and other departments of the film business is now well established.

Some time ago Mr. Chase was the auditor of Warner's Features, Inc., and only recently occupied a similar position with the World-Equitable Company. He resigned from that organization to take up his new post as controller of the Unicorn. Mr. Chase will have as his assistant Frank L. Drumm, who also recently resigned from the World-Equitable Company.

KALEM SIGNS VICTOR ROTTMAN.

Victor Rottman is the latest addition to the roster of Kalem comedy players. Well known in the picture field as a juvenile, the new Kalemite also boasts a stage career that includes appearances with Florence Reed, Henry Kolker, Olga Nethersole and other prominent stars. He will appear in the popular Ethel Teare comedies, giving that organization a strong quartette in Ethel Teare, Jack MacDermott, Gus Leonard and Victor Rottman.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Snowbird."

Released May 1 by the Metro Pictures Corporation.

Suggestions prepared by S. M. Berg.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 41½ T "At dawn" is a sub-title and is printed reading matter on the screen. But 60½ D "When Jean sees Loris's hair" is a descriptive of action.

John Wheeler, financially involved, sells to Bruce Mitchell, an admirer of his daughter Loris, his half interest in some Canadian timber lands. Later learning that the deed to the property has been destroyed by fire, Mitchell threatens criminal proceedings unless Loris consents to marry him. Loris secretly goes to the Northland to seek Jean Corteau, who has a duplicate of the deed, but who refuses to give it up. He also refuses to deal with women, so she dresses in boy's clothing and gains shelter in his hut. Believing him a boy he beats her for disobedience, but when her hair falls down from under her cap he begs for forgiveness. Loris realizes that he is a rough diamond though primitive in many ways. After a series of incidents Jean gives her the deed and she begins to realize his real worth. Meanwhile Mitchell and Wheeler have come North. Mitchell seeking Loris at Jean's shack, makes an insulting remark and a fight ensues. The picture closes with the return to the North of Jean and Loris, who are now happily married.

Almost the whole action of this picture is in snowbound Canada with many scenes of dogs and dog sleighs. It would be effective to imitate barking of dogs and also use sleighbells.

Note particularly: Motor boat effects at 11
Short Agitato 37½
Knocking on Door 80¼

The Theme selected is "Sympathy"—Friml.

Time schedule: 94½ minutes (six reels—about 6,300 feet).

Time. Sub-titles or descriptive cues.

0	D Opening.	<i>Musical.</i> Chicabiddy—Keate. (Allegretto)
1¼	T "The next time you spend—"	
1¾	T John Wheeler, who finds himself—	Air de Ballet—Chaminade. (Valse allegro)
3	T "I'll give you until the first—"	
4¼	T "Please don't be mushy."	Sparklets—Miles. (Moderato)
6¼	T "I will give you a receipt."	
8¾	T "It's only money matters—"	Love is Like a Firefly—Friml. (Moderato) (THEME)
10	T "Here are all the wonderful—"	
11	T (The following day.)	Galop No. 1.
	(Motor boat effects)	
13	T "So you're her latest victim?"	At the Fair—Coates. (Allegro molto)
15	T "Just a sample of my claws—" (Water effects)	
15¼	T Far to the Northland—"	In the Meadows—Coates. (Moderato)
17¾	T At the office of Le Blanc.	
19¼	T "Mr. Wheeler's copy—"	Among the Poppies—Coates. (Moderato)
20½	T "Then the land is mine."	
21½	T "On a December night—"	Repeat: THEME.
23	T "Here's your hat—"	

24¼	T The following afternoon.	Norwegian Folk Song—Borch. (Andantino)
26¾	T "You can't settle with me—"	
28	T "I've told him how—"	Petite Bijouterie—Bohm. (Intermezzo valse)
31¼	T "Loris has gone to Canada."	
31½	T Three days later.	Light of Foot—Latann. (Allegretto 6-8)
33¾	T "I am the daughter—"	
34¾	T "I seen heem in town—"	Paris March—Mezzacapo. (Allegro)
35½	T "There's my answer—"	
37½	T "He only play with her—"	Agitato No. 1.
38¾	T "Back to your brothel."	Astarte—Mildenberg. (Andantino)
41½	T At dawn.	
43½	T Loris adopts a novel plan.	Repeat: THEME.
45	T "Don't be afraid, my boy—"	
46¾	T "Like a wounded snowbird—"	Yester-Love—Borch. (Andantino)
49¼	T "You can sleep in there."	
50¾	T Then morning came—	Love's Triumph—Daniele (Valse lento)
51¾	T Loris rebels against being—	
53¾	T Wheeler and Mitchell arrive—	Intermezzo—Huerter. (Moderato grazioso)
55	T "Where can I find Le Blanc?"	
56¼	T "I want to find Loris Wheeler."	Dainty Daffodils—Miles. (Moderato)
58	T After the evening meal.	
59¾	T "I'm through with doing—"	Hurry No. 1.
60½	D When Jean sees Loris's hair.	Repeat: THEME.
61½	T "I will tell you the truth."	
62¾	T "If you are telling me the truth."	L'enfant Prodigue—Wormser. (Valse lento)
65	D Loris finds hiding place.	
63¾	T "You are beautiful—"	Repeat: THEME.
69½	T "Please forgive me."	
70	T "There's no mercy in my heart."	Agitato No. 1.
72½	T "That woman took the best—"	
72¾	T "No-no-please, not that."	Repeat: THEME.
74¼	T The primitive call.	
75¼	T The dawn of a tomorrow.	Air de Ballet—Herbert. (Descriptive)
78	T "I will not take you—"	
78¾	T The gray of the dusk.	Repeat: THEME.
80¼	T Mitchell reaches the end— (Knocking on door)	
81¾	T "Your father and I have—"	Longing—Florida. (Andantino grazioso)
83	T "This is the man—"	
83¾	T "There is only one punishment—"	Hurry No. 2.
86¼	D When Loris climbs out window.	Hurry No. 3.
89¾	T When the news reaches Chalet.	Dialogue—Helmund. (Andante con moto)
90¾	T And thus Wheeler found them.	
92¼	T "Here in the great wilderness—"	Repeat: THEME.
93¾	T "Are you happy here?"	
94½	T The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on Page 1245.

MYERS COMPLETES FIRST "VIM'S."

Harry C. Myers and Rosemary Theby have completed the first two "refined" comedies they engaged to produce when they signed a two-year contract with Vim a fortnight ago, and in a message to Mark Dintenfass, who is in New York, Mr. Myers telegraphed this week: "Exceed all expectations. Number three well under way. Want best scenarios obtainable for high-class comedies."

In answer to inquiries from exhibitors who are anxious for further details, Mr. Dintenfass has issued the following statement: "The Vim comedies featuring Rosemary Theby and Harry C. Myers will be scheduled for release as soon as is consistent with the high quality of laboratory work we have determined to have. Mr. Burstein, in personal charge of the Vim studio direction, wires me that in his opinion the two comedies already completed will meet the most exacting demands of exhibitors who are in the market for single-reel comedies of the finest quality. Notwithstanding the quality of the productions and the great popularity of the stars, these comedies will be released to the trade at a figure which will render them as popular with the exhibitors as they will be with the public."

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

"Musical Setting for Britton of the Seventh"

Released May 8 by the V-L-S-E., Inc.

Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 16¼ T "Two weeks pass," is a sub-title and is printed reading matter on the screen. But 3½ D "Military parade," is a description of action.

This picture is built about the last stand of General Custer against the Indians in 1876. It opens forty years later when the hero, Tony Britton, is an old man. He is telling his grandson, Bobby, how much different fighting is today than in his time and many scenes of modern-day military encampments and methods of warfare are shown. Then Bobby falls asleep and is taken to bed. The old man sits by the fire-side and the story goes back forty years, when he was the pride of the Seventh Regiment in the Indian country. He thinks he loves Mrs. Granson, wife of Capt. Granson, but when Barbara Manning visits the post he knows he has been mistaken. Two of the army scouts have been killed, and Rain-in-the-Face, an Indian chief, is captured for their murder. He escapes and leads his braves in an uprising. Meanwhile Captain Granson, long jealous of Britton, succeeds in forcing him to resign in disgrace. Then occurs the massacre of the Seventh, in which Granson dies. Before this, however, he vindicates Britton and the story closes with the reunion of Barbara and Britton.

Note particularly: Indian scenes at 10¼, 27¼, 54½. Battle scenes at 60 to 64.

The THEME selected is "For Valor"—Ancliffe.

Time schedule: Five reels (about 4,700 feet), 67½ minutes.

Time.	Subtitles or descriptive cues.	Music.
0	D Opening.	For Valor—Ancliffe. (Military Value) (THEME)
3	T "Oh tell me now Grandpa—"	Distant Greetings—Doring. (March)
3½	D Military parade.	Children of the Regiment—Fucik. (March)
5	T The horses are well taken—	Repeat: THEME.
6	T "The field telegraph—"	Sachem—Rosey. (Allegro intermezzo)
7½	T "The men are glad to get back—"	Repeat: THEME.
8½	D When Bobby is carried to bed.	Sachem—Rosey. (Allegro intermezzo)
10¼	T Westward the path of the empire.	Repeat: THEME.
12¼	T "Otonawah will listen—"	
13	T Barbara Manning of Chicago—	
14¼	T "I have just heard a rum-or—"	Told at Twilight—Huerter. (Moderato cantabile)
14¾	T At the officer's club.	
16	T "I am very sorry, Mrs. Granson—"	Repeat: THEME.
16¼	T Two weeks pass.	*Hurry No. 1.
19½	T Barbara's horse runs away.	Repeat: THEME.
20½	T "Not seriously injured."	
23	T "Barbara, I don't love—"	The Lion of St. Mark—Fabiati. (March).
23¼	T The following day a detachment—	
25¼	T Captain Yates dispatches—	*Hurry No. 2.
25½	T After an hour's scouting. (Shots)	
27¼	D When Indian returns to Otonawah.	Repeat: Sachem.

27½	T A Sioux celebration. (Tom-toms)	Banner of Victory March—Von Blon.
28½	T Meekins overhearing the boast.	*Agitato No. 2. Water Lilies—St. Clair. (Andante moderato) Repeat: THEME.
30	T "Captain Yates, take Lieutenant—"	*Agitato No. 1. Romance—Wieniawski. (Andante non troppo)
32	D When Indian is seized.	Andante—Mendelssohn.
32¾	T Back at the post—	
35	D When Britton gets letter.	
38½	T For the sake of propriety—	Repeat: THEME.
39¼	T Granson follows.	
41¼	T "Go on off with your lover—"	
43¼	T "I will come back—"	
44¾	T Granson carries out his threat.	
47¾	T "Lieutenant, the charges—"	
49¾	T Britton's last signature—	
52	T Captain Eversley brings news.	Cavatina—Bohm. (Moderato assai)
52¼	T Whispers of an Indian uprising—	Repeat: Sachem.
54	T "The day you left Lincoln."	The Girl I Left Behind Me. Sons of the Brave March—Bidgood
54½	T The Indians on the war-path.	
55	T The Seventh takes the field.	
56	T "These Indians are miles away."	*Hurry No. 4.
59¼	T The Indians learn that—	*Pathetic Andante No. 1.
60	D When Britton reports.	
61¼	T The last stand.	
62	T Rain-in-the-Face makes good—	
63	T When two months had gone by.	Repeat: THEME.
64¼	T After the terrible massacre.	
67	T The End.	

Note: For the convenience of the readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1421.

To the Lone Pianist

By S. M. Berg.

In a series of articles which will be published in these columns, I shall endeavor to deal with the musical interpretation of the picture from the view-point of the lone pianist, as from time to time the cry is heard, "What shall I play for the picture?" Each article will open with a synopsis of the story and then a discussion will follow on how the picture can be played.

A few evenings ago I strolled into a theater seating about 900 people where an orchestra organ was being used. The young lady who was operating it frequently changed the music and played with taste and accuracy. I noticed that she waded through an enormous amount of music and it so awakened my curiosity that I kept actual count of the numbers she used. The next picture projected happened to be a two reel drama. It lasted 28 minutes and within that time I discovered that she played eleven different compositions. By such a system as this, figuring that a ten reel show was given with a change of program daily and that no repetition of music was made within two weeks a library of 770 compositions would be necessary. Apart from characteristics such as Chinese, Oriental, Indian, Mexican, Agitato, galops, etc., it is quite improbable that the average pianist has so large a collection of music. Therefore continual repetitions must be the result. It is as a help and a solution of these problems that I submit these articles to my readers.

There was released by the Triangle company on April 30th a feature picture of six reels, "The Beggar of Cawnpore." The time of projection was 84 minutes and the whole action of the picture lay in India. The synopsis is as follows:

Dr. Robert Lowndes of the British Army Corps is in the Indian desert striving to save the life of Burton, the engineer in charge of running a government telegraph line across the desert. Burton dies of the fever and the natives fearing cholera flee, leaving Lowndes and a faithful Brahmin alone. While the Brahmin goes for aid to Delhi, Lowndes remains fighting the terrible heat of the desert. At last, unable to stand it, he seeks the relief of morphine. Later, when the months bring him back to Delhi, the drug has claimed him as its victim and to Betty, his sweetheart, he confesses his bondage. Captain Douglas, a rival, tempts him to indulge his craving, and Betty's father, discovering his condition, orders him away. Six months later Lowndes is a degraded beggar of Cawnpore, living for nothing but hasheesh, a Hindoo drug. Meanwhile Douglas has married Betty and they visit Cawnpore. A native rebellion breaks out and the Europeans take refuge in the garrison. Douglas, the only coward, tries to desert, but an English bullet stops him. Greatly outnumbered, the band is forced to surrender. Lowndes, hearing of the surrender,

after a terrible struggle, overcomes his habit, and realizing the treachery of the natives, decides to go to Betty's rescue. He saves her and his manhood returned, they are re-united.

A very excellent score was composed and arranged by Victor L. Schertzinger, and I am sure that it will interest all players to dissect this work and see how many distinct numbers are used noting the number of bars of music and the frequency of their repetition.

There are 26 cues in the score. The opening number is a pleasing valse lento which is used for the English characters, and consists of an introduction of 8 bars, and then 32 bars which can be repeated. It is again used at cues 6, 10, 16 and 26. Cue 2 is a characteristic Indian number in moderato 2-4 movement with timpani and Indian drum prevailing. There are two movements of 32 and 16 bars which can be indefinitely repeated. This number is used again at cues 14 and 23. Cue 3 is an oboe solo, dramatic oriental in character, with an undercurrent of cornets and bassoons. The tempo is moderato 6-8 with two movements of 19 bars each which are repeated at cue 11. 4 is a characteristic Oriental agitato allegretto in three movements of 16 bars each and is repeated at cue 17. 5 is an Oriental andante con espressivo in four time with oboe and clarinet predominating accompanied by dramatic chords. There is one movement of 16 bars to be repeated. 7 is an andante Oriental bassoon solo repeated at cues 19 and 22. 8 is a 2-4 allegretto moderato of 32 bars D. S., which is not repeated. 12 is a dramatic allegro of one movement of 11 bars and a repeat movement of 16 bars. 13 is a characteristic Oriental number moderato 2-4 with oboe and tom-tom which opens with a four-bar oboe solo. There is one movement of 40 bars repeated and a second movement of 18 bars repeated also, the melody carried most of the time by the wood wind. This is repeated at cue 15. 18 is a battle agitato in four with cornet calls and timpani rolls with 16 bars to be repeated. This is repeated at cue 20. Cue 19 is an effective agitato for mutiny and battle scenes, the first movement of 38 bars repeated. Second movement of 24 bars is repeated and then D. S. repeated. This is repeated at cue 25. Cue 24 is a movement of 24 bars repeated andante pathetic.

By this description we find that although 26 changes were necessary to fittingly portray the action only 11 different compositions were needed, so that practically each number was played for 8 minutes though not continuous. The reason of this minute description is to show that this picture playing 84 minutes with continual changes from allegro to pathetic, with scenes of Oriental display, native characters, British military encampment and battle scenes, required but eleven distinct numbers to fittingly interpret it.

The first cue, waltz lento, for white characters is repeated five times, and the Oriental theme with tom-tom effects three times. The second Indian theme is played three times and almost all other numbers are repeated in different parts of the score. In playing this character of picture the pianist should strive to select a theme for each of the leading characters, bearing in mind the racial characteristic and repeating at the logical situations. Then by slight improvising and handling of pathetic, dramatic or allegro requirements he will find that his musical settings will take on some individuality and interpretation instead of being a string of intermezzos just being played as an accompaniment.

Marion and Madeline Fairbanks

NOW that they have reached their fifteenth year, the "Thanhouser-Mutual Twins"—Marion and Madeline Fairbanks—have modestly requested that in forthcoming releases they are desirous of having their names appear in the cast, though not for the purposes of differentiation, having long ago given up hope of ever having people tell them apart.

"We have been known so long as the 'twins' in screen productions," said Marion, speaking for her sister as well as herself, "that now that we have reached our fifteenth birthday we think it best that we be known as Marion and Madeline. It looks much more important, we think, to be listed by our individual names than it does merely as the 'Fairbanks Twins'."

Telling these two young ladies apart has long been a matter of conjecture at the Thanhouser-Mutual Studios. On one occasion, during the staging of a feature, Director Sullivan, perturbed at his inability to pick the right one, hit upon the happy idea of fastening a ribbon to their arms. Marion was assigned a blue one and Madeline a red one. Thereafter, little difficulty, so far as identification was concerned, was encountered. The same



Marion and Madeline Fairbanks.

scheme has been resorted to frequently in the staging of releases in which both young ladies appeared.

The difficulty in telling Marion from Madeline or Madeline from Marion may be imagined when it is realized that in height, weight, color of hair and eyes and even to complexions and mannerisms, they are as one. Each is just four feet tall and each weighs seventy-four pounds. Marion's hair is curly and brown. So is Madeline's. Madeline's eyes are hazel. So are Marion's. They dress exactly alike even to hat and shoes and their voices are the same.

Both young ladies, however, believe that they have hit upon a happy solution, so far as the picture fans are concerned, in being designated in the cast of the productions in which they appear as plain Marion and Madeline and not as the "Fairbanks Twins."

"The Answer," a two-reel production to be released by Mutual shortly, will be the first in which they will be represented in the cast as Madeline and Marion Fairbanks, and not as the "Fairbanks Twins."

Kalem Signs Ivy Close

International Stage Star Will Sail on May 13 to Take Up Screen Work Here.

FOLLOWING the exclusive news in last week's Moving Picture World that Miss Ivy Close, the English stage star, recently announced as a recruit to moving pictures, had been caught in the whirl of events incident to the Irish rebellion, the Kalem Company on Saturday made public a letter from the player telling of her safe arrival in England. With the publication of the letter the news leaked out, of course, that Kalem had secured the star's services for the screen.

Miss Close will sail for America on May 13. According to the terms of her contract she is bound to sail on a boat flying the American flag, which makes necessary the delay until Saturday for the American Line steamer St. Louis. Reservations had been originally booked on the liner Finland, when Miss Close was delayed in Dublin.

While no definite announcement has been made as to Kalem's plans for presenting the famous beauty on the screen, Mr. Wright, of Kalem, was emphatic in his declaration last week that she would be featured in one-reel subjects. "Since our practice of putting our strongest efforts into the short subjects is well known," he declared. "It may be expected that Miss Close will be seen in the short lengths. We made an innovation in presenting such a high-salaried star as Rose Melville in single reel Sis Hopkin's comedies, but the overwhelming success of the plan makes it certain that the large figures of Miss Close's contract will not cause us to abandon our loyalty to the short subject."

It would seem from the letter received by Kalem from Miss Close that she had the British war censor in mind when treating of the exciting days of Ireland's short-lived rebellion. "For several years," she writes, "I have been putting off my first trip to America because of one business arrangement or another on this side of the water, and now, when everything seemed settled it looked for a time as though Fate was going to step in and take a hand in stopping me. There wasn't a hint or sign of trouble when I set out for Kingstown for a farewell visit to my estate and even when I returned to Dublin on my way back to London everything seemed perfect. Then the storm broke. I can't tell you much of what happened after that, but I can assure you that for two days it took considerable courage to venture out into the streets. I made three attempts and I do believe I have three gray hairs to remember them by."



Ivy Close.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Settings for "A Child of the Paris Streets." Released May 22, 1916.

Suggestions Prepared by S. M. Berg.

By Special Arrangements With G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 3½ T "The magistrate dismissing—" is a sub-title and is printed reading matter on the screen. But 18¾ D "The Apache dance" is a description of action.

The son of old Mother Dufrane, Queen of the Apaches, is sentenced to jail for theft by Judge Le Toine. The old lady vows vengeance and, with the aid of her older son, steals Julie, the Judge's baby girl. Julie is brought up in the Apache environment and though she becomes a clever thief, the instinctive refinement of her noble blood causes her to rebel against the life forced upon her. In a cafe she meets a young artist who falls in love with her, and one day when she is severely beaten by Mother Dufrane she runs away taking refuge in his studio. The Apaches trace her here and take her back to the den. Julie's old nurse, now a trinket seller, having seen her in the studio recognizes her strong resemblance to the Judge's dead wife and goes to him with her information. Together they go to the Studio but as they arrive the artist has just discovered Julie's absence. They all hasten to the Apache's den where, with the aid of the gendarmes, they rescue Julie as she is being strangled to death by the orders of the infuriated queen. Julie and the young artist are then united in marriage with the blessing of the Judge.

The whole action of the picture takes place in the city of Paris. Particular care must be taken by the leader in following the picture. In many parts there are scenes of dancing in cafes and specialty dances such as at 18¾ which is an Apache dance. Care should be taken in following the tempo of the dancers. From 37½ to 43 there are continual flashes of Carnival scenes. It is impossible to satisfactorily change the music to portray the dramatic moments blended in with these scenes so as to overcome this difficulty the music should be "ff" at the Carnival scenes and "pp" at dramatic situations. It is logical that the noise of the Carnival can be heard in the cellar where the action is portrayed.

The THEME selected is "Allegretto Movement in 6-8" from the Overture of "Orphee aux Enfers" by Offenbach.

Schedule time: 71 minutes. Five reels (about 4,800 feet).

Time.	Supertitles or descriptive cues.	Music.
0	D Opening.	*Andante Pathetique No. 1.
3	T Sentenced.	
3½	T The magistrate, dismissing—	Allegretto from "Orphee aux Enfers"—Offenbach. (THEME)
4¾	T Months later comes news.	
5½	T With the hate that—	Love's Triumph—Daniele. (Boston Waltz)
7	T An eye for an eye.	
8	D When the Apache steals child.	*Dramatic Allegro No. 1
10	T The child-wife sinks—	Repeat: THEME.
10¼	T Years later we find mother—	
11½	T In the Bohemian quarter.	Les Sylphides—Cussans. Dance intermezzo) Repeat: THEME.
15	T Through the years—	Allegro from "Orphee aux Enfers"—Offenbach.
17	D Artist decorates himself with money.	
17½	T At the cafe des Ambassadors.	

18¾	D The Apache dance.	L'amour de L'Apache—Offenbach. (Apache valse).
20½	D Artist asks Julie to dance.	Burma Maid—Ancliffe. (Allegretto 2-4)
22½	T "I had a scarfpin—"	A Day in Paris—Clarke. (Allegro moderato)
24¼	T The daily settlement—	*Agitato No. 1.
25¼	T A traitor whose punishment—	Free and Easy—Berger. (Polka)
27	T On the following day.	Repeat: THEME.
28¾	T "Won't you let me paint—"	La Gloria—Denimore. (Allegro moderato)
30	D Studio scene (Drummer's traps).	La Nuit et L'Amour—Holmes. (Andante amoroso)
31	T And so the little Apache— (Bell) (Knocking on door)	Repeat: THEME.
34	T "My father and mother—"	Clavelitos—Valverde. (Marcia allegro 6-8)
37¼	T The unapov return—	
37½	T In cruel contrast (Carnival scene—flash only).	Florindo—Burgmain. (Allegretto vivace)
38½	D Carnival scene.	Columbine—Burgmain. (Allegretto grazioso)
41½	D When Julie sees the artist.	Repeat: THEME.
43	D Julie knocks on artist's door.	Prelude—Jarnefelt. (Allegretto)
43½	D Cabaret scene (flash only).	
46¼	T "Want a little surprise?"	Aria F Minor—Schumann. (Andante cantabile)
49¼	T How Julie paid for her—	
52¼	D Jacques knocks on Julie's door.	*Misterioso No. 1.
54¼	T "I've got to go back."	*Hurry No. 1.
55	T Bell—knocking on door.	
58	T "You go in there—"	*Agitato No. 2.
59¼	D When Apaches come to studio.	*Agitato No. 4.
61	T "Where's 17 Rue Mort?"	*Agitato No. 3.
62¼	T "She cried 17 Rue Mort."	*Repeat: THEME.
63¼	D Julie is brought to Apache den.	
65¼	T "If you will come with me—"	
67	T "I've found Julie—"	
69½	T "Judge, yes Julie is your—"	
71	T The End.	

Note.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1600.

To the Lone Pianist—Example No. 2.

By S. M. Berg.

For a second example to the lone pianist, no more fitting picture could be found than the Triangle release of May 22d "A Child of the Paris Streets." The complete cue sheet will be found in these columns and in the following paragraphs I will endeavor to state the reasons for the suggestions named.

The character of the picture is French in action wound around the desire for revenge by an old woman, queen of the Apaches. When her son is sentenced to the galleys by the Judge, and later dies in prison, she vows vengeance and with the aid of an elder son steals Julie, the Judge's baby girl. In many parts of the picture it would be impossible for an orchestra to properly interpret the action unless a musical setting had been especially printed and arranged. Even then every care would have to be taken by the musical director. To the solo player, however, excellent results can be obtained if the action is carefully followed.

The story opens in a French Court of Law with the prisoner being sentenced and the mother pleading with the Judge for leniency. Naturally the music must be an Andante Pathetique. Then at 3½ minutes the magistrate is seen in his own home with his young wife. This is the logical place for the theme which is selected to be the Allegretto Movement in 6-8, key of E Major, from the overture "Orphee aux Enfers" by Offenbach. Then we have what might be described as a neutral scene where a pleasing valse lento is appropriate. At 8 we see the Apache spying around the Judge's house, finally stealing the baby. The music must be a dramatic allegro. When the news of this reaches the mother of the child it causes her death. Here naturally the theme should be repeated. At 11½ we have a title "In the Bohemian Quarter." Then follow scenes of the Apaches' den, dancing in the Cafe d'Ambassadors and a scene of an artist's studio. Characteristic French numbers must be played interpreting the action of the dancers and closely following their movements. Later comes a title "A traitor whose punishment, etc.," showing an Apache, who has been false to his oath put to death by his fellows. Of course an Agitato must be used. At 37 we have a title "In cruel contrast." Julie who has been thrashed by the queen of the Apaches is in her room planning how she can escape to her artist lover. She reflects upon the fearful vengeance of the Apaches while outside the Carnival is in full sway with all its gaiety

This is where particular care must be taken. Of course it is logical that the noise of the Carnival can be heard in the cellar where Julie's room is located, therefore when the actual scenes of the Carnival are on the screen the music can be "ff." When the action depicts Julie's misery and indecision the music should either be "pp" or suggestive of the theme. It is in such actions as these that the player has the opportunity of showing how he can interpret the picture. I recall some considerable time ago a picture which had continual change of action. The story was of two sisters, one of a pious and the other of a worldly temperament. In one part there was a continual change of action showing the one sister in church during the service and the other in a lively cafe where a cabaret show was in progress. Again here was a problem which appeared insurmountable for the orchestra. My suggestion at that time was for the organ to handle the church scene while the orchestra took charge of the cabaret, each alternating according to the action. This I believe solved the problem though of course it would have presented no difficulty to the solo player.

To continue with our picture, from 59 $\frac{1}{4}$ on, we have for ten minutes a misterioso, then a hurry, closing with agitados. Here is one of those situations which must be carefully worked up. I have often found that players will start an agitato noisily and at a particularly fast tempo. Instead of which far better effect could be obtained if it were commenced somewhat softly increasing the tempo and volume as the action progresses. Then again with regard to the playing of the theme. With the many kind of orchestra organs now in use in theatres, a considerable variety of coloring can be obtained by at one time playing the melody as a flute solo, at another a cello solo, etc., besides changing the tempo. All such attempts will help towards the better interpretation of the picture. To the successful playing of motion pictures there is no royal road. Of course experience counts a great deal, but until the player entering the industry endeavors to use some of the common sense with which they have been gifted, the difficulties will appear very great.

Once again I would remind my readers that the musical settings are not designed as a hard and fast musical interpretation of the film but are intended "as a partial solution of the problem." The one point I have always laid stress upon is that at every change of music

Original Compositions.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the sixth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets

SOCIETY DRAMA
MINUETTE

Tempo di Minuetto

Original Composition No. 6.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

the character of the same is marked by its musical interpretation, so that the player can seek from his own library a number with which he is acquainted, thereby avoiding expense yet at the same time giving the scene the same character of musical interpretation.

At a later date I intend dealing in greater detail with the classification of film music. In the course of a conversation with a player we discussed this important question and I was told that he had a quantity of plain manilla covers into which he had sorted his music under such headings as Pathetic, Semi-pathetic, Neutral intermezzos, Allegro, Indian, Mexican, Spanish, etc. By these means he could quickly get the required music together. Possibly some of my readers have worked out other ideas with regard to this. If they would let me hear from them I should be delighted to publish what they have to say in these columns.

Figures That Point Success

Grand Central Palace Show Brings More Than \$14,000 Worth of Bookings on First Episode of Pathe's "Who's Guilty?"

PATHE EXCHANGE, INC., and the Arrow Film Corporation both found, in their display at the Exhibitors' Exposition in the Grand Central Palace, success in the way that, more nearly than any other, concerns the distributor and the producer of motion pictures. This is actual film bookings backed up with advance cash payments against collections.

Under the supervision of Arthur S. Abeles, manager of Pathe's Twenty-third Street Branch in New York City, "Puppets of Fate," the first of the fourteen photo-novels comprising the "Who's Guilty?" series, was screened publicly for the first time in the projection room at the Palace for the benefit of the exhibitors attending this big exposition.

When Mr. Abeles checked up on the evening of May 4, he found in the Palace Show itself more than \$14,000 worth of "Who's Guilty?" bookings had been written. To be exact, \$14,126 worth of business had been contracted for in four showings of one photo-novel alone, out of the eight "Who's Guilty?" pictures which the Arrow Film Corporation, producer of the series, had already turned over to Pathe.

At the close of business on Saturday, April 29, the various Pathe exchanges had reported to the home office gross bookings totalling \$275,014 on "Who's Guilty?" series. Under the Pathe system of contracts this means assured gross collections on the bookings already signed of \$275,014. Yet C. R. Seelye, head of the Pathe sales force, says he has only just commenced to "point with pride."

PIONEER ACQUIRES "THE END OF THE WORLD."

The Pioneer Feature Film Corporation, Nathan Hirsh, president, 130 West 46th street, have just acquired the New York and Jersey rights for the production entitled "The End of the World," which they intended to release on or about the 15th of May.

The public have been looking forward to such a masterpiece and the exhibitors certainly cannot afford to overlook this production. Several critics who have screened the feature have been very favorably impressed with the construction and spectacular effects.

"THE MIRACLE OF AMBROSIA" COMPLETED.

"The Miracle of Ambrosia" will be completed at Universal City within a week by Robert Leonard. In this story, prepared for the screen and written by Leonard, Ella Hall is featured in the role of a little girl. In the supporting cast are Adele Farrington, Betty Schade and Harry Depp.



Crowd at Presentation of "Alice in Wonderland" at Parkway Theater, Baltimore, Md., April 22, 1916.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photograph theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Fate's Boomerang"

Released May 29 by the World Film Corporation.

Suggestions prepared by S. M. Berg.

By special arrangement with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsal, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 6 1/2 T "Two days later" is a sub-title and is printed reading matter on the screen. But 6 3/4 D "When Rick takes drink" is a description of action. George Castelman, engineer, is given charge of a railroad construction camp in the mountains of North Carolina. His wife Mildred, a society butterfly, refuses to leave New York, but remains in town, carrying on a flirtation with Arnold Morgan, a wealthy society man. In the mountains George meets and falls in love with Zell, a mountain girl. After a time Mildred wants a divorce and seeks evidence against her husband. She arrives at the camp and hires a rig to carry her to Zell's cabin. The driver, intoxicated, loses control of the horse and an accident ensues in which Mildred is killed. Zell and George are then united.

Care must be taken in scenes of dancing from 2 1/4 to 4 1/2. They are mostly flashes only and music suggested must be stopped by the orchestra and piano only continued. Note particularly: Agitato as suggested. Shot and Explosion, 3 1/2; Auto effects, 3 3/4; Train effects, 6 1/2.

The THEME selected is "My Memory Maid"—Hintze. Time schedule: 6 7/8 minutes (five reels—4,500 feet).

Time, Sub-titles or descriptive cues.

0	D	Opening.	Music
1 1/2	T	Rick Lally, a degenerate.	Little Villagers Howgill (Allegro moderato)
2 1/2	T	A fatal recklessness—	Agitato No. 2
4	T	John Shayne.	Repeat: Little Villagers. Petite Bijouterie Bobm (Valse Intermezzo)
6 1/2	T	"Oh forget your cards."	My Memory Maid.....Hintze (Moderato) (THEME)
8	T	Arnold Morgan.	Fantasia Howgill (Moderato)
11	T	"Give up the life."	
14 1/2	T	"What are those men doing?"	Darnee Howgill (Andante moderato)
15 1/2	T	"You say a railroad brings."	Repeat: THEME
17 1/2	T	Great events must bud—	Domestic Roberl (Valse lento)
18	D	When Zell picks up her dog. (Water fall effect.)	Sparklets Miles (Moderato)
21 1/2	T	A week later. (Piano only.)	Andante No. 1. La Jisonjera Chamblade (Molto capriccioso)
23 1/2	T	"This is for a rainy day, Zell."	Alitato No. 3.
25	T	"Why is it that the most."	Repeat: THEME.
28	D	When Zell buys paper.	La Gloria Pensmore (Two-step)
29	T	Two weeks later.	Repeat: THEME.
34	D	When Rick picks up gun.	Serenade Chamblade (Moderato)
34 1/2	T	A venomous friend. (Shot—Explosion.)	
35 1/2	T	"Our best friends come."	
37 1/2	T	Treachery makes itself.	
39 1/2	T	"I guess old rattler."	
41 1/2	T	As the moon rises.	
42 1/2	T	"I hoped maybe you'd come."	

45	T	Arnold Morgan gives a party.	Douce Caresse dePuentes (Valse)
46 1/2	D	Dancing scene.	
48 1/2	T	"I got an all night ride."	Serenade Karganof (Moderato assai)
50	T	Morning brings home—	Repeat: THEME.
51 1/2	T	"Good God Zell it won't do."	(Clarice)
53 1/2	T	Four days later.	(Valse Intermezzo)
57 1/2	T	Night. A loneliness—	Fulcinello Aletier (Allegretto)
58 1/2	T	Zell completes a journey. (Auto effects)	
61 1/2	T	Quick we will follow her."	Le Retour Bizet (Poco vivace)
61 3/4	T	Two days later. (Train effects)	
64	D	When Mildred gets into rig.	"Sitato No. 4.
65 1/2	D	When Rick takes drink.	Repeat: THEME.
66 1/2	T	"I can't understand."	
67 1/2	T	The End.	

Note: For the convenience of readers of the Moving Picture World, a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on page 1763.

Musical Publications and Their Adaptability to the Screen.

Reviewed by S. M. Berg.

IN ARCADY. NEVIN. BOSTON MUSIC. 1. A Shepherd's Tale. Characteristic 2-4 allegretto semplice. Melody for flute, strings and oboe.

2. Shepherds all and Maidens Fair. Allegro con moto, glooco in 4.

3. Lullaby. Andante semplice. Melody for cello and strings.

4. Tournament. Allegro energico a la polonaise.

Although published in 1913 it is so appropriate for motion pictures that leaders will find this suite a valuable acquisition. It is sufficient to say that Ethelbert Nevin composed it and that Hugo Rosenfeld is responsible for the very excellent orchestration.

LONGING. PIETRO FLORIDA. SCHIRMER. A pleasing Intermezzo in 2-4 andantino grazioso. Arranged for orchestra by Otto Laney.

INTERNEZZO. ARENSKY. SCHIRMER. The composition will admirably depict impending disaster, allegro action or chasing. Tempo 2-4 presto and prestissimo. Arranged for orchestra by Ross Jungsniel.

YESTER-LOVE. BORCH. SCHIRMER. As the name implies, Yesterday is an Intermezzo. An original composition arranged by the composer. Well suited for a theme or semi-pathetic situations.

SONGS FROM SHAKESPEARE'S TIME. SCHIRMER. This is a necessary requirement of the theater orchestra. It is suited to be used at English educational, scenic weekly or light drama.

Songs are transcribed and arranged by Gaston Borch and include "The British Grenadiers," "The Hunt is Up," "Come again sweet Love," "Gentlemen of England" and "The Knouting Song." SCOTCH POEM. MacDOWELL.

This arrangement of Edward A. MacDowell's "Schottisches Gedicht" (Scotch Poem) by Ross Jungsniel will be found to be one of the most effective pieces of storm music published. It has been carefully edited and extended and is easily repeated without modulations. No picture player can be without this publication.

NIK-O-DE-MUS. RICHARDSON. SNYDER. Don Richardson has given another of those melodious 2-4 numbers well suited for Western, comedy or allegro action.

INCIDENTAL AND DRAMATIC MUSIC. MIDDLETON. HAWKES. No picture player can have too many incidental and Dramatic Collection.

This set, published by that well-known English house, contains 36 numbers including allegros, agitatos, marches, storms, burglary scenes, jigs and reels, death-bed scenes, comedy action, etc.

THE MERCHANT OF VENICE. ROSSE. HAWKES.

1. Prelude in 4, moderato. After introduction a cantabile movement for cello and bassoon with strings and harp accompaniment.

2. Intermezzo "Portia." Tempo. Melody carried by wood-winds and strings.

3. Oriental march. Lento di marcia, poco a poco crescendo, later marcato closing maestoso.

4. Prelude. espressivo lento, later andante patetico.

5. Doge's March. An excellent maestoso pageant march.

This suite within a very few months will be in every musician's library in the country. Nothing published is more appropriate for picture work than these very excellent compositions. They were originally written for the Shakespearian production of "The Merchant of Venice" as produced by Arthur Bourchier at the Garrick theater, London, England.

SACUEN. ROBEY. ROBEY.

An Indian Intermezzo in allegro 2-4 well suited for light Indian

drama or bright Oriental scenes. A valuable addition to the picture library.

SESAME. THE KING. FEIST.
This is described by the composer as an intermezzo Arabian. The tempo is allegro moderato and it can well be described as a neutral Oriental. So little of this material is available that it will be welcomed.

Preparedness.

By S. M. Berg.

From California to Maine and from New Orleans to Lake Michigan, the main topic of conversation is Preparedness. It matters not what a man's calling is, or by what means he is obtaining his livelihood, Preparedness arises in his conversation. In New York City on May 13th a continuous stream of human beings heralded with bands and carrying the Stars and Stripes marched up Fifth avenue in an effort to convince the slackers that they were ready and willing to defend their country's honor when called upon.

These few words are published under a musical column so it is fitting that we deal with the word, Preparedness from the musician's point of view, especially in the service of musical interpretation for the film. Preparedness means a preparing or fitting, to make ready, to qualify or to provide.

How many of those musicians who are expressing opinions today on Preparedness from a national standpoint are equipped to provide a musical interpretation for a picture on a moment's notice? How many are there who have their libraries classified so that whatever character of music is needed they can lay their hands on it? How many have a library which contains the national characteristics such as English, French, German, Russian, Chinese, Indian, etc.? How many have a collection of what might be termed the standard classics? Unfortunately the greater number of musicians that are earning their living by playing the picture are totally unprepared for their positions. They give no thought to the problems which they may be called upon to solve and no preparation is made by them to provide themselves with material.

A few days ago a leader of a suburban vaudeville and picture house called on me. He said the management intended to discontinue vaudeville for the summer and were to run pictures only. He explained to me that he really needed a large library for this purpose and sought my advice. Immediately upon my asking a few questions I discovered he had no library as he had never bothered to play the pictures up to the present. His chief duty was to play the vaudeville while during the pictures he simply ran through some popular numbers and then left the pianist to improvise. I learned that he was drawing the Union scale for leaders which I believe is \$16 a week, and pointed out that from such a salary he could well afford to spend a small sum for music every week. However, his concluding remark was "I've got enough to do with my money. I don't intend to buy music every week." Of course this appears to be an extreme case but it never-the-less is a true one.

A leader in a motion picture theater must possess a large library. He should be thoroughly acquainted with every composition and understand its interpretation and the character of action it will depict. His music should be classified so that whenever he needs a particular number he can lay his hands on it immediately. Thus musicians who desire to become leaders and secure a large share of this world's goods must assiduously apply the meaning of Preparedness as an individual. The old saying tells that charity begins at home. By the same thought Preparedness begins at home also, for you must be fitted and equipped to carry out the work you contract.

Opera Performance Nets \$9,000

Actors' Fund Benefits by Entertainment at the Metropolitan
—Rialto Week Next.

THE grand tribute performance of the motion picture campaign for the Actors' Fund, held on the afternoon of May 9 at the Metropolitan Opera House, was a huge success. It was the finest performance of its kind ever held anywhere and added substantially to the glory and the treasury of the great humanitarian undertaking of the heads of the film industry. Monday was National Motion Picture Tribute Day and was loyally observed in every state in the Union. The next event of importance in the canvass for the \$500,000 endowment of the Actors' Fund will be another affair of large intentions. It will comprise an entire "Actors' Fund Week" at the Rialto theater with elaborate special features, 25 per cent. of the proceeds to be donated to the campaign.

The mammoth metropolitan tribute netted \$9,000 for the cause. Every seat in the vast house was occupied and many people stood at the rails in the orchestra and balconies. The great crowd was treated to a most exceptional program. Samuel Goldfish, chairman of the National Executive Committee of the Campaign, and Daniel Frohman, president of the Actors' Fund, who arranged the affair, covered themselves with glory.

The offerings ranged from Puccini to Berlin in the music and from Bernard Granville to Edna May in the specialties. Geraldine Farrar was the principal attraction and never appeared to better advantage. She sang in excellent voice and was given a most enthusiastic reception. After singing the second act of "Madame Butterfly," assisted by Antonio

Scotti, Rita Fornia, Angelo Bada and Pietro Audisio, Miss Farrar appeared once more at the end of the program when Mr. Granville sang a song written especially for the occasion by Irving Berlin and dedicated to her. George Polacco, with the full Metropolitan Orchestra, accompanied all the operatic selections.

The event at the Rialto will last for five days commencing June 5. It had been originally announced that this series of special performances would start on May 22, but S. L. Rothapel, director of the house, found that he had not sufficient time in which to prepare the Tribute on the scale he wished. The first two days will be Motion Picture Days, with appearances of the most prominent screen favorites in costumes of roles in which they are best known. Wednesday will be devoted to the appearance of leading actors and actresses of the stage. Thursday will be Musical Day, and Friday will be Allied Arts of the Theater Day.

At Leading Picture Theaters

Programs for the Week of May 21 at New York's Best
Motion Picture Houses.

"Sweet Kitty Bellairs" at the Strand.

DURING the week beginning May 21st the Strand Theater presented Mac Murray in "Sweet Kitty Bellairs," a photoplay produced by the Jesse L. Lasky Feature Play Company in association with David Belasco. The film drama is from the play of the same name written by David Belasco and Egerton Castle and presented by Mr. Belasco in New York some time ago.

Mac Murray, one of the newer recruits to the screen, in "Sweet Kitty Bellairs" finds a part well suited to her beauty and winsomeness. The play is a romance of the days of powdered wigs, courtly gallants, fair ladies and swords quickly drawn. The action occurs in Bath, England, the famous watering place, the latter part of the eighteenth century. The meticulous care given to Belasco stage productions has been employed in the direction of the film version.

Rube Goldberg's "The Boob Weekly," a scenic and a cartoon comedy, were also on the program.

"Going Straight" at the Rialto.

The Rialto offered a double bill during the week—Norma Talmadge and the "Fine Arts Kiddies" in a Triangle photoplay offering "Going Straight," and Charlie Chaplin in his last Essanay production, "Police."

"Going Straight," the vehicle in which Norma Talmadge is seen, is a five-reel drama by Bernard McConville and has for its foundation the difficulties that beset the reformed crook endeavoring to "go straight." The film is a dramatic and suspense, with just a touch of pathos and heart interest, aroused by the children. By a strange coincidence Chaplin's comedy, "Police," is the direct antithesis—almost a burlesque on the same story.

"In the Land of the Midnight Sun" and "Spain" and a musical program were included in the entertainment.

"Pasquale" at the Broadway.

The attraction at the Broadway theater was the latest Morosco-Paramount photoplay, "Pasquale," with George Beban and Myrtle Stedman in the leading roles. Mr. Beban plays the part of Pasquale. The story is a deft blending of laughter and tears, several of the scenes being laid on the Italian-Austrian battle front. The Broadway Weekly, colored scenics, short comedies and cartoons rounded out the bill.

W. J. GILMORE WITH MELIES.

W. J. Gilmore, former manager of the 23rd street branch of the General Film Company, has been appointed eastern representative of Melies Manufacturing Company and will make a tour of the eastern states in behalf of Knickerbocker Star Features and Vim comedies. Mr. Gilmore left New York on Friday, carrying with him sample prints of several forthcoming productions. He is one of the most popular men in the film industry and has a high reputation as a judge of a picture's merits.

Mr. Gilmore's experience in film marketing extends over fourteen years. Graduating into the General Film Company from successful management of a chain of theaters, he entered the Twenty-third street branch and worked his way up until he became assistant manager. His assumption of the management of the branch was marked by a large increase in the volume of business done. He confesses that he has always leaned toward the representation of some brand to which he can devote all his energies.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting

for
"Notorious Gallagher" or "His Great Triumph."

Released May 29th by the Metro Pictures Corp'n.

Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 13 T, "Me fer bim" is a sub-title and is printed reading matter on the screen. But 17 D, "When men climb on porch," is a description of action.

"Buttsy" Gallagher is a harmless product of the slums. One night the gale going on in Judge Winter's house attracts him and he crouches on the porch root to watch where, after a time, he falls asleep. The house is burglarized, a servant is killed and the crooks escape. "Buttsy" is arrested as the murderer and finds himself suddenly famous. Women send him flowers and men argue his case. Bob Ewing takes up the case and forces Peggy, the Judge's daughter, who was hidden in the other window on the night of the murder to tell what she knows. "Buttsy" is released on probationary sentence for having committed perjury as he confessed to the murder, delighted at having so much attention. The picture closes with "Buttsy" in a series of exciting incidents that prove his sterling qualities.

This picture is full of action with many pathetic scenes. Note particularly: Shot 18½; train effects 55 to 64; struggles and shooting from 64½ to 71½.

The THEME selected is "One Fleeting Hour"—Lee.

Time schedule: 75 minutes (five reels, about 5,000 feet).

Time. Subtitles or descriptive cues.

0 D Opening.

2½ T	"Buttsy" Gallagher takes.	Music.
5½ T	"Time didn't use to hang heavy."	One Fleeting hour—Lee. (Moderato Molto espressivo)
6½ T	"You remember my son?"	Mystery Waltz—Baynes.
9 T	"This can't be the little."	My Little Billiken—Loter (Allegro 6-8)
10½ T	Flora entertains a few.	Katinka Waltzes—Friml.
11½ T	"They may have been second."	Come to Bohemia—Murchison. (Fox-trot)
13 T	"Me fer him."	Hezekiah—Richardson. (One-step)
13½ T	"If you don't help me."	Repeat: THEME.
15½ T	"If you should be awake."	*Misterioso No. 2.
16½ T	"Isn't it disgusting."	*Agitato No. 2.
17 D	When men climb on porch.	Cavatina—Bohm. (Moderato assai)
18½ D	When Count hears noise. (Shot.)	The Debutante Waltzes Herbert
22½ T	"Somebody hurt me."	Repeat: THEME.
23½ T	At the trial.	Romance—Wieniawski. (Andante non troppo)
25½ T	"The prisoner is palpably."	Andante—Mendelssohn. (Andante Pathetic)
26½ T	Men fear him.	Cavatina—Gounod. (Larghetto)
29½ T	"Buttsy" is taken back.	Repeat: THEME.
31½ T	His hint of notoriety.	Romance—Wieniawski. (Andante non troppo)
33½ T	"Your handling of the."	Andante—Mendelssohn. (Andante Pathetic)
33¾ T	The end of the trial.	Cavatina—Gounod. (Larghetto)
37½ T	"I done it—I killed bim."	Repeat: THEME.
38½ T	5:30 A. M.	Andante—Mendelssohn. (Andante Pathetic)
41 T	The path of glory.	Cavatina—Gounod. (Larghetto)
42 T	"You eban't take it away."	Repeat: THEME.
44½ D	When "Buttsy" returns home.	Repeat: THEME.
46 T	"You haven't fooled me."	Repeat: THEME.
47½ T	The months that followed.	Repeat: THEME.

48½ T	Young Ewing now handles.	The Flatterer—Chaminade. (Molto capriccioso)
51 T	"The last step is to put."	The Hobbledoy—Olson. (Allegro 6-8)
52 T	"We know you can't know."	Caressing Butterfly Bartelemy. (Allegretto)
54½ T	"I thought so."	Love's Willfulness—Bartelemy. (Andante appassionato)
55 T	"So you took advantage." (Train effects.)	Lancashire Clogs—Grimsbaw. (Allegretto)
58½ T	"You got a gang."	*Agitato No. 3.
59 T	"I will soon be a rich man."	*Agitato No. 4.
61 T	"A ride on that Pullman." (Train effects.)	Repeat: THEME.
64 T	When "Buttsy" wakes up.	
64½ D	When the gang starts out.	
66 T	"I am here to use my influence."	
67½ T	"So you're a cut-throat."	
69 T	"Jumped your parole." (Sbots.)	
71½ T	"I thought if I traled you."	
74 T	"Up to now I thought I was."	
75 T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on another page.

WILLIAM SHEER OPENS BOOKING OFFICE.

WILLIAM SHEER, familiarly known as "Bilby" to his many friends, general casting director of Equitable, World, Paragon and the other allied concerns associated with World Film, resigned his position with that firm this week and on June 1 will open general booking offices in the premises occupied by him while connected with World and Equitable.

Mr. Sheer during his regime as casting director was instrumental in disposing of the grafting and petty larceny agent and his position was created by Arthur H. Spiegel because of the complaints against agents who, according to

affidavits of extra people and supernumeraries, collected at times fifty per cent. of the wages. Since Sheer's inception in the position it is worth noting that not one complaint has reached the offices and it was with reluctance that his resignation was accepted.

Sheer's plans for the future are most ambitious. Already controlling the labors of half a dozen important players and representing a number of stars, and with the optional control of hundreds of types and people who go in for atmosphere and mob material and has, during his year with the World companies, been noted for his faithfulness to type and local color.

In company with several other well known



William Sheer.

film and theatrical men Mr. Sheer will soon open his offices at 130 West 48th street. He will make a specialty of casting completely private play productions, ranging in his people from the leading player and star to the most obscure extra people, and from reports has already made arrangements with a number of the more important manufacturing concerns to supply considerable of their talent.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "The Lights of New York."

Released May 29 by the V-L-S-E, Inc.—Suggestions Prepared by S. M. Berg.

(By special arrangement with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance, 3½ T "Poppy Brown" is a sub-title and is printed reading matter on the screen. But 20 D "Hawk calls on dancing master" is a description of action.

Hawk Chovinski, a sneak thief, holds up Yolande Cowles and her father as they are coming home from the opera one night and the shock kills the father. Hawk made such a small haul that he decides to become a society gentleman and ply his trade. His step-sister, Poppy, lives with him, but by his brutality causes her to run away. After much suffering her lover Skelly takes her to Martin Dale, wealthy settlement worker and admirer of Yolande, who provides her with work. Hawk, posing as a Baron, works his way into high society and meets Yolande, who does not recognize him. He wins her affections and her promise to marry him. On the wedding day his real identity is revealed and he is imprisoned. Yolande then accepts the true love of Martin, while Skelly and Poppy are happily married.

A considerable amount of action is at a popular restaurant showing the guests dancing. Great care must be taken in following the dancers' tempo.

The THEME selected is "Little Song"—d'Ambrósio.

Time schedule: 71 minutes (Five reels—about 4,700 feet).

Time.	Subtitles or Descriptive Cues.	Music.
0	D Opening.	Little Song—d'Ambrósio. (Allegretto moderato) (THEME) (Agitato No. 1.
1½	D When hanker passes the Hawk.	Arioso—Frey. (Andante mosso)
2	T The aged man receives a shock.	Sylvia Waltz—da Silveira.
3½	T Poppy Brown.	Serenade—Eru. (Allegretto)
6	T Little loot for his darling.	Rohinson-Crusoe—Romberg. (One-step)
7	T "Yolande is terribly dull—"	Valse Brune—Krier. (Allegro moderato)
9½	T Martin Hawthorne. (Piano only according to action.)	Repeat: THEME. A Garden Dance—Vargas. (Allegro moderato)
10½	T "Hully Gee! The hulls—"	*Agitato No. 3. Funstonnee Valse—Montagna.
14	T "Oh that ring off yer mitt."	High Jinks Two-step—Friml.
16½	T Under the dazzling dome—	Repeat: THEME.
17	T "I was thinking—"	Everybody Hum with Me—Romberg. (Two-step)
18	T And witnesses a brutal—	The Julian Waltz—Kleinkecke.
19	T "Who is that man?"	Happy Hotentots—Romberg. (Two-step)
20	D Hawk calls on dancing master.	Minrel Days—Romberg. (Fox-trot)
22½	T Making a gentleman to order.	Repeat: THEME.
23½	T "Tell Hawk to heat it."	Premier Amour—Benouist. (Andantino)
24	T "In a few weeks' progress—"	
27½	T The "fellow" with the veneer.	
29	T "Get me an introduction—"	
31	T When misery, want—	
32½	T Mercy is the most sublime—	
33½	T As the "Baron Howell—"	
36	T "To bind our friendship."	
38	T "She said it came to me—"	
39	T At last induced to plunge—	
40½	D When Hawk and Yolande dance.	
41½	T "Miss Cowles, I should like—"	
44½	T The velvet tipped talons—	
46	T "It would be hard to say—"	

46½	T "Just a song at twilight—"	Love's Old Sweet Song.
48½	T Yolande's secret adventure.	Colored Regiment Goes Off to War (Two-step)
49½	T Waiting for the wilful one.	Serenade—Chaminade. (Moderato)
52	T And afterwards the "brood"—	
54	T "Mother, I have just—"	Repeat: THEME.
55	T "That man's face—"	Love Thoughts—Edwards. (Valse)
58	T Mrs. James Cowles. (Wedding invitation.)	
63½	T "Here, Dora, take good care—"	
64½	T Bridal procession.	Lobengrin Bridal March.
65½	T "If there is any one present—"	*Dramatic Allegro No. 1.
67	T After the private detectives—	
67½	T Skelly junior.	Repeat: THEME.
70½	T Then after all real love—	
71	T The end.	

NOTE.—For the convenience of Moving Picture World readers a price list of suggestions in the above cue-sheet is to be found in G. Schirmer's advertisement on another page.

Insulting the Patrons. An Incident in a Theater.

By S. M. Berg.

ON a well-known thoroughfare a few nights ago, I noticed a crowd gathering in front of a small theater. Being curious to learn the cause of the disturbance, I joined the throng. The doorman and a patron were having a heated argument over a ticket and it seemed that a fight would ensue. A man who held authority came upon the scene and inquired the cause of the trouble. In a few brief words he satisfied the patron that the doorman was wrong and asked him why he dared insult his patrons. He then made it clear that, right or wrong, the patron must always be right. The next time the doorman took the liberty of insulting a patron he would lose his job. Impressed by this remark, I felt that this exhibitor gives careful attention to details, which tends to make an audience satisfied.

I entered the theater. It was a clean, orderly house, capacity about eight hundred, with comfortable chairs, uniformed ushers, no posts to obstruct the view. In fact, a model house as far as appearance goes. The projection appeared to be good, and the house was well filled. I found a seat in the second row, and naturally my attention was directed to the music. I saw a young man, the pianist, struggling through a waltz in D, but, to be frank, it sounded like L. The picture, which was a scenic, finally ended and the music stopped, much to my relief. A few slides announced the coming attractions—then the feature was thrown on the screen.

In the meantime, two young women took seats in the front row. Evidently they were the pianist's friends, for the three began an animated conversation. The feature was well under way when a young man with a violin case came down the aisle and jumped over the railing. He greeted the pianist and the young ladies and then leisurely opened his violin case. He looked up at the feature a minute and then decided that he was there to play.

He called the pianist's attention from his friends and had him strike A a few times so he could tune up. He then hurriedly searched through the music book and finally pasted up posters for the next day's show. The violinist started a late fox-trot. Without looking at the picture, the violinist sawed through the number, even falling to observe the expression marks. Each strain played with equal force and the whole, being entirely out of harmony with the picture, was most distressing.

Where was the manager all this time? Probably in the box office, counting receipts and wondering why business was not better. Perhaps he was helping his porter paste up posters for the next day's show. The violinist and pianist sequestered into Traumerl. The next scene was an Indian war dance, but the violinist ignored the change. Evidently he was determined to play Schumann's masterpiece to the end, as he continued playing during the scene where the Indians went on the warpath. Attempting to turn the music, the pianist let it slip and fall to the floor. He attempted to "fake" an accompaniment, but without success. Poor Schumann's Traumerl came to an abrupt end. The violinist laid down his fiddle and sat back to rest a while (he needed it) and enjoy the picture.

I saw and heard enough, and walked out. As I reached the door, the same gentleman who had reprehended the doorman remarked, "Good evening," and I answered "Good night."

Debating with myself a moment, I wondered whether or not I should point out to the manager that he was insulting his patrons by tolerating such inferior musical interpretations. I realized that "discretion is the better part of valor" and left the house.

All the glaring errors and ineffectiveness of the musicians escaped the watchful eye of the manager. The doorman was severely reprehended

when he argued with a patron over the validity of a ticket, but the orchestra, who were offending hundreds every week, escaped. Evidently the manager paid all attention to the front of the house, as most managers do.

If more exhibitors would watch the back of the house with the vigilance they do the box-office and front of the house, there would be fewer complaints about poor business.

A successful musical interpretation is as necessary to a picture as good projection.

How many managers tolerate for an instant a film that jumps, flickers, or is out of focus?

They pay careful attention that their patrons' eyes do not suffer. They read the trade magazines, always endeavoring to select the best pictures and best service.

Their machines receive careful attention. They are oiled regularly and when a part becomes worn, it is replaced with a new part at once. No expense is spared on the quality of their films or projection. They consider their patrons' intelligence when it comes to features and projection, but forget the discord and noise that comes from the orchestra playing off their patrons' ears and intelligence. Their money is going out every week for rent and salaries—but money spent on such an orchestra as I have just described is money thrown away.

Intelligence enters into the success of any undertaking, but many managers neglect one of the most important features of a moving picture theater—the music.

Whether a pianist, an organ or an orchestra, the musical setting at all times should be in keeping with the atmosphere of the picture and never for an instant be permitted to interrupt the picture, any more than it is permitted to jump all over the screen.

There is always room for improvement and development in music the same as anything else.

There are many different ways of playing a picture well and it behooves every manager to see that his musician or musicians study the work and develop a style and method that meets with the approval of the most discriminating patrons.

It can be done and is eventually bound to be recognized by the public. The manager should always recognize a musician's ability and pay him accordingly. Good things come high, and this is certainly true of good music.

Most audiences demand good music the same as they do good pictures. Until the music in picture theaters is seriously reckoned with, many houses throughout the country will suffer from poor business. It has been proved that good pictures and good music are money makers and the sooner the manager realizes this, the better for himself and the long suffering public.

"Ramona" Titles an Innovation

Clune Company Makes Distinct Artistic Advance with Its Leaders Superimposed on Still and Moving Backgrounds.

NEW ideas in the making of pictures are not so frequent that we can afford to pass without comment the titling of "Ramona," the first production of the W. H. Clune Film Company. There can hardly be question that the manner of presentation of the titles in this subject adds to the charm of the picture as a whole, that the leaders serve materially to decrease the illusion-destroying powers of these necessary evils. For evils in large measure titles undoubtedly are—and what good director does not go to lengths in his efforts to avoid their use, to so clarify his action as to reduce to a minimum the number that may be required intelligibly to tell the story.

Less of fruitful thought has been given to the making of titles than of perhaps any other department of picture-making. The greatest producers of the day—just as an illustration—continue to tint their titles in the same bath as that which carries the scene that follows it. On the heels of a scene in straight black and white will be a leader in inconspicuously contrasting tint—a glaring signal to the millions of picturegoers that what comes next is to be a moonlight situation or one of sunlight or one of lamplight. It is a jolt, a piece of inartistry that is as frequent as it is inexcusable. It would seem to be a case of thousands of dollars for the director but not even tens of dollars for the laboratory. Ask a producer the why and the wherefore and he will blandly inform you that it is a matter of convenience to tint the title at the same time the film for the ensuing scene is dipped; that leaders at best are a nuisance to be got over in the easiest way.

The leaders in "Ramona" mark a distinct advance. They make for artistry, for notable progress. Briefly, they are printed upon film that carries under or near the lettering matter of atmospheric value, that which holds the spectator in the illusory grip of the particular scene about to be enacted. Lloyd Brown, general manager of the Clune company is credited with the idea. It seems that Mr. Brown in the course of his work decided he wanted something distinctive in the way of titles. With that absence of compulsion that marks the development of all the schemes that hatch in his mind, he quietly ordered an adobe tent built as a background. Then Enrico Vallejo, the Clune company photographer, was asked why he could not use

the hut in obtaining double exposure effects. Mr. Vallejo saw the point.

Mr. Brown's original intention was to have two or three characteristic backgrounds for his leaders, these to run through the subject. For example, he chose a frame of eucalyptus logs tied with leather thongs for the direct quotations from Mrs. Jackson's book. For the "Romana" prologue, with its pronounced Spanish and Indian flavor, Mr. Brown chose the "dobe" wall, showing first the window and again the doorway, double exposing the title over these. Then he discovered he must escape the peril of monotony, so he chose other typical backgrounds, such as a vision Indian blanket or the pair of horses' heads.

"When Mr. Brown's noodle gets to work," as one of his associates declared in speaking of the subject of "Ramona" titles, "it is rapid and fecund. He soon had the idea of a moving background. Hence you see the birds moving about on the branches or the Indian running through the flaming embers of the village of Temecula behind lettering." The idea of the titles according to Mr. Brown's explanation, was like Topsy—"it just growed." One of the striking leaders is printed in white on a mountainside. The camera is shut down so as to bring the hills into silhouette, while the narrowed light has clearly brought out the clouds above. Another, during the sheep-shearing period, reveals thousands of sheep, moving like waves behind and to the side of the leader.

These are but a few instances of the many that enter into the making of the picture. That the innovation will be grasped by other producers is to be expected—and for that matter to be hoped for. Some have already declared their intention to "grab" the idea. One or two have attempted titles seemingly suggested by those in "Ramona," but apparently they have failed to realize that the chief virtue in the Clune title is its simplicity—the presence of the natural, the absence of the artificial.

LITTLE AUDREY BERRY VISITS OLD FRIENDS.

Little Audrey Berry, who will be remembered as one of the most popular child artists in motion pictures, was a visitor at the Vitagraph Flatbush studios, during the week and renewed her acquaintance with the various stars with whom she worked while a member of the stock company. The photoplay star was compelled to forego the lure of picture posing, for the time being, in order to pursue her studies which took up all her time.

"I am coming back to pictures some day," replied the little lady to a question as to what she intended doing when her education was finished, "and I do hope the Vitagraph company will get me another chance to meet my many friends through the medium of their pictures."

Miss Berry's most important pictures under the Vitagraph banner includes "The Jarr Family Series," in which she played Emma Jarr; "Mr. Santa Claus," "A Close Call," "The Crime of Cain" and "The Arrival of Josie."

WESTERN STORY FOR KERRIGAN.

F. McGrew Willis of the scenario department at Universal City, is at work on a new story for J. Warren Kerrigan, which is entitled "The Beckoning Trail," and in which the popular star plays the role of a dissolute young New Yorker, who goes to a Western mining camp where, during the course of events, he develops into a real man. One of the strong features of the story is a saloon fight in which Kerrigan is offered a splendid opportunity to display his gift of unusual strength, putting half a dozen Western huskies hors de combat in short order.

JACCARD TO FILM SERIES.

Under the main title of "Dollars and Sense," Director Jacques Jaccard will film a series of one-reel underworld photoplays, most of which will be written by himself. The first one will be entitled "Men and Women," work on which has been commenced. Jaccard's company will consist of G. Raymond Nye, playing the featured lead, with Miss Roberta Wilson, Miss Peggy Courday and Si Glegg. Jaccard recently has finished a five-reel underworld film play entitled "It makes a Difference."

FEATURING THE DESERT.

Desert land close to Newhall, Calif., just outside of the beautiful San Fernando Valley, will serve as a setting for a number of the scenes in the forthcoming Horsley-Mutual production, "The Fool's Game," an unusual story from the pen of Crane Wilbur, who will also be seen as the star in this picture.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "Reggie Mixes In."

Released June 11th by the Triangle Film Corporation.

Suggestions prepared by S. M. Berg (by special arrangement with G. Schirmer, Inc., Music Publishers, New York).

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchanges in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues, which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 10½ T "A new sort of girl" is a sub-title and is printed reading matter on the screen. But 50 D "Flight continues" is a description of action.

Reggie, a wealthy young man, proposes to Dorothy Fleming of the fast set in the faint hope she will refuse him; but she accepts. Aware that she is shallow and flirts with another he does not consider himself bound. While riding in his automobile he meets a new sort of girl, a dancer at Gallagher's saloon. Disguised as a tough he becomes the "bouncer" at the saloon. In a series of exciting adventures he proves the worth of the girl and the story closes with their hope of future happiness.

This picture is a comedy drama with many scenes in Gallagher's saloon showing girls singing at the tables. The whole character of the story is allegro in action.

Note particularly: 1½ cuckoo clock, 7½ automobile effects. At 23, 26½, 45, 50 to 61½ are scenes of fighting, struggles, smashing of windows, furniture and shooting.

The THEME selected is "Love is like a firefly"—Friml.
Time schedule: 69½ minutes (five reels—about 4,650 feet.)

"REGGIE MIXES IN."

Time. Sub-titles or descriptive cues.

0 D Opening.

1½ D Cuckoo clock. (12 o'clock.)

3 T "It's lunch time, sir."

4 D Telephone bell.

6½ T Concluding that this is,

7½ T We now come to a point.

(Auto effects.)

8½ T Into the World of Beer.

10½ T A new sort of girl.

12 T "She's the new dancer."

13½ T Reggie decides to invade.

16 T In a furnished room.

17 D When Reggie enters Gal-

lagher's.

19½ T The leader of the gas-house.

22½ T "Frame up that new kid for

me."

23 D Gang leader leaves his table.

(Shot.)

24 T Watching the fight.

24½ D Reggie descends from chan-

delier.

26½ T At closing time.

27½ T "My bouncer's a mutt."

28½ T "Take this Gat."

29½ T "I'm sorry I said."

31½ T Faithful old Pickleface.

32 T Reggie's first night on the

job.

36½ T "We'll get him on his way."

MUSIC.
Love Is Like a Firefly, Friml
(Moderato) (THEME)

Philopona Waltz.....Berger

Repeat: THEME.

Country Dance.....Nevis

(Allegro comodo)

Repeat: THEME

Rackety Coo.....Friml

(Animato con grazia)

Tinglingling.....Friml

(One-step)

La Coquette.....Onlvas

(Allegro moderato)

Agitato No. 3

The Trombone Man.....Hill

(Two-step)

Agitato No. 4

Keep Going.....Kleinocke

(Allegro 2-4)

Mon Plaisir.....Roberts

(Valse lento)

My Pirate Lady.....Romberg

(Popular song)

Morris Dance.....Nobis

(Allegro moderato)

39 T "She's straight and you

play."

40 T "I've thought this thing

over."

41½ T "I've just got a letter."

43 D Girl bids Reggie good-night.

(Shots.) (Glass smash-

ing.)

45 T "There's your messenger."

45½ T Meanwhile a costume ball.

47 D When Reggie leaves ball-

room.

48½ T Another night.

50 D When girl finds letter.

52½ D Reggie re-enters saloon.

55 T "Lay off that guy."

56 T "If he gets me, get him."

(Smashing of glass.)

59 D Fight continues.

61 D Shots.

61½ T In the hospital.

65 T The love test.

66 T "He says he is the bouncer."

68½ T "You must wait and meet."

69½ T The end.

Repeat: THEME

Hurry No. 1

All Full of Ginger.....Orlob

(Two-step)

Waltz Divine.....Rosey

Polo Rag.....Romberg

(Popular song)

Repeat: THEME

Misterioso No. 2

Akitato No. 2

Agitato No. 1

Love's Awakening.....Danglas

(Valse lento)

Repeat: THEME

To the Lone Pianist.

By S. M. Berg.

The writer is pleased to note that readers have found the articles under this heading of assistance to them. Among some correspondence received the following letter appears to be so earnest that I feel it deserves special attention:

Dear Sir: I have been reading your articles in the "Moving Picture World" and also your Music Cues for current releases. I would like to say a few words in appreciation.

I am employed in a theater seating about one thousand, using a program of Paramount, Metro, Triangle and World pictures, with a change of program daily. I have neither orchestra or organ, but am using straight piano. So you see your articles are of particular interest to me.

I have great difficulty in securing music that sounds well for piano alone and at the same time is appropriate for pictures. I would appreciate it very much if you would send me a list of music I can use.

Another thing I am unable to do is to use a theme for a picture. It seems to me when I play the same thing three or four times in the same picture people will think I am repeating too much. I suppose if I played an organ and used the different stops, such as violin, cello, flute, etc. it would seem different. I would surely be pleased to hear any suggestions you would be able to make.

Thanking you in advance for your valuable assistance and trusting your very interesting articles may continue to appear in "The World," I am,

Very truly yours,

RETTA HELLMAN.

The Lyric Theater, Covington, Ky.

This valued reader has asked for help and information on a subject that is probably confronting others who have only a piano to interpret the pictures.

The following suggestions, it is hoped, will be of assistance to others who have similar difficulty as outlined in the above letter. The masters one must realize that theoretical training and practice are necessary before satisfactory results can be obtained from the best music.

Casary, Cramer, Clement and Ibach are composers whose works are absolutely essential for the pianist who hopes to attain success playing for pictures. An hour a day spent on technical studies will do wonders for the serious student. Five-finger exercises, arpeggio scales, chromatic scales, and octave scales, practiced slowly and carefully, will do much toward improving one's technique so that an appreciation of the best music will be made easy for the painstaking and conscientious student.

If the reader who wishes to acquire a list of the practical theoretical studies and exercises that will benefit him will send an outline of just what he has accomplished in music the writer will be glad to furnish him with a list of studies that will prove helpful.

Few pianists playing for pictures realize the pleasure derived from

playing the best music. Your work, which at present may seem irksome, can be made highly enjoyable and interesting if a program of meritorious music is selected and arranged.

There is a veritable mine of piano music and there is no reason why every scene and every phase of action cannot be fitted by the alert and intelligent pianist whose aim is to play the pictures well.

For example, what could be finer for a plaintive scene than the second movement from Haydn's 13 symphony; or the Andante from Brahms' 3 symphony?

For an outdoor scene, wooded dells and water falls, what could be more appropriate than Chopin's Etude, Op. 10, No. 3?

Several of Chopin's waltzes fit the pictures well, especially the slow movements, which are exceptionally melodious and pleasing to the ear. Chopin's nocturnes should be especially prominent when acting music for pictures, nor his mazurkas, some which fit certain scenes.

Grieg's music is suitable for pictures, especially the Peer Gynt suite, the "Dwarf Dance," the "Butterfly," several of his nocturnes, and that beautiful masterpiece of tone coloring—"To Spring."

The average pianist must not wait until he is called to practice. Then he will be able to master the difficulties in many of these pieces. When this point is reached the pianist's work becomes a pleasure instead of a hard and unceasing grind, as many find it.

He who spends time acquiring a technique that will help understand the best music will be amply repaid for all time and labor spent, especially when he begins to appreciate the works of the great masters. It is well to vary your program with works of the modern composers. Rudolf Friml and Homer Hartwell have written some exceptionally fine numbers that are suitable for pictures.

Some of Friml's pieces suited for picture work are: Egyptian Dance Op. 41, Russian Romance Op. 30, Minuetto Op. 28 and Mignonette, a delightful little number in E major.

He who wishes the best in pictures can find none better than those by Strauss and Waldteufel. Paul Lincke has written several waltzes that are suitable for pictures.

The works of Beethoven, Brahms, Rubinstein, Mozart, Haydn, and other great masters can be purchased in volumes. Tschakowsky's music is well suited for picture work, many of his pieces being in a minor strain.

Faust's Beethoven's sonatas fit pictures exceedingly well. Mendelssohn's Songs Without Words are also appropriate.

Two valuable volumes for the pianist who wishes to play the best music are:

1. Anthology of Piano Classics—A collection of 28 selected compositions by Bach, Beethoven, Chopin, Field, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann and Weber.

2. Anthology of Modern Classics for the Piano—32 compositions by Brahms, Dvorak, Grieg, Henselt, Jensen, Liszt, Moskowski, Paderewski, Raff, Rubinstein, Saint-Saens, Schutt, Schytte, Spangbati, Sinding and Tschakowsky.

Carefully fingered and revised, these two volumes are an indispensable and important acquisition to any pianist's library.

This phase of musical interpretation has been dealt with in the issues of the Moving Picture World, January 15, 22, and February 12, 1916, when a series of articles, "How to Play the Theme" and "Themes," and their appropriate usage were discussed in detail.

It is the lone pianist taking a "theme" as a problem—possibly may seem unwise to those repeating themselves unnecessarily, but it should be realized that you are not a soloist, and to get the best results from your theme—it is advisable to vary the tempo occasionally or play slower or faster according to the action on the screen.

One of the successful musical plays of the season owes much of its success and popularity to the fact that the theme (love motif) is repeated over and over.

The theme selected should be of a melodious character—and always treated with thought and expression.

In one of the articles I have written a score which has been prepared for a Triangle production. This demonstrated very clearly how much repetition is made by those playing the film.

Many readers may recall the theme in "The Birth of a Nation" and how frequently it was played.

We have just had presented to us Thomas H. Ince's wonderful picture "Civilization" and "The Fall of a Nation." A special music score has been written for the latter by Victor Herbert. It will be of great interest to follow the musical interpretations of these features.

It is mentioned in the above letter that if the pianist used an organ with its many varieties of colorings and shadings—that the repetition of the theme would not become monotonous. There are various ways of playing the theme—and an intelligent understanding of its importance can be realized in the fact that every cue-sheet prepared for the big features is never without its theme music.

The theme is usually an andante movement of moderate tempo and should be played smoothly and legato. Develop a singing style to your playing and handle the theme in a clean and tuneful manner. Then it will not become monotonous, especially if it is a piece of recognized merit.

CHARLES HILL MAILES WITH UNIVERSAL.

Following his performance in Otis Turner's production of "The Seekers," starring Flora Parker DeHaven, Charles Hill Mailes was engaged as a member of the Universal City stock company to play leading character roles.

Mr. Mailes is one of the cleverest men at make-up in motion pictures, besides being one of the best actors. He was for six years with the Biograph before joining the Universal and his work has made a decidedly favorable impression.

Ivy Close Company is Complete

Robert Ellis to Direct Famous Beauty—Henry Murdock and William McKey in Strong Comedy.

THE first definite announcement concerning the organization that will produce Ivy Close comedies came from the Kalem Company this week with the news that Robert Ellis had been chosen to direct the new subjects. The famous English star has already begun work before the camera at the Jacksonville studio, and Kalem officials are enthusiastic concerning the outlook for the coming comedies.

That the company to support Miss Close will be of all-star proportions is indicated by the drafting of Henry Murdock, the acrobatic comedian who became a screen star over night in Sis Hopkins comedies, for the new subjects. On Murdock's shoulders will rest the principal farce-by-play in support of Miss Close.

William McKey, who for three seasons played the title role in "David Harum," throughout the country, is another comedian of prominence to be secured for the Ivy Close production. Mr. McKey has been prominent on the screen during the past winter in feature productions and will also be remembered as a Kalem favorite a few years ago. In addition to his three seasons with "David Harum," McKey gained notice on the stage in the title role of "Eben Holden," in the Charles Frohman production of which he appeared for a season. McKey gained fame throughout the country as the Sheriff in "Pudd'nhead Wilson," a role he played for five seasons.

Robert Ellis, who will stage the new comedies, is reckoned among the most valued members of Kalem's producing staff. Before taking the directorial reins for the first time, two years ago, Ellis was for years one of the most popular of screen players. His screen productions for Kalem have included many of that organization's most successful multiple-reel productions, many of the Broadway Favorites productions presenting prominent stage players being found in the list. The Sis Hopkins comedies staged under his direction have brought him into notice as a comedy producer.

NOVEL ADVERTISING FOR PARAMOUNT EXHIBITORS.

Scraps of wall paper were effectively utilized by the Regent theater, Alameda, Cal., for a novelty in advertisements during the recent engagement of Marguerite Clark in "The Prince and the Pauper," a Famous Players production for Paramount pictures. The announcement which the scraps of paper carried, reprinted in the "Talking It Over" column edited by William Walker Hines for Paramount exhibitors in Paramount Progress. It reads:

"We are tearing paper off the walls of the Regent theater to make room for the crowds who will want to see little Marguerite Clark in 'The Prince and the Pauper.'"

A small cut of Marguerite Clark was used and the printing was attractively done. Any exhibitor can obtain bits of wall paper from a paper hanger at a nominal cost and this kind of advertisement, because it is unique, may be used upon occasion very effectively as Paramount Progress points out. Big type and a few words should be the rule, however, as the paper is not particularly good for printing and small type cannot be read.

FILMING AN EXPRESS COMPANY.

The American Express Company, having reached years of youthful discretion, has had itself photographed—collectively speaking, of course. Imbued with a desire to set itself as others see it, the company engaged a motion picture camera, cast its officials for "leads" and subordinates for lesser parts, set the scenes, cried "camera" in the most approved film voice, and the machine began to grind out some 6,000 feet of film. The picture is decidedly interesting as showing the many commercial uses to which motion pictures can be put. The American Express Company intends to use this film for "interior publicity" purposes, that is, to interest its thousands of employees in all parts of the country. Eventually, it may show the film to the public.

GENERAL FILM COMPANY EMPLOYEE KILLED.

Miss Nellie Phillips, a bookkeeper employed in the General Film Company branch office at Wilkes-Barre, Pa., was killed Saturday, June 3, when a street car in which she was riding was struck by a train.

Miss Phillips had been employed in the Wilkes-Barre office for over two years and her efficiency and fidelity were highly appreciated by the General Film Company.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "What Happened At 22."

Released June 26 by the World Film Corp'n.

(Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: ST, "Wilfred White," is a sub-title and is printed reading matter on the screen. But 57½ D, "When Dave turns out light," is a description of action.

Dave Wilson, a forger, is in love with Louise Lloyd, who is applying for a position to the Hollister Employment Agency, run by a man in league with Dave's schemes. Louise ultimately gets a position as companion in Joseph Knowlton's house. She meets Frank, the son, and a mutual liking springs up. Dave, seeking information, becomes a valet in the same house. Knowlton is investigating some forgeries in which Dave is implicated. Learning this Dave attempts his murder. Dave is arrested and Knowlton recovers from the attack. The story closes with the future happiness of the lovers.

This is a modern crook story with considerable change of action. Note the misteriosos and agitos as suggested.

Note particularly: Telephone bells, 8 and 50½; police whistle, 59¼.

The theme selected is "I'm A-longin' Fo' You"—Hathaway.

Time schedule: 70 minutes (five reels, 4,750 feet).

Time.	Subtitles or Descriptive Cues.	Music.
0	D Opening.	Petite Bijouterie—Bohm. (Valse intermezzo)
4½	T "I've tried, but I can't."	
5½	T "Is that Mr. Wilson?"	I'm A-longin' Fo' You Hathaway. (Moderato espressivo) (THEME)
7½	T "There's a good position."	
8	T Wilfred White.	At Sunset—Brewer. (Moderato grazioso)
12	T Miss Knowlton, Joseph's Sister.	
13½	T In Toledo.	Dreaming of You—Lehar. (Valse lento)
16½	T In search of a new companion.	
17¼	T "I am sorry, but I have already."	Repeat: THEME.
18½	T The return of David Wilson.	
20	T "I am going to make it out."	Caressing Butterfly—Barthelemy (Andantino grazioso)
23½	T "I'm always a bit leery."	
25½	D When Wilson returns from bank.	Love's Wilfulness—Barthelemy. (Andante appassionato)
29¼	T "What \$35,000?"	
29¾	T "Do you know it has been?"	Repeat: THEME.
31¼	T "Dave, she doesn't want you."	
31¾	T The police having been unable.	Valse Poudree—Popy. (Valse lento)
35¾	T "But he wanted a woman."	
38	T Two weeks have passed.	Repeat: THEME.
39¾	T "Carruthers, can you get me?"	Canzonetta—Nicode. (Non troppo lento)
43½	T Evening.	
44½	T "That man is a crook."	Love's Torment—Barthelemy. (Valse lento)
49¾	T "This photograph of the t-ree."	
50½	T Wilson cornered. (Telephone bell.)	Misterioso No. 1.
53½	T "This is Inspector Carruthers."	
54½	T "I should like to be excused."	The Flatterer—Chaminade. (Molto capriccioso)
56½	D Valet returns to the house.	Misterioso No. 2.
57¼	D Telephone bell.	
57½	D When Dave turns out light.	Agitato No. 2.

59¼	T "Help! Help!" (Police whistle.)	
60½	T Eleven o'clock.	Agitato No. 3.
63¾	T "Did you see or hear anything?"	
64¼	T "This will has been altered."	Agitato No. 1.
67¾	T "And there's no blot."	
69	D When Dave is arrested.	Repeat: THEME.
70	T The End.	

"The Battle of the Victors."

(By S. M. Berg.)

There has just been presented in New York City two feature films: "The Fall of a Nation," by Thomas Dixon, music by Viitor Herbert, and "Civilization," by Thomas H. Ince, music by Victor Schertzinger. By a peculiar coincidence the given name of both the authors is Thomas and, stranger still, that of both the musical composers is Victor.

Victor Herbert, born in Dublin, Ireland, in the year 1859, and educated in Europe, is well-known as a composer of all characters of music. Suites, symphonies, operas and operettas are all from the prolific writer's pen.

Victor Schertzinger, born in Philadelphia in 1889, was educated in New York and Europe. At the early age of 16 he was a soloist on the concert platform and since then has been responsible for many original musical settings for feature films. Among them may be mentioned "Peggy" and "The Beggar of Cawnpore."

It was with considerable interest that the writer visited the Liberty and Criterion Theatres to hear what would be presented as a musical interpretation of these great films. Both give every opportunity to run the whole gauntlet of human emotions with their snatches of comedy, deep pathos, magnificent military and marine spectacles and colossal battle scenes. What more could a composer wish for?

Victor Herbert's score will stand as a master conception of orchestration. It can be safely said that in no work which has ever come from this famous composer have such opportunities arisen for him as in the scoring of this film. In lighter vein the Italian episode and the orchestral effect of organ-grinding is masterful in its humor. The opening with the American spirit calling to the oppressed of the European nations, the theme of the treacherous European rulers, the inspiring military air at the scenes of the marching armies are all distinctive and characteristic. The outstanding musical setting, however, is the one interpreting the signing of the Declaration of Independence. And those battle scenes, where the action depicting the advance or retreat, the success or failure of the enterprise, are musically there. If the troops advance, you are inspired to advance with them. In retreat you feel it is under orders and not the desire of the fighters. Victor Herbert has indeed shown what can be done in the musical score and has brought to bear upon it all of the art and knowledge of which he is master.

In listening to Victor L. Schertzinger's musical interpretation of "Civilization," it was with some knowledge of what this young genius could do. A careful study has been made of almost all his scores and some have been dissected and discussed in these columns. Of course it was expected that he would attempt to outdo himself in his present effort and royally he has arisen to the occasion. Not satisfied with a musical interpretation, he is also responsible for the words sung by the soloists and the incidental choruses. Without doubt the outstanding composition is the loyal martial air. We hear it first as the introduction, then with the King and his court, again when war is declared and the armies march to battle, and again at the close when peace is declared and they return to the arms of their beloved ones. One is almost inclined to feel that more is expected of Schertzinger than of Herbert, for he has had the one needed thing in this particular line—experience. Whatever may have been expected, every thought and wish is gratified. At the opening of "Civilization" we are treated to a stage setting with voice solo and human characters depicting a pastoral scene of peace and plenty. As the day breaks and the sun rises we hear the booming of cannon and the whistle of exploding shells, and we see depicted before our eyes the horrors of war. Here I think is where Schertzinger excels himself. The pastora airs and the solo are delightful and their interpretation of the scene is perfect.

To sum up these wonderful works, we find on one hand age and experience and on the other youth and genius. In the battle for supremacy neither is superior to the other so an honorable draw must be declared with both receiving the sincere compliments and good wishes of those interested in better music for the picture.

Musical Terms.

(By S. M. Berg.)

Musicians and lawyers have one thing in common, a delight to argue over the definition of a word. Musical terms are composed of words from all foreign languages, principally French, German and Italian. There are many dictionaries that give us so-called interpretations of these terms but musicians differ considerably with them. Of course one of the reasons for this is that so many musicians in America are using these languages as their mother tongue with the result that they give them a personal interpretation different from the recognized one. Again

words of a foreign origin when adapted to another language frequently carry some different meaning. Realizing the controversy over the original literal meaning of musical terms and the modern interpretation given, a compiled list will be found of the common ones in use and their modern interpretation. There will also be found the common abbreviation of the words which will accompany them in brackets.

ACCELERANDO (ACCEL).—Gradually faster; livelier.
ACCENTO.—Accented; marked; enforced; accent the notes; an irregular stress.

ACCIDENTAL.—Any chromatic sign not found in the key signature, occurring in the course of the piece.

ACCOMPANIMENT (ACCOMP).—Any part or parts which attend the voices or instruments bearing the principal parts in a musical composition. It is *ad libitum* when the piece can be performed without it, and *obligato* when it is necessary to the piece.

ADAGIO (ADG).—Slow, leisurely; a slow movement. *Adagio adagio*, *adagio assai*, *adagio molto*, very slow. *Adagio non molto*, or *non tanto*, not too slow.

ADAGIETTO.—A movement somewhat quicker than *adagio*.

ADDOLORADO.—Lamentive; in a style expressing grief.

ADIRATO.—Angry, wrathful.

AD LIBITUM.—At pleasure, at will. A direction (1) that the performer may employ the tempo or expression that suits him; (2) that any vocal or instrumental part may be left out, if desired.

AFFABLE.—Sweetly or gracefully.

AFFANATO.—Uneasily, distressfully.

AFFETTUOSO (AFFETT).—With passion, emotion, feeling; very expressively; tenderly.

AGEVOLE.—Easily, lightly.

AGILITE.—Agility; sprightliness; vivacity.

AGITAMENTO.—Agitation; passionately agitated.

AGITATO (AG.).—Agitated; compassione; passionately agitated.

AL.—See **ALL**.

ALLA EREVE.—Formerly, a time of 4 minims (1 breve) to the measure.

Now 4-4 time with 2 beats instead of 4 to the measure; and in a quicker tempo; time signature also called *alla cappella*.

ALLA MARCIA.—In a march style.

ALLA MILITARE.—In a military style.

ALLA MODERNA.—In a modern style.

ALLARGANDO.—Growing slower.

ALLA RUSSA.—In a Russian style.

ALLA SICILIANA.—Like a Sicilian.

ALLA STRETTA.—Growing faster and faster.

ALLA TROMBA.—Like a trumpet.

ALLA TURCA.—In Turkish style.

ALLA VENEZIANA.—In the Venetian style (like a *Gondoliera*).

ALLA ZINGARA.—In the style of Gypsy music.

ALLEGRETTO (ALLgto).—Quite lively; moderately fast (faster than *andante*; slower than *allegro*).

ALLEGRETTINO.—A tempo slower than *allegretto*.

ALLEGRISSIMO.—Very rapidly.

ALLEGRO (ALL).—Lively, brisk, rapid. An *allegro* movement is not quite as fast as *presto*. *Allegro assai*, *allegro di molto*, very fast (usually faster than the foregoing movement). *Allegro di bravura*, a technically difficult piece of passage to be executed swiftly and boldly. *Allegro giusto*, a movement the rapidity of which is suited to its subject. *Allegro risoluto*, rapidly and energetically.

ALLEMANDE.—A German dance in 3-4 time. A figure in dancing.

AL LOCO.—"To the place" a direction following *Sva* and meaning "perform music as written." Also directs violinist to return to a former position after a shift.

AFL UNISONO.—In unison (or octaves).

ALTISSIMO.—Highest.

AMABILE.—Tender, sweet.

AMARISSIMO.—Very bitterly; with great anguish.

AMOROSO.—Amorous; fond, loving.

ANDANTE.—"Going," "moving," a tempo-mark indicating a moderately slow, easily ebbing movement between *adagio* and *allegretto*.

ANDANTINO (ANDno).—A little slower than *andante*.

ANDARE.—Continue straight on.

ANIMANDO.—With increased animation, growing livelier.

ANIMATO.—With spirit, spiritedly, vivaciously.

ANSIOSO.—Expressive of anxiety or hesitation.

APPASSIONATO.—Impassioned, with passion. Ardor.

APPENATO.—Distressed. Expressing sorrow.

APPOGGIANDO.—Leaning on, supported. Gliding of one note to the next without a break.

ARCO (ARC).—Bow. To bow after *pizzicato* passage.

ARIA.—An air, a tune, a melody.

ARIOSSO.—A style between *aria* and *recitativo*.

ARPEGGIO.—Playing the notes of a chord in rapid succession.

ASSAI.—Very *Allegro assai*, very fast. *Adagio assai*, very slow—*Assai moderato*—very moderate.

A TEMPO (a. t.).—In time; at the preceding rate of speed.

ATTACK.—The act (or style) of beginning a phrase passage or piece.

B

BALDAMENTE.—Boldly.

BARCAROLE.—Boatmen's song, usually 6-8 tempo.

BEL CANTO.—The art of beautiful song, as exemplified by the finest of Italian singers, of the 15th and 19th centuries, and their pupils and imitators.

BELLICOSO.—In a martial, warlike style.

BERCEUSE.—A cradle song—lullaby.

BIZZARRAMENTE.—In a bizarre, whimsical, fantastic style.

BOLERO.—A Spanish dance in 3-4 time.

BRAVURA.—Boldness, spirit, dash, brilliancy.

BREIT.—Broad and slow.

BREVE.—Short.

BRILLANTE (BRILL).—Brilliant, showy, sparkling.

BRIO con.—With fire and dash; spiritedly.

C

CADENCE, CADENZA (CAD).—A brilliant passage in a vocal solo. The orchestra accompaniment generally pauses after a hold, leaving the cadence to the solo instrument or to the voice.

CACHUCHA.—A dance like the bolero.

CALANDO (CAL).—"Decreasing," growing softer and (usually) slower.

CALMATO.—With calm, calmly, tranquilly.

CALORE con.—With warmth, passion, passionately.

CANTABILE (CANTAB).—"Singable" in a singing or vocal style.

CANTILENA.—A "little song."

CAPO.—Head, beginning. *Da capo* . . . from the beginning. *Da capo al segno* . . . from the beginning to the sign.

CAPRICCIO.—Free of rhythm, fantastically.

CEDENDO.—Growing slower.

(To be continued.)

Long Auto Trip for "Dusty" Farnum

Pallas Pictures Star in Journey from San Diego to Bucksport, Me., Will Make Good His Pet Name.

NOT only a cross-country automobile trip, but one that will start at the most southwesterly point in the United States and has a northeasterly point as its destination is now being arranged for by Dustin Farnum, the popular Pallas-Paramount star. With San Diego, Cal., as the starting point "Dusty" is mapping out a route that will terminate at Bucksport, Me., his home town, where he will spend his summer vacation.

It is expected that the popular Pallas Pictures idol will start on his transcontinental trip immediately upon conclusion of his work on his latest photoplay vehicle, "The Parson of Panamint," now being produced at the Pallas studios in Los Angeles, which will be released around the end of June. It is also planned to have the first print of "The Parson of Panamint" delivered to Carl H. Pierce, head of the New York office, by "Dusty" on his way through New York. The player will be accompanied by Tom Kennedy, the well-known pugilist, who has promised to lift the car out of any bad spots encountered on the trip.

Motion picture men all along the line are planning big receptions for the well-known film star, and that this trip will create wide interest not only among followers of the motion pictures but also in the automobile world is readily expected.

Turner Pictures on Mutual Program

FLORENCE TURNER, the screen's oldest favorite, is to star in a series of six five-act Mutual Star productions, the first of which, "Far from the Madding Crowd," a picturization of John Hardy's ever popular story, will be released by the Mutual Film Corporation on June 19. Subsequent Mutual Star productions in which Miss Turner

will be featured are "Doorsteps," a screen version of the famous English comedy of the same name, to be released July 20; "The Welsh Singer," to be released August 17; "The First Settler's Story," picturized from Will Carleton's widely read poem, for release September 14; "Shop Girls," a five-act sociological drama, to be released October 12, and "Redeemed," a human-interest drama which will go to the public November 9.

In each of these productions Miss Turner will be supported by a powerful company of players, among them Campbell Gullan, Malcolm Cherry, Henry Edwards, who will appear opposite Miss Turner and others of equal note. All six productions were screened under the direction of Larry Trimble, known as one of the ablest motion picture directors connected with the industry.

Miss Turner occupies a most unique position in the hearts of the picturegoers both in this country and abroad. To her belongs the distinction of being the first actress to be featured in a photodrama. Early in her picture work Miss Turner was the only player then before the public who was honored by having her name used in connection with the advertising of a picture. She was the first to head her own company of screen players.

Florence Turner is first and last an actress. There is no part that she does not make stand out, and there is no phase of film acting she does not comprehend.

AUTOMATICS FOR AUSTRALIA.

C. A. Ashton of the J. C. Williamson Company of Sydney, Australia, has placed an order with the Automatic Ticket Selling and Cash Register Company for Triplet registers to be installed in six of their principal theaters in Sydney.

WILKES-BARRE.

George R. Wallace has been installed as manager of the Wilkes-Barre office of the Unicorn Film Service, at 35 South Pennsylvania avenue. Mr. Wallace has been in the exchange business in Wilkes-Barre for over four years.



Florence Turner.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "The Purple Lady."

Released June 19th by the Metro Pictures Corporation.

Suggestions prepared by S. M. Berg (By special arrangements with G. Schirmer, Inc., Music Publishers, New York).

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 13 T "A nickel" is a sub-title and is printed reading matter on the screen. But 37 1/4 D "When Silas arrives" is a description of action.

The "Uplift" Society visits the Purple Cafe and here Silas Gilworthy its leader, who is engaged to Adelaide Severn, meets Fif, a dancer in league with "Count" Peletier, a jewel smuggler. Silas, infatuated, returns the next evening and takes her to Coney Island. Afraid of detection she slips a smuggled jewel into his pocket and forgets about it. Next day, discovering the jewel gone, she and the "Count" follow Silas to the Severn country home where his wedding is to take place. Numerous complications arise that finally result in the capture of the two thieves and the reunion of Silas and Adelaide.

This picture is a comedy. The music selected is for the purpose of keeping it bright and enhancing the comedy action.

Note particularly: Scenes of dancing in restaurant from 6 to 22 where tempo of dancers should be followed.

Time schedule: Five reels (about 4,650 feet), 70 minutes.

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	I Want to Marry a Male Quartette .....Frimi
2 1/2	T "Remember Silas."	Heartstrings Waltz....Vecsey
3	T Eric Rogers.	
4 1/2	T The Purple Cafe.	Polo Rag.....Romberg (Two-step)
6	T The "Uplift" society.	
8	T "Leave them to me."	Miss Vixen.....Bowers (Fox trot)
10	T "I am going to question."	
11 3/4	T "Your return to the fold."	The Blue Paradise Selection Romberg
13	T "A nickel."	
14 3/4	T On board the Rochambeau.	
18 1/4	T Evening.	Hezekiah .....Richardson (Two-step)
19 1/2	T "Use care in disposing." (Restaurant.)	
22 3/4	T Several drinks later.	Agitato No. 2.
23	T The police by order of the mayor.	In a Hurry.....Frimi (Allegro 2-4)
24 1/4	T On their way to Coney Island.	Philopoena Waltz.....Berger
26 1/4	T "Keep this as a token."	
27 1/2	T The gray dawn.	Katinka Selection.....Frimi
32 1/4	T "Old man, I am terribly upset."	Al Fresco.....Tienne (Intermezzo rubato)
33 1/4	T Meanwhile the "Count."	
37 1/4	D When Silas arrives.	Les Idoles Valse.....Allier
38 3/4	T The "Count" takes his departure.	Twilight .....Cesek (Lento)
42 1/4	T "Silas Gilworthy."	
43 1/2	T A few days before the wedding.	Serenade .....Cesek (Non troppo allegro)
47 1/4	T "At last I have found you."	On the Beautiful Hudson Hermann (Waltz)
48 1/2	T "I must have the pearls."	
51 3/4	T Mr. Eric Rogers. (Card.)	Allegro No. 1.
53	T "I must get that picture back."	
56 1/4	T "Gilworthy will give me."	My Pirate Lady....Romberg (Bright moderato)
57 1/2	T "How dare that woman pose."	
61	T Midnight.	
62 1/2	T Silas keeps his appointment.	
65	T "Let me explain."	
66	T "The pearls are hidden."	
70	T The end.	

Musical Terms (Continued).

By S. M. Berg.

CEDEZ.—Go slower.
CHARME AVEC.—With charm, gracefully.
CHIARAMENTE.—Clearly, distinctly, limpidly.
CODA.—A "tail," hence a passage ending a movement.
COMODO.—Easy, leisurely, at a convenient pace.
CON.—With; in a style expressive of.
CONSOLANTE.—Consoling, with sympathy.
COUNTERPOINT.—The art of adding one or more parts (melodies) to a given part (melody).
CRESCENDO (CRES.).—Swelling, increasing in loudness.
CSARDAS.—Hungarian dance, distinguished by its passionate character and changing tempo.

D

D. C.—From the beginning to the sign, then play the coda.
DAL SEGNO (D. S.).—From the sign.
DECISO.—Decided, energetic, with decision.
DECLAMANDO.—In a declamatory style.
DECRESCENDO (DECR.S.).—Decreasing in loudness.
DELIBERATO.—Deliberately.
DELICATO.—Delicately; in a delicate refined style.
DELIRIO, con.—Raving, deliriously.
DI COLTA.—Suddenly, at once.
DIGNITA.—With dignity.
DILUENDO.—Growing softer, dying away.
DIMUENDO (DIM.).—Diminishing in loudness.
D. MOLTO.—Very, extremely; *allegro di molto* . . . very fast.
DISTINTO.—Clear, rather sharp.
DOLCE (DOL.).—Sweet, soft, suave.
DOLCISSIMO (DOLCISS.).—Very sweetly, softly.
DOLOROSO.—In a style expressive of pain or grief; pathetically.
DOPIO.—Double; *doppio movimento* . . . twice as fast.
DRAMMATICO.—Dramatically; in a vivid, dramatic style.

E

ELEGANTE.—In an elegant, graceful, refined style.
ELEGY.—A vocal or instrumental composition of a melancholy cast.
ENERGICO.—With energy.
ESPIRANDO.—Dying away, expiring.
ESPRESSIONE, con.—With expression; expressively.

F

F.—Forte; loud.
FALSETTO.—The highest of vocal registers.
FANDANGO.—A lively dance in triple time.
FANFARE.—A flourish of trumpets or trumpet-call.
FANTASIE.—An improvisation.
FARANDOLE.—A circle dance in 6-8 time with very rapid tempo.
FIERO.—Wild, fierce, vigorous.
FINE.—End; close; indicates either the end of a repeat after the *Da capo* or *Dal segno* or the end of a piece.
(To be continued.)

A New Motion Picture Music Series.

Beginning with this issue and from time to time hereafter we will present on our music page Mr. Walter C. Simon's latest idea of music for motion pictures. Mr. Simon has devoted many years to the writing of music for motion pictures, and was the pioneer composer of incidental music for same when he composed music for the Kalem productions. The first incidental music ever printed for motion pictures was Mr. Simon's composition for "Arra Na Pogue," an Irish drama released by Kalem. Since that time Mr. Simon has been trying to improve his method of writing music to accompany pictures and that he has succeeded has been proven by the fact that scores of pianists and orchestra leaders throughout the country use his music every week.

A difficulty lies in the fact that an orchestra cannot play correctly for every motion picture owing to the very quick changes of scenes. Now the question arises, can an orchestra play correctly for every picture even with an especially arranged score? They could if the picture was rehearsed a number of times, but even then it is very difficult to synchronize with the picture. In proof of this the writer was at a performance of "Cabiria," which had already been playing a few months at the Knickerbocker theater. Owing to the fact that at that time there was no organ to cover the pauses it was evident how many times the orchestra was obliged to wait for their "cue." It is evident that music that would fit every scene has been a long felt want. With the music reproduced on the following page it will be possible for an orchestra leader or individual player to change from a waltz to pathos, one step to Mexican and a hundred other changes instantly!

In order to use this music to its best advantage it is advisable to start with No. 6, and to segue to any other staff when necessary or at discretion of performer; and alternately play No. 6 waltz or one step about every sixteen or thirty-two measures. Any movement becomes monotonous when played too long, so advise these changes. For pizzacotto effect in No. 4 1/2 play only large notes staccato with both hands in unison an octave apart. For march effect in No. 9 1/2 play treble clef as written and in the bass clef only the large notes and chords with the stems turned upward. This installment of music is one page and when the series is complete the reader will possess a complete set of music for any picture.

The Phototune

Originated and Composed by Walter C. Simon.

All^o
 N^o I
 Chines

mf
 N^o II
 Egyptian
 or
 Turkish

Mod^o
 N^o III
 Indian

Agitato
 N^o IV
 Hurry
 N^o IV $\frac{1}{2}$
 Fizzicato

All^o agitato
 N^o V
 Allegro

Mod^o
 N^o VI
 Moderato

And^o
 N^o VII
 Fallos

One Step
 N^o VIII
 One Step

march
 N^o IX
 Waltz
 N^o IX $\frac{1}{2}$
 March

Mod^o
 N^o X
 Mexican
 or
 Spanish

Tresto
 N^o XI
 Falop

Detailed description: This is a sheet music page for 'The Phototune' by Walter C. Simon. It contains 11 numbered musical pieces, each with a specific style and tempo. The pieces are: 1. Chines (All^o), 2. Egyptian or Turkish (mf), 3. Indian (Mod^o), 4. Hurry (Agitato), 4 1/2. Fizzicato (pp. ff), 5. Allegro (All^o agitato), 6. Moderato (Mod^o), 7. Fallos (And^o), 8. One Step (One Step), 9. Waltz (march), 9 1/2. March (march), 10. Mexican or Spanish (Mod^o), and 11. Falop (Tresto). The score is written for piano and includes various musical notations such as dynamics, articulation, and tempo markings.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Valiants of Virginia."

Released June 26th by the V-L-S-E, Inc.

(Suggestions prepared by S. M. Berg. By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 7½ T "A Trust" is a sub-title and is printed reading matter on the screen. But 12¾ D "Niggers dancing" is a description of action.

The prologue of this story opens in Virginia. A duel and a misunderstanding part two lovers. Twenty years later their respective son and daughter meet and fall in love. The events of the past nearly disrupt their romance but the truth comes to light and they are happily united. The predominating atmosphere is Southern. A representation of an old-time Tournament and Tournament Ball is held during the course of the picture. There are also several flashes of niggers dancing.

Picture players will find this one of the most difficult pictures to handle that has been released for some time. The continual changes in character of action will require close watching. Note particularly: Scenes of niggers dancing at 12¾ and 27½. Hunting scene at 40½. From 52¾ to 56 are scenes of Tournament with fan-fare by Trumpeters. From 58 to 60½ are scenes of the Tournament Ball with Grand March, Gavotte, etc., Horses hoofs and train effects at 72½. Clock striking 13 at 70½.

The THEME selected is "A Love Song"—Bartlett.

Time Schedule: 75¼ minutes (about 5075 feet—five reels).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, 3 East 43d Street, New York City.

Time	Subtitles or Descriptive Cues	Music
0 D	Opening.	Southern Airs—Lampe.
2 T	Judith Fairfax.	
3 T	The traditional Valiant pudding.	Agitato No. 2.
5 T	"I give you my sacred word."	A Love Song—Bartlett. (Allegretto con espressione) (THEME).
5½ T	In the gray of the dawn.	Misterioso No. 1.
7½ T	A Trust.	Nocturne—Karganoff. (Andante non tanto)
9½ T	Ten years have passed.	A Shepherd's Tale—Nevin. (Allegretto semplice).
11 T	The witching hour.	Virginia Reel. Shepherds all and Maidens Fair—Nevin. (Allegro con moto).
12 T	"Here I am, Master."	Lullaby—Nevin. (Andante semplice)
12¾ D	Niggers dancing.	Repeat: THEME.
13¼ D	Dinner table scene.	Hurry No. 1.
14¼ T	A year later.	Hurry No. 2.
15¼ T	Twenty years elapse.	Repeat: THEME.
16¼ T	Andrew Fargo.	Repeat: Shepherds all, etc. Virginia Reel.
18 T	"It gives me great pleasure."	Repeat: THEME.
19 T	A holt from a clear sky.	Douce Caresse—de Fuentes. (Valse lento)
22 T	"Call a meeting of the directors."	Allegro vivace No. 1. (Hunting galop)
24 T	"Gentlemen, I am placing."	Repeat: THEME.
25½ T	Two hours later.	Repeat: Southern Airs.
27½ D	When John reads letter. (Flash of niggers dancing)	
29¾ T	Two weeks later.	
31 T	"I don't know whether."	
33 T	"Will you take me."	
39 T	"Was it Valiant or Sassoon?"	
40½ T	Next day. The hunt.	
42½ T	"There goes another fox."	
44¾ T	"The next day John Valliant."	
47 T	Damary Court Occupied.	
52 T	Major Bristow incurs.	

52¾ T	Tournament Day.	Tournament—Nevin. (Allegro energico)
54 T	"One of our noble knights."	Trumpet Fan-fare.
56½ T	The winner chooses his queen.	Repeat: THEME.
58 T	The Tournament Ball. (Grand March.)	The March Theme from M. Beaucaire—Bucalossi.
59 T	"Oh Queen of Beauty."	The Gavotte from M. Beaucaire—Bucalossi.
60½ D	John and Shirley in the garden.	Leit Motif from M. Beaucaire—Bucalossi.
62 T	The awakening.	
62½ T	The next morning.	Intermezzo from M. Beaucaire—Bucalossi.
64 T	"My father killed the man."	
64¼ D	When Grief sees the Major.	Agitato No. 1.
66¼ T	"Give the Doctor this key."	Cradle-Song—Kjerulf. (Lento)
69½ D	Shirley at her mother's bedside.	Northern Serenade—Olsen. (Andante)
70½ D	Shirley looks at clock tower. (Thirteen strikes)	
72½ D	When Shirley mounts horse. (Horse's Hoofs and Train effects)	Allegro No. 1.
73½ T	"John! John!"	
75¼ T	The End.	Repeat: THEME.

Musical Terms (Continued).

By S. M. BERG.

FORTE (F).—Loud, strong, usually written *f*; *piu forte*; *pl* (*piano forte*) being softly and swell rapidly. *Poco forte*, rather loud. *Forte piano (fp)*.

FORTISSIMO.—Extremely loud and usually written FF or FFF.

FORZANDO (FZ).—With force, strongly accented.

FUOCO, CON.—With fire, fiery, spirited.

FURIOSO.—Furiously, wildly.

G

GIGUE.—A jig.

GLIOSO.—Playfully, sportively, merrily.

GLISSANDO.—A rapid scale effect by sliding fingers.

GRANDIOSO (GRAND).—With grandeur; majestically, pompously, loftily.

GRAZIOSO (GRANZ).—Gracefully, elegantly.

GUSTO.—Taste.

H

HABANERA.—A typical Cuban or Mexican dance.

HAUTBOY.—Oboe.

I

IDYL.—Pastoral or romantic composition.

IMPERIOSO.—Imperious, haughty, lofty.

IMPETUOSO.—Impetuously, impetuous, vehemently.

INCISO.—Incisive; sharply marked.

INDECISO.—Irresolute, undecided.

INTIMISSIMO.—Very tenderly, warmly.

INTREPIDO.—Intrepid, hold.

ESOLUTO.—Undecided, irresolute.

L

LAMENTOSO.—Lamentingly, plaintively, mournfully.

LANGUENDO.—Languishing, plaintive.

LARGAMENTE.—Largely, broadly.

LARGANDO.—Growing broader; that is, slower and more marked.

LARGHETTO.—The diminutive of *Largo*, nearly equal to *Andantino*.

LARGO.—Large, broad; the slowest tempo mark, calling for a slow stately movement.

LEGATISSIMO.—Very smoothly and evenly. On the piano, in passages marked *legatissimo*, each finger is to hold its note as long as possible.

LEGATO (LEG.).—Bound, slurred, a direction to perform the passage in a smooth and connected manner with no break between the tones.

LEGGIERO (LEGG.).—Light, airy.

LENTAMENTE.—Slowly.

LENTO.—Slow, calls for a tempo between *andante* and *largo*.

LIPIDO.—Limpid, clearly, distinctly.

L'ISTESSO.—The same.

LOCO.—"Place;" following *Sva* it means, "perform the notes as written."

LONTANISSIMO.—Very far away.

LUTTUOSO.—Mournful, doleful, plaintive.

M

MAESTOSO (MAESTO).—Majestic, dignified.

MAESTRO.—Master, conductor; choirmaster.

MALINCONIA.—With melancholy expression.

MARCATO.—Marked; with distinctness and emphasis.

MARCIA.—March. All *marcia*—in march style.

MARZIALE.—Martial, warlike.

MEN, MENO.—Less, not so. *Meno allegro*—not so fast. *Meno alone* stands for *meno mosso*, not so fast.

MESTO.—Pensive, sad, melancholy.

MISTERIOSO.—In a style suggestive of mystery.

MODERATO (MODTO).—Moderate. At a moderate speed or tempo.

MOLTO.—Very, much. *Molto adagio*—very slowly. *Molto allegro*—very fast.

MONOTONE.—A single unvaried tone—intoning—chanting.

MORCEAU.—A piece, a composition.

MORENDO.—Dying away.

MOSSO.—"Moved," "standing alone." As a tempo mark, it is the same

as "con moto." It means rapid in the phrases *meno mosso* (less rapid) *piu mosso* (more rapid) and *poco mosso* (somewhat rapid).
MOTO.—Motion, speed, movement, tempo. Con moto—with an animated and energetic movement.
NETTAMENTE.—In a clear, neat, distinct style.
NOCTURNE.—Dreamily romantic or sentimental character.
NOVELLETTE.—A modern conception of contrasting movements.
NIENTE.—Nothing.
NUANCE.—Shading; change in musical expression.
NUOVO.—Again; anew.

O

OBLIGATO.—Applied to an instrumental part usually accompanying a vocal solo.
OPUS (OP or op).—Work; one number in the series with which a composer marks his works.
OSSIA.—Or; or else; indicates an alternative reading or fingering of a passage.
OVVERO.—Or; or else.

P

PARLANTE.—"Speaking" singing with a clear and marked enunciation. In piano playing, *parlante* calls for a clear, crisp *non legato*.
PASSIONATO.—Passionately; in an impassioned style.
PASTORAL.—Rural or idyllic scenes.
PATETICO.—Pathetic.
PENSOSO.—Pensive, thoughtful.
PESANTE (PES.).—Heavy, ponderous, firm, vigorous.
PIACERE, A.—"At pleasure;" means that the expression of the passage is left to the performer's discretion.
PIANO (p).—Soft, softly.
PIU.—More.
PIZZICATO (PIZZ.).—"Pinched," plucked with the finger; a direction in music for bowing instruments to play the notes by plucking the strings.
PLACIDO.—Placid, smooth.
POCO.—Little. A *poco a poco*—little by little.
POL.—Then, thereafter.
POLACCA.—Polonaise; a Polish dance in 3-4 tempo characterized by the commencement on the strong beat.
POMPOSO.—Pompously, loftily, in a majestic dignified style.
PORTAMENTO.—A smooth gliding from one tone to another; differing from the *legato* in its more deliberate execution.
POSATO.—Dignified.
PRECISO.—With precision.
PRESTO.—Fast, rapid; faster than *allegro*. *Presto assai*, very, extremely rapid.
PRESSEZ.—Accelerando, rapid, fast.

R

RALLENTANDO (RALL.).—Growing slower and slower.
RECITATIVE (RECIT.).—Declamatory singing; free in tempo and rhythm.
REPLICA.—A repeat or reprise.
RETARD.—To suspend—going slower.
RIGOROSO.—In strict time.
RINFORZANDO.—With special emphasis.
RITARDANDO (RIT.).—Growing slower and slower.
ROBUSTO.—Firmly and boldly.
ROMANCE.—Originally a ballad—a composition depicting love.
RUBATO.—"Robbed." Means "dwell on," and often prolong prominent melody tones or chords.
RUVIDO.—In a rough, harsh style.

S

SCHERZANDO (SCHERZ.).—In a playful, sportive, toying manner.
SCHERZO.—An instrumental piece of a light, piquant, humorous character.
SCHIETTO.—Simply, quietly, neatly, deftly.
SEGNO.—A sign—a sign—to the sign—*Dal segno*—from the sign.
SEGUE (SEG.).—Following. In vaudeville this term is used often when several numbers are wanted without a break.
SEMI-BREVE.—A whole note.
SEMPLICE.—In a simple, natural style.
SEMPRE (SEMP. or SEMP.).—Always, continuously, throughout.
SENTIMENTO, CON.—With feeling.
SENZA.—Without.
SERENADE.—An evening or love song.
SERIOSO.—In a serious, grave, impressive style.
SPORZANDO (SPZ.).—A direction to perform the tone or chord with special stress, or marked or sudden emphasis.

(To be continued)

Sixty-four Instruments in One.

By Clarence E. Sinn.

This is the way they are billing the big new Hope-Jones-Unit orchestra (Wurlitzer) lately installed at the Covent Garden, one of Chicago's latest amusement enterprises. The Wurlitzer instruments have been mentioned several times before in this department, but this big "No. 3" is worthy of special comment. I did not learn the number of organ pipes contained in this monster instrument, but here are a few details which were given me. (Many of these will apply in varying degrees to other styles of the Hope-Jones Unit orchestra.)

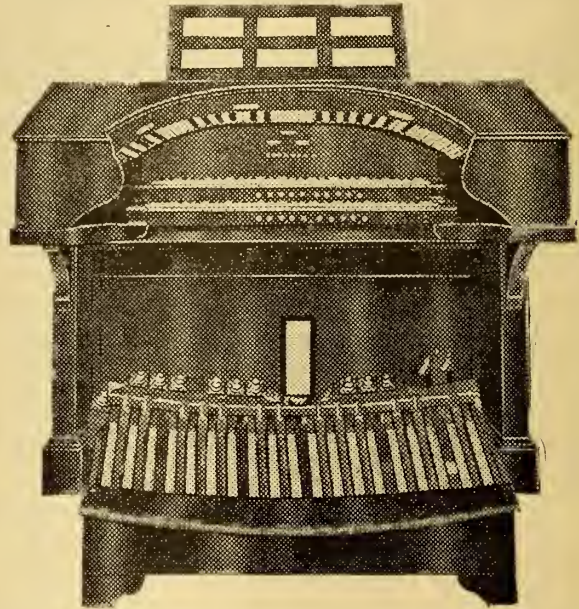
The console (key desk) consists of two manuals (keyboards) of 61 notes each and a pedal board of 32 notes. This key desk is movable and may be placed at any convenient distance from the organ pipes, which are connected by a set of cables, there being a direct individual connection with each pipe from the key desk through contact box fitted silver wires which are connected to relay in the instrument. The action used is electric pneumatic. All the vital contact points are of solid silver, which insures instant connections and does not corrode; the rollers on the union board are bars of solid silver, and the use of this metal in many vital parts of the mechanism suggests that it could be a good talking point for a salesman.

The key desk in the "No. 3" is fitted with 64 tone tablets and there are 189 possible tone combinations. (In the Unit system, I am informed, 61, 73, 85 and sometimes as many as 97 pipes are used to each stop, while in the average form of pipe as many as 97 pipes are used to each stop, while in the average form of pipe organ construction only 61 are used.) The wind pressure is higher than used by any other builder, producing greater volume of tone. The wind is furnished by a

blower revolving a set of fans at a speed of 3,500 revolutions per minute. This is operated by a two-horsepower motor, which may be placed wherever convenient. The current for the action is of a low voltage (10 volts), which is furnished by a small generator driven by a belt from the blower shaft, so that when the instrument is in use there is a constant supply of current.

There are three essential departments of tone, viz: (1) Pipe Organ, (2) Orchestra, and (3) Percussion.

The Pipe Organ department is represented by heavy diapasons, big



diaphonic foundation tone, flutes and the characteristic pipe organ strings.

The orchestral department is represented by tubas, trumpets, clarinets, orchestral string tone, flutes, piccolos, clarions, cellos and string bass. The percussion department is represented by drums, tympany, oxyphone, sleigh bells, harp, chimes cymbals, crash cymbals, triangle, castanets, bird whistle, thunder effect, gongs, horse trot, whistles, cathedral chimes, etc. One stop in particular contained in this group caught my fancy. They call it the "Chrysoglott." It has a fairy-like quality which I can compare to nothing else unless it be to the upper register of a harp. Indeed, a good imitation of the harp may be produced with this stop, and I heard a delightful effect of flute-and-harp, and violin-and-harp given by Miss Von De Lezz, a charming demonstrator of the Hope-Jones. Miss Von De Lezz, by the way, is presiding over the keyboard at the Covent Garden. She is a musician of ability.

Another item which will be of interest to musicians is the "double touch," or "second touch." With the ordinary pressure the keys are depressed and stop in the usual manner. A little additional pressure—a slight "kick"—will depress them slightly—just the fraction of an inch, and throw on another and different stop; any stop you may choose. It is thus possible to play upon the same keyboard a solo in one voice with one hand while the other hand plays an accompaniment in another voice. As, for example, tuba or flute with one hand, strings or bells with the other. This "second touch" applies to both keyboards as well as the pedals. Imagine the combinations and effects possible through this alone.

Taken all in all, the Hope-Jones Unit orchestra No. 3 is a triumph of mechanics and art and exhibitors visiting the city should not fail to see and hear it.

Music Rolls.

By S. M. BERG.

In a letter addressed to Mr. Richardson, of the Projection Department, the following paragraph is of interest:

Empire Theater,
Waltzburg, Wash.

As many small-town theaters use player pianos, I don't see why the exhibitors in the several localities don't try to set up some kind of a music exchange so that as music gets stale in one place it could be traded to another man and in this way give both houses fresh music. I myself have a fairly good bunch of music that is almost worthless to me because I am playing to the same people all the time and they are tired of hearing the same pieces month after month.

Yours truly,

A. C. STEWART.

I am afraid that Mr. Stewart is really not giving serious attention to his music, although he says his patrons are tired of hearing the same pieces. Any manager using mechanical music for the interpretation of pictures is at a decided disadvantage, no matter how many rolls are used or how great their variety.

In reply to his specific inquiry about the exchange of rolls, I am given to understand that Sommers of New York City, have some system of exchange. No doubt there are other houses in the larger cities that have the same system.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Flirting with Fate."

Released by the Triangle Film Corporation July 9.

(Suggestions prepared by S. M. Berg. By special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 6 T "It was rent day" is a sub-title and is printed reading matter on the screen. But 24 D "At Gladys' home" is a description of action.

August Holliday has a hard time getting along as an artist. He falls in love with Gladys Kingsley, whom he happens to see in the Park. His friend, Harry Hansum, takes him to a reception at her home, but he finds there is a rival. Discouraged, he goes home, and then meeting with further disappointments, hires Automatic Joe, a gunman, to shoot him unawares. Later word comes that he has inherited a million dollars and also he receives an encouraging note from Gladys. He decides he doesn't want to die and spends quite some time dodging men that look like Joe. He marries Gladys, still fearful, and as the ceremony is over he sees Joe in a Salvation Army suit. He has reformed and wants to return the money, but a long chase ensues before he can get near enough to Augy. Story closes with Joe a guest at the wedding breakfast.

The success of this picture depends upon the demonstration of Augy's fear for the assassin. The THEME suggested, "Serenata," by Tarenghi, although described as allegro moderato is characteristic of fear and would be appropriate to play at the suggested scenes.

(Hymn.) There are several scenes of Salvation Army meetings. It would be appropriate for cornet, trombone and drums only to handle these scenes and play some popular Salvation Army hymn at the suggested times.

Note particularly: Shot 36, Explosion 41 1/4, Explosion 58.

Time schedule: 68 1/2 minutes (five reels—about 4550 feet).

Time	Sub-titles or Descriptive Cues.	Music.
0	D Opening.	In Poppyland.....Albers (Moderato grazioso)
2 1/2	T The rent collector.	
4	T The portrait of the girl.	Destiny Waltz.....Baynes
6	T "It was rent day—"	
8	T "I know who she is—"	Serenade.....Zerkowitx (Allegro non troppo)
11	T Auntie has imported a suitor.	
12	T "That affair is cut and dried."	Eva Waltzes.....Lehar
15 1/4	T "He's an artist—"	
16 1/4	T "Let's beat it, Augy."	Serenade.....Ern (Allegretto)
20 1/2	T "I may not be welcome—"	A Garden Dance.....Vargas (Allegro moderato)
23	T At the point of proposing.	
23 1/2	T Meanwhile at his studio.	Misterioso No. 1
24	D At Gladys' home.	Nocturne.....Krzynowski (Molto lento)
28 1/2	T After a night of bitter anguish.	
29 3/4	T Half an hour later.	Keep Going.....Kleeneck (Allegro 2-4)
31	T "Why, I'd croak a whole family."	
32	T "He shot a guy—"	Serenata.....Tarenghi (Allegro moderato) (THEME)
36	D When Joe pulls gun.	
37	T "That last style suits me."	Visions.....Tschalkowsky (Andante con espressione)
39	T "Here's that painting, sir."	
41 1/4	T But what if— (Explosion.)	Repeat: THEME.
42	D Telegram.	Reverie.....Vleuxtemp (Andante con espressione)

43 1/2	T Automatic Joe remembers.	Hymn.
44 1/2	D Salvation Army meeting.	
45	T Augy obeys an old injunction.	Repeat: THEME.
48	D When Augy sees the detective.	
49	T Interrupting a rehearsal.	Happy Hottentots....Romberg (Allegro 2-4)
51 3/4	T Might this be Automatic Joe?	Repeat: THEME.
54	D Salvation Army meeting.	Hymn.
54 1/2	T A fugitive nihilist.	Hurry No. 1.
56	T "I was rated as the best—" (Salvation Army meeting.)	Hymn.
56 1/2	T One obligation still—	Repeat: THEME.
58	D Explosion.	The Flatterer.....Chaminade (Molto capriccioso)
62	T But alas our lovers—	
62 3/4	T The orchestra will now—	Lohrengin Wedding March. (Direct cue)
65	D When guests throw confetti.	Repeat: THEME.
67	T "My young friend—"	
37 3/4	T "I knew it was a sin—"	Take Me Home With You. Romberg
68 1/2	T The End.	(Allegro moderato)

Musical Classification.

By S. M. BERG.

The following letter treats with a matter which is no doubt a problem to many players of the film. There is no question but that Mr. Taylor is seriously interested in his work.

Mobile, Alabama.

Dear Sir:

I have been reading with much interest your articles on "Music For the Picture," in the "Moving Picture World" and would like to ask you whether you would not devote an article again on the classification of a moving picture library.

I am organist at the Crown Theater of Mobile, Alabama.

How would the following sub-divisions do?

Neutral	Pathetic	English
March	Religious	Scotch
Waltz	Indian	Western
Overture	French	Chinese
Selection	Oriental	Russian
Agitato and hurry	Spanish	Hungarian
North and South	Mexican	Italian
Misterioso	Irish	German
Love Songs	Negro	One-steps
Berceuses	Rags	

This list may look crude to you, but I am ambitious for enlightenment along these lines. Hoping you will give this some attention when you find it convenient, I am

Very truly yours,

EDWIN LYLES TAYLOR.

In reply to this valued correspondent, there is in preparation a very interesting series of articles to the Organist which will deal very thoroughly with all phases of the organ, including a detailed list of appropriate music.

The above list is not crude, but the fault I find is that there is not sufficient detail. For instance, under "March" there are military marches, maestoso marches, processional marches and funeral marches, which should be separately classified. Dancing waltzes, selection waltzes, pleasing little French waltzes, valse intermezzos, valse lentos must also receive their separate classification instead of all being under the one head, "Waltzes." Overtures and selections are the most difficult numbers to classify, according to my mind, because there is hardly one of them that can be played in its entirety for any picture. Educationals are an exception and even then they are hardly appropriate. Excerpts from them are excellent, however. Pathetics should be detailed such as semi-pathetic, pathetic, dramatic, etc.

All characteristics such as Indian, French, Oriental, Spanish, Irish, Scotch, English, etc., must be classified according to tempo such as allegro, allegretto, adagio, etc., because when you get a picture of this kind you cannot play an allegro number to a pathetic scene just because the allegro number happens to be English and the scene English.

To tell a little secret, I have for my own use a system of index cards whereby if I require an allegretto I turn to this card where I have listed everything that will depict allegretto including some allegro and moderato movements which would be effective if the tempo were changed. This is also a very important point in the playing of music. I have always maintained that it is perfectly permissible to somewhat change the tempo of the music to interpret the action. There is a tendency among players today to overuse special music in hurried action. Supposing the character on the screen is seen riding horseback

in the park and for the purpose of introducing another character a suggestion of an accident or runaway is portrayed. Frequently only a flash is seen. You possibly would be using a bright two-step or popular number for the park scene and to change to an agitato which would only last ten seconds would be difficult and unsatisfactory. But to momentarily hurry the tempo of the piece you were playing would give you the desired effect.

One thing more upon which Mr. Taylor is certainly to be congratulated is his classification of "North and South." To my personal knowledge, a leader was sent from New York City to take charge of a restaurant in Washington, D. C. On a certain occasion he played a selection of American Airs which contained a certain Northern air, still considered objectionable to Southerners, and there resulted an uproar that required all the manager's diplomacy to quiet. In the picture theaters of today such incidents are frequently happening, players feeling that any patriotic air fits a military figure.

Space prevents me from dealing more thoroughly with this question, but at a future date I hope to go very thoroughly into this phase of music for the film.

Musical Terms (Continued).

By S. M. BERG.

SIGNATURE.—The signs indicating tempo and scale in which the melody is played.

SIMILE.—Similarly; a direction to perform the following measure or passages in the same style as the preceding.

SMORENDO.—Dying away.

SONORO.—Sonorously, resoundingly, resonantly, ringingly.

SOSTENUTO (SOST.)—Sustained; prolonged. Standing alone, as a tempo mark it is much the same as *Andante cantabile*.

SOTTO.—Below—under, *sotto voce*, in an undertone, under the breath.

SPICCATO.—See springing bow.

SPIRITO, CON.—Spiritedly, with spirit.

SPRINGING BOW.—In violin playing, a style of howing in which the bow is allowed to drop on the string, making it rebound and quit the string between each two notes.

STACCATO (STACC.)—Detached, separated; a style in which the notes played or sung are more or less abruptly disconnected.

STENTANDO (STENT.)—Delaying, retarding, dragging.

STREPITO.—In a noisy, boisterous, impetuous style.

STRETTO.—Pressed together; hurried.

STRIDENTE.—Strident, rough, harsh.

STRINGENDO (STRING.)—Hastening, accelerating the movement, usually, suddenly and rapidly, with a *crecendo*.

SUBITO.—Suddenly, without pause.

T

TACIT.—"Is silent."

TARANTELLA.—A dance 6-8, gradually increasing in speed.

TEMPESTUOSO.—Stormily, passionately, impetuously.

TENUTO (TEN.)—"Held," means (a) generally, that a tone so marked is to be sustained for its full time value; (b) occasionally legato.

TOSTAMENTO.—Boldly and rapidly.

TRANQUILLO.—Tranquilly, quietly, calmly.

TREMOLO.—Quivering, fluttering.

TROPPO.—Too, too much. *Allegro ma non troppo*, rapid but not too fast.

TUTTO.—All, whole; *con tutta la forza*, or *tutta forza*, with full power and strength.

U

UNISONO (UNIS.)—Unison.

V

VELOCISSIMO.—Very fast; with extreme rapidity.

VIGOROSO.—With vigor, with energy.

VIOLENTO.—In a violent, impetuous style.

VIVACE.—Lively, animated, brisk. *Vivace* calls for a movement exceeding *Allegro* in rapidity.

VIVACISSIMO.—Very fast, presto.

(The End.)

Announcement.

By S. M. Berg.

These columns in the past have almost exclusively been devoted to the pianist or the orchestra leader. To-day one must realize the enormous strides that the organist is making in interpreting music for the film. It is not an improbable calculation to state that 70 per cent. of the motion picture theaters have some form of organ and that 60 per cent. of this number depends upon this instrument as the only means of musical accompaniment.

Realizing the enormous number of players and in reply to many inquiries from correspondents a series of articles will be presented dealing with all phases of this important work. It is hoped that help will be found in them by the pianist aspiring to become an organist or the church organist turning to motion pictures for a livelihood who lacks experience in the industry.

Aware of the fact that there would be many questions or technical points to be dealt with I am pleased to inform my readers that I have secured the services of Norman Stuckey to collaborate with me. Mr. Stuckey has a thorough technical knowledge of the organ and he is to-day filling the position of organist in one of New York City's largest motion picture theaters. His capabilities and experience in the musical interpretation of motion pictures are therefore unquestioned.

The articles will appear in the following order:

1. THE ORGAN.
2. HOW A PIANIST CAN BECOME AN ORGANIST.
3. TECHNIC. (Including manuals and pedals.)
4. REGISTRATION. (Stops and combinations.)
5. EFFECTS AND PHRASING.
6. SUITABLE MUSIC AND SCREEN ACTION IT DEPICTS.
7. HOW A CHURCH ORGANIST CAN BECOME A PICTURE PLAYER.

Inquiries that open any new phase of this work will be dealt with in due course in succeeding articles. An immediate reply, however, will be sent by mail to the correspondent.

Brevities.

Charles Fang, the Oriental musician who composed the musical score for the Unity Sales Corporation's serial "The Yellow Menace" takes issue with a recent musical article which suggests high tensioned music for pictures with Oriental settings; this article recommends such music as Oehmler's "Cleopatra," Gruenwald's "Arabian Nights," and Luigini's "Ballet Egyptian."

It is useless, inartistic and jarring in its effects upon the audience to use patched-up music for a big serial picture dealing with a topic of "The Yellow Menace," says Mr. Fang, who, by the way, is a graduate of Yale University. Its effect upon the continuity of the action is ruinous, and in many other ways it tends to distract from the value of the pictures. In writing the music for "The Yellow Menace" I tried to carry out a certain definite underlying theme which carries the thread of the Oriental story throughout the pictures. Music is to a picture what the laying on of colors is to a work of art. That is to say, I believe that music holds certain color values, in which I am horned out by the Bakist Russian Symphony Orchestra, which goes so far as to use colors to express the emotions aroused by its music, such as red for passion, purple for anger, blue for disdain, and yellow for jealousy. I think that the music of "The Yellow Menace" will offer a distinct surprise, for while it is Mongolian in its deepest currents the surface tones and values are Caucasian in nature.

The Place of the Animated Cartoon

Where It Belongs in a Motion Picture Program Told by Harry Palmer, Gaumont Cartoonist.

THE animated cartoon is an integral part of any motion picture program, whether the exhibitor places his main dependence upon a five-reel feature or upon pictures shorter in length. It is the exhibitor's aim to provide variety. The cartoon is the farthest remove from the photoplay in method of depiction, and as such comes as a psychological shock to the spectator. His interest is not only arrested for the animated film, but it is also stimulated for what follows.

In the old days of melodrama the playwright would always put in an Irishman or a Chinaman who was known as "comic relief." He has been denied comedy in writing features for the screen, and must now provide comedy as a separate entertainment. In pictures comedy now has three divisions, each important; there is polite comedy into which Miss Mabel Normand is being graduated, slap-stick comedy, such as is given in its best form by Charles Chaplin, and animated pictures.

The first and second forms of comedy may not both appeal in the same house. There are neighborhood theaters which prefer genteel comedy, and others which have the risibilities of its patrons aroused only by the slap-stick and the seltzer bottle. It is interesting to note that both classes of houses welcome the animated pictures. This is due to the fact that spectators more readily accept the animated picture convention, recognizing that they are not asked to give the cartoon the same credence they do the comedy. Their surrender to the "make-believe" is easier.

The best place on the program for an animated reel is right after the big feature. This may be a five-reel picture or a three-reel picture. Whichever it is, it is usually of a tense nature. Spectators wish to relax after it is over, and—as was explained in showing how the animated picture appeals to the greatest number of spectators—the greater relaxation for the greatest number is secured by showing an animated picture.

Events of national importance, the coming election, the Mexican situation, and general preparedness, afford such striking subjects for caricature that the cartoonist now makes his happiest hits depicting such events in a gently satirical vein. The ideas are grasped immediately by every one. For these reasons the animated cartoon should have a place on every program.

GEORGE PROCTOR MARRIES MISS CURRAN.

After resigning as scenario editor of the Gaumont company to join the Lasky forces in California, George DuBois Proctor surprised many of his friends in the newspaper and theatrical worlds by announcing his marriage to Miss Eileen Alanna Curran. The ceremony was solemnized in the rectory of All Saints Church, New York City, July 3, and Mr. and Mrs. Proctor left three days later for Hollywood, Cal.

Mr. Proctor, who is a Yale graduate, is well known from coast to coast in the newspaper field. More recently he has been interested in editing motion picture publications, and serving as scenario editor of several of the more important film corporations. Miss Curran, who played last season with Montgomery and Stone in "Chin-Chin," appeared previous to that with "The Pink Lady" and with Lew Fields in "All Aboard." She is an ardent Irish worker, and has been noted as a stage beauty since she appeared first in America with the Irish theater movement.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Jaffrey."

Released by the Frohman Amusement Corporation.

(Suggestions prepared by S. M. Berg, by special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained free of charge by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cue where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title marked T, or a described action marked D. For instance: 3½ T "Bad news" is a sub-title and is printed reading matter on the screen. But 4½ D "When Jaffrey sees Dora" is a description of action.

The scene of this story is laid in England with the exception of the opening, where two of the principal characters are in the Balkan States. The plot hinges about Jaffrey Chayne, a war correspondent, Doria, an English girl, and Liosha, a Balkan girl. Liosha is a wild product of the Balkan Mountains who marries Jaffrey's companion. Upon his death Jaffrey assumes protection of her and takes her to England. Doria marries Adrian Boldero, whom she believes to be a novelist of great genius. Jaffrey loves her and would do anything to please her. Liosha has come to have a great regard for her guardian, but it is not returned. Adrian dies and Jaffrey discovers that the novel bearing his name was stolen. In order not to destroy Doria's illusions of her husband's greatness Jaffrey writes a novel which he publishes under Adrian's name. Later he proposes marriage but is flatly refused. He then takes an ocean journey with Liosha. Returning to England, he finds that Doria has discovered her husband's imposture and is willing to accept his proposal of marriage. He, however, has discovered the sterling worth of Liosha and the story closes with the assurance of their future happiness.

The musical interpretation depends upon the usage of the two themes as suggested:

THEME A is "The Old Mother," from Dvorak's "Gypsy Songs."

THEME B is "Love Song" by Flegier.

Time schedule: 84 minutes (six reels—about 5,600 feet).

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	Petite Bijouterie—Bohm. (Valse intermezzo)
3¾	T "I can't stay tonight—"	Nocturne—Karganoff. (Andante non tanto)
4	T Doria. (Piano only, according to action.)	The Old Mother—Dvorak. (Andante con moto) (THEME A)
6½	T "Adrian, here is the manuscript."	Pathetic Andante No. 1
7½	T In the Balkan Mountains.	Repeat: THEME A.
9¼	T "We are on the way to Scutari—"	Air de Ballet—Herbert. (Moderato)
9½	T Bad news.	Repeat: THEME A.
10¼	T "I just received a wireless—"	Serenade—Ern. (Allegretto)
11	T On the way to Scutari.	Love Song—Flegier (Andante con espressione) (THEME B)
12¼	T "Jaffrey, were you ever—"	
12¾	T While in London.	
13¼	T "We didn't even know—"	
14¼	T Jaffrey's party. (In the Balkans.)	
16	T But the fever claims a victim.	
17¼	T When "The Diamond Gate—" (In London.)	
21¼	T "Do you mean—"	
22	T "Jaffrey, allow me to present—"	

23¼	T "Where is the dynamic widow—"	Entr'Act Clarice—Loud. (Valse intermezzo)
25½	T "These are your friends—"	Repeat: THEME B.
26¼	T The Elf's attraction.	Intermezzo—Hueter. (Moderato grazioso)
27¼	T "I've only seen one girl—"	Organ solo.
27¾	D When Doria leaves Jaffrey.	Intermezzo Pittoresque—Kocian (Allegretto grazioso)
28¼	T Liosha is installed—	
29¾	T As a climax to the success— (Wedding scene.)	
31½	T A year later.	
33	T "You don't know—"	Dramatic Allegro No. 1
34	T The breaking point.	
34½	T "Jeffrey, for God's sake—"	Repeat: THEME B.
36½	D When Doria finds Adrian dead.	Romance—Karganoff. (Andante sostenuto)
38½	T Jaffrey and Hilary.	
42	T "Leave that to me."	Inspiration—Edwards. (Andante sostenuto)
42¾	T "Remember, Doria must not know."	Repeat: THEME B.
46	T After weeks of labor.	Here Comes Tootsie—Finck. (Allegro moderato)
47	D When Jaffrey sees Doria.	Repeat: THEME B.
47¾	T "I sent it this morning."	Repeat: Here Comes Tootsie.
48¾	T Liosha finds life. (Piano only)	Repeat: THEME A.
50	T "I shall tell Mr. Jaffrey—"	Repeat: THEME B.
50¼	T Jaffrey delivers—	Repeat: THEME B.
52¼	T Through Jaffrey's neglect—	Hurry No. 1.
53¼	T "Don't let me catch you—"	Repeat: THEME B.
54	T "You must not make friends—"	
57¾	T The flame of hope.	
59¼	T A day in June.	
59¾	T "But Jaffrey—"	
61¾	T "Go, you are nothing—"	
63¼	D When Jaffrey returns home.	
64¼	T "Liosha and that Fendihook—"	Allegro No. 1.
65¼	T "He has a wife and four—"	
65½	D When Jaffrey meets sea captain.	Serenade—Kautzenbach. (Allegretto)
68¼	T A trick at the wheel. (Water effects.)	Furioso No. 1.
69¼	T The cargo has broken loose.	Petite Serenade—Horton. (Allegretto)
72	T After the long voyage.	Agitato No. 1.
75	T "Jaffrey has my husband's—"	Repeat: THEME B.
75¾	T When Doria closes door.	Repeat: THEME A.
77¼	D When Jaffrey picks up Doria.	
80½	T "You are a great-hearted—"	
81	T "You don't want me—"	
84	T The End.	

The Organ.

By S. M. Berg and Norman Stuckey.

The organ is the largest and most powerful of musical instruments, and of great antiquity, trustworthy accounts reaching back to the 2nd Century B. C.

Up to the 10th Century A. D. the organ appears to have been a very primitive instrument, with a diatonic compass of two octaves at most; the pipes were all flue pipes, constructed in much the same manner as those at present. Reed pipes were not introduced until the fifteenth century.

As early as 980 we hear of an organ at Winchester, England, which had four hundred pipes and two manuals, each with a compass of twenty keys, and with ten pipes to each key.

The keys of the early organs were so broad, the whole action so clumsy, that in playing the plain-song melodies, the clenched fists or even the elbows were used to depress them.

Improvement has been steady, and chiefly due to German, English, French and American organ builders.

Formerly the wind of an organ was supplied by a blower and handle, the same as an ordinary pump, but in this advanced age, modern organs derive their wind supply from an electric motor.

The action of old organs—the tracker action—was extremely difficult to play, as much muscular power was required.

It would be impossible to play a tracker action organ an entire evening as some organists are expected to do now, who play for moving pictures.

The idea of applying electricity to the organ mechanism occurred first to the English organist, Dr. H. J. Gauntlett and the first attempt at an electro action was patented by him in 1852. The idea was developed by the English organ builder Charles Spackman Baker, in collaboration with the French organist Dr. Peschard. The first Electro-pneumatic organ was created by them in 1867 in the church of St. Augustin, Paris. Hil-

borne L. Roosevelt, the American organ builder, was the first in America to use the idea successfully, which he did in Grace Church, New York in 1878. Here the organ in the western gallery was connected with a new one in the chancel at a distance of one hundred and fifty feet, and with the Echo organ in the lofty roof. More than twenty miles of electric wire is used yet the response is instantaneous.

Many who had the pleasure of hearing the wonderful organ at the Exposition in San Francisco last year will recall the variety of combinations used. This organ is one of the late types of instruments whose advancement has been made possible by the electric-pneumatic action and other electrical appliances and inventions.

The reliability of the modern electric action has been demonstrated and all the large and important organs that are being built are equipped with an electric-pneumatic action. Such organs have the advantage of occupying but a small space, as all the wires that are necessary for the control of a large organ may be formed into a cable the size of the wrist. The console can, therefore, be at any distance from the instrument, the response being instantaneous. This is a great advantage for the theater as the console can be made movable.

The coupling of the keyboards is now operated by a direct electric connection, the touch being exceptionally light which remains the same whenever the full organ is used. Unlike the tracker action, the electric pneumatic organ is not subject to climatic impairment, nor to any atmospheric influences or changes.

It is most important that the organist should make a thorough study of the structure of an organ and its mechanical accessories in connection with various effects. The knowledge of the physical conditions of pipe speech will greatly assist you in the keen discrimination of organ tones. A very important development for the benefit of organists is the Adjustable Combination Piston, made possible by the employment of electricity. By the use of this invention the organist is enabled to completely register his music in a few moments before beginning to play and while he is seated at the console so that it is not necessary to remove his eyes from the music nor his hands from the keys in order to secure instantly any combination or solo effects of which the instrument is capable. This is an important feature in organs for moving picture theaters as many quick changes of combinations are necessary to the organist who interprets pictures conscientiously.

The admirable capabilities of the organ for supporting vocal music, and the solemn dignity of its character, have always led to its association with divine worship but recent improvements and inventions have so rapidly followed that the organ has become almost a new instrument. A few years ago when music for the theater was in the experimental stage it was found that an orchestra could not continue playing for an indefinite period without intermission and when the players stopped, music of the same volume of sound was required so as not to distract an audience. The organ was therefore suggested as the logical solution. Then began a serious study of the requirements of picture theaters. New organs were designed and built embodying possible requirements until today many maintain that the organ is the most satisfactory single instrument for the interpretation of moving pictures.

An Elaborate Fashion Play.

"BEAUTY and the Beast," a fashion playlet based on the famous old time fairy tale, and incidentally the most elaborate production of its kind ever produced has just been finished under the direction of H. E. Hancock, exclusively for release through the International Film Service, Inc.



Mineta Timayo.

Through his personal acquaintance with George J. Gould, Mr. Hancock was able to avail himself of the use of Georgian Court, the Gould estate in Lakewood, N. J., for his exterior scenes. It is well known that Georgian Court is considered to be the finest of all the millionaire estates in the east.

In order that the interior scenes would fit in well with the magnificence of the exteriors a special set of unsurpassed beauty and impressiveness was built for this playlet representing the palace of the sleeping beauty. Most of the scenes outside were taken in the sunken gardens of the Gould estate and the cast was made up of the most beautiful models obtainable. The gowns, which were furnished entirely by the firm of Maison Maurice, Fifth avenue, New York, represented thousands of dollars.

Miss Mineta Timayo, who is admitted to be the most beautiful model in New York and who is under an exclusive contract with the International Film Service, appears in the

star part as the sleeping beauty in the play. The clothes worn by Miss Timayo alone represent a retail value of over \$2,000.

The film which is now being assembled by Mr. Hancock will be released in the near future in one of the special split releases that have become one of the main features of the International Film Service, Inc.

Marguerite Courtot Joins Famous Players.

Popular Film Favorite to Co-star With Owen Moore in Adaptation of Edgar Selwyn's "Rolling Stones."

MARGUERITE COURTOT, one of the most popular of the younger motion picture favorites, has been engaged by the Famous Players Film Company, and will be starred by this concern in the Paramount program. Her first appearance under the new auspices will be as co-star with Owen Moore in an adaptation of Edgar Selwyn's great comedy-drama, "Rolling Stones."

Miss Courtot has been a motion picture star for four years and in these days of incessant changes has made an enviable record for herself by remaining with the Kalem Company for three of the four years. She later joined the Gaumont Company, which she left to join the Famous Players.

One of the unique features of Miss Courtot's remarkable success upon the screen lies in the fact that she had never been on the stage in her life. She was originally selected for motion picture work because of her striking beauty which manifested itself at such an early age that when she was but four years old she won the first prize offered by the New York Journal to settle the controversy as to whether American or English children were the more beautiful, thereby covering her British adversaries with confusion and envy.

Harrison Fisher, one of the most famous connoisseurs of feminine beauty among our celebrated illustrators, selected Miss Courtot as the model for his "Girlie" cover for the May number of Cosmopolitan Magazine in 1901.

Fortunately, Miss Courtot's very sensible mother realized that her daughter would require something more than mere beauty if she were to make her mark in this world and accordingly put her through a rigorous course of education, which included a year and a half of study in Switzerland. As a result, Miss Courtot is a well-read, highly intelligent little miss, who enters upon her various roles with a complete understanding of their significance—a fact which is very apparent from the manner in which she develops them on the screen.

As her name indicates, Miss Courtot is of French parentage and it is one of the traditions of her home that only French shall be spoken there among the members of the household. This is one of the rules laid down by her mother in order to preserve her knowledge of the language. Miss Courtot, though she objects to the word "ardent," is nevertheless a devoted disciple of the outdoor life and is very fond of tennis. Motoring and dancing take up a great deal of her attention.

Miss Courtot does not aspire to play heavy dramatic roles, preferring simple stories of country life and light comedy-dramas to other vehicles. She does not object to playing the rustic lad, if necessary, as she proved by scoring a great success in "The Barefoot Boy."

In "Rolling Stones" Miss Courtot will be under the clever direction of Del Henderson, whose first production for the Famous Players will thus present as co-stars two screen favorites of long standing in Miss Courtot and Owen Moore.

A CORRECTION.

It was erroneously stated in a recent issue of The Moving Picture World that Edward Hines was now the owner of the Cozy, Lyric, and Princess theaters in Austin, Minn., and that F. F. Latta had purchased the Lyric. As a matter of fact the Lyric has been in the possession of the Cozy Company, Inc., of Austin, for the past two years. Mr. Latta is president and treasurer of that company. Mr. Hines does not own any of the theaters mentioned. They are all owned and operated by the Cozy Company, Inc., which is also building another moving picture theater to be known as the New Park, which is to be opened in October next. S. G. Latta is secretary of the Cozy Company.

HORSLEY WANTS SCENARIOS.

It is announced by David Horsley that he is in the market for scenarios of the five-reel length, full continuity form, suitable to Crane Wilbur. Dramas of the sociological and psychological nature being desired. Prompt consideration will be given all scripts sent in and payment will be made upon acceptance. Due to the return of Margaret Gibson, the dainty little star, to stories of the five-reel length scenarios written around her will also be given attention.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Miss Petticoats."

Released by the World Film Corp., July 31.

(Suggestion—prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 2½ T "Mrs. Copeland" is a sub-title and is printed reading matter on the screen. But 52 D "In the cabin of the Harpoon" is a description of action.

The scene of the story lies in a New England mill town on the coast. Agnes Renier lives with her grandfather on the old ship "The Harpoon" and works in the mill. She saves the life of Mrs. Copeland, the mill owner, who takes her as a companion. Guy, her nephew, has been secretly meeting Mrs. Courtleigh but is now attracted to Agnes. Mrs. Courtleigh becomes jealous and spreads scandalous reports about her. Mr. Courtleigh discovers his wife's infidelity, and with Guy, who has been ordered away by his aunt, she leaves for the city. Mrs. Copeland takes Agnes to Europe for a year. On her return, Harding the village minister who has loved her from childhood, wins her heart.

Note particularly: 25 Sailor's horn-pipe; 32½ Piano only; 33½ Jig. Time schedule: 75 minutes (five reels—about 4,000 feet).

The THEME selected is "When a Maid Comes, etc.—Friml."

Time. D Subtitles or Descriptive Cues. M Music.

0	D	Opening.	When a Maid Comes, etc.—Friml (Moderato) (THEME)
2	T	"Off to the mills."	Servade—Ern. (Allegretto)
3	T	Mrs. Copeland.	
4½	T	The mill workers gather.	Agitato No. 2.
5	T	"There goes the woman—"	Intermezzo—Arensky (Presto)
6	T	"Anyone would do what—"	
7½	T	"Who gave you—"	Les Idoles—Aller. (Valse) Repeat: THEME.
8½	T	The day following.	
11½	T	"Why do they call me—"	No. 1. Faust Ballet Music (Allegretto)—Gounod.
13½	T	"But after being married—"	(Jig) Ballet Music. (Adagio)—Gounod.
14½	T	"It sounded so like—"	
16½	T	"Jane, order my carriage."	No. 3 Faust Ballet Music. (Allegretto)—Gounod.
18½	T	"My eyesight is falling."	
19½	T	"I can't spare Agnes."	No. 4. Faust Ballet Music. (Moderato maestoso)—Gounod. Sailor's Horn-pipe. Repeat: THEME.
21	T	"I want you to be—"	
22	T	Hank decides to live—"	No. 4. Faust Ballet Music. (Moderato maestoso)—Gounod. Sailor's Horn-pipe. Repeat: THEME.
25	T	The farwell party.	
25½	T	"To keep you from being—"	
27½	T	T into a new world.	Woodland Dreams Waltz—Waldteufel.
28½	T	"To-night at dinner—"	
31½	D	Hamilton throwing stones.	Mignonette—Friml. Allegretto con espressione)
32½	T	A surprise visit. (Whistle) (Piano only)	(Jig)
33	T	"Go along Hank—"	Basket of Roses—Albers. (Allegretto)
35	T	"There's a pirate ship—"	
38	D	When Agnes jumps from log.	Repeat: THEME.
40	T	A week later.	
42	T	A meeting of the Aid Society.	Passionnée—Montana. (Valse lento)
42½	T	"We must ignore—"	
47	T	"Pretty nice—"	Agitato No. 1.
47½	T	"Duny it or I'll thrash you—"	
48½	D	When the Rev. Harding leaves.	Meditation—Drumm. (Andante cantabile)

50 D When Mr. Courtleigh finds letter.

51 T "You know I have done—"

52 D In the cabin of the Harpoon.

53½ T "I can see now what a dupe —"

56½ T "Your grandfather is very ill."

60½ D When Hank lights lamp.

61 T After the funeral.

63 T A year later.

66½ T Hank and Sykes soon tire—

69½ T Sometime later.

70 T "I want to ask your forgiveness."

71 T Back among old familiar scenes.

73 T But happy they— (Wedding scene.)

75 T The End.

Dramatic Allegro No. 1. Repeat: THEME.

Three Songs from Eiland. (Pathetic)—von Fiehlitz.

Repeat: THEME. Sylvia Valse—da Silveira.

Cavatina—Böhm. (Moderato assai)

Repeat: THEME.

The Organ.

How the Pianist Can Become an Organist.

By S. M. Berg and Norman Stuckey.

IT IS absolutely essential that the person desirous of becoming an efficient organist for interpreting moving pictures should first be a successful pianist. The finest organists have been and are equally good as pianists. Mendelssohn was a pianist, but he played the organ so well that he was looked upon as a virtuoso of that instrument. Much foundation technic can be done at the piano, and all students should have made sufficient progress with the works of Bach, Czerny and Cramer.

The organ is an interesting instrument for the novice to play on. Many different effects may be secured with the slightest effort, but to master the instrument in a skillful degree and become an expert accompanist for moving pictures is an art that requires much time, study and perseverance. Common sense and earnestness of purpose are factors that are also highly important. Strength is needed in every part of the body and the organ is not an instrument for the nervous person to meddle with. The more professional experience one has had, the better, especially theater and orchestra experience, for it is the purpose of the organist who plays for moving pictures to get as many orchestral effects from the organ as possible.

Every prospective student of the organ should have a copy of Sir John Stainer's valuable book "The Organ," that explains in detail the construction, its possibilities and contains as well progressive studies and exercises. It is advisable to study this book carefully before you attempt to play. You will understand the instrument and what experiments you attempt will then be from an intelligent standpoint.

At first, the array of stops, pedals and manuals is apt to confuse and discourage the beginner, and the mastery of such a complicated instrument will seem impossible to many. Don't be discouraged. Resolve to master the instrument, but to do this you must cultivate patience, for the organ cannot be mastered in a few lessons. Let your progress be slow and sure. Do not let a day pass that you do not gain something in a musical way from a technical and pleasurable standpoint.

The essentials of good piano or good organ technic are perfectly free movements of the fingers and wrist. In practicing for the organ, the student must take the greatest care to allow the arm to support itself quite freely. He must guard against any downward pressure of arm-weight, as this is fatal to all agility, which is highly important to successful organ playing.

The beginner who is not willing to devote time to practice will never become a successful organist. An athlete spends weeks training for a patient labor, is the keystone of successful organ playing.

There is much about an organ to hold the interest: its construction and variety of effects that may be obtained, but the beginner must not lose sight of the small details that make it possible to gain a big effect. Master the details and the big things will take care of themselves. An excellent idea to familiarize oneself with the organ is to make a rough sketch of the keyboard. Take this home and study it carefully and when you take your place at the organ the positions of many of the stops will not be foreign to you.

Being familiar with the organ is another important feature that the pianist must acquire, as many rapid changes are necessary when interpreting moving pictures. The organist cannot lose time fumbling for suitable combinations or experimenting with various effects. Have complete command over the instrument. Be familiar with it and learn its limitations.

Gibbon tells us that "every person has two educations—one which he

receives from others, and one which he gives himself." The latter is better, though it often comes hard, but experience on the organ can be made easy if the beginner will realize that an intelligent understanding is necessary. The pianist who regards the organ as a playing will lose in the end, for there is no limit to the demands of the organ for efficient and artistic playing. It is a difficult instrument to master and you must be willing to study its intricacies. The art of registration and the ability to perform a certain number of pieces, to the neglect of many of the important foundation principles, is often a fault of many beginners. The true legato touch should be mastered and it must be clear and even in quality. Nearly all students when practicing on the piano or organ use one-third more exertion than is necessary.

Do not be too anxious to play the organ. Nearly every person can make an organ sound, for by pulling a few stops the organ effect is responsive and usually pleasing to the listener who is ignorant as to what real organ playing is like.

The theory of music, including form, analysis, history, organ building, as well as harmony, counter-point, extempore playing, improvising, modulating, transposing as well as orchestration should be mastered if the pianist wishes to become an efficient organist for interesting moving pictures. Learn to concentrate. This is important in music and especially for organ practice. The mind must be centered upon the work. Otherwise with the many mechanical appliances of the modern organ, the pianist will lose sight of the most important points in an effort to gain a general effect.

You cannot produce pleasing effects until you have mastered the ground work necessary to the organ. Then you can impart an artistic touch to your playing; style can be developed with ease when you are in a position to execute difficult passages without exertion and effort. The succeeding articles will deal with the manuals and pedals, auto registration and the various stops and combinations that are effective for playing moving pictures.

Why Photoplay Masterpieces Are Few *By William H. Kitchell*

The Rise and Fall of the Freelance

Scenario Writer by One

Who Hit Bottom

HOW long would the theatrical business last if every play was taken from a book or manufactured "behind scenes" by a salaried theatrical hack? How long will the motion picture industry last under the same conditions? Is it lasting?

Six years is not a long time, but it is long enough to look back upon and reflect that the rise and decline of the freelance photo-playwright has happened in that time. Go back three years. There was no yawning then from the studio proprietors and editors about the lack of ability of writers to write "continuity" into their scenarios. Plays sold on merit—and they sold. There were fewer studios—and fewer writers—and the outside writer of live plots found a ready market for his inventions, and an invitation to invent more. And there were better plays upon the screen.

What is wrong with the photoplay market?

Until two years ago, there was a ready source of income for the man who could originate a plot suitable for a photoplay. There was no bunk about "selling on synopsis," and no dearth of interesting plots. It was an open market. The scenario writer who had ever published a novel, or sold even a magazine-story, was looked upon as a "highbrow" and perhaps given an extra ten dollars upon his release-form as the deserved reward of genius. The writer who received \$35 per reel bragged about it in print. Prices were lean, but there was a promise of future results and—there being a steady demand for his work—the freelance plot inventor was content.

True, then as now, the average studio proprietor considered the freelance writer an unnecessary evil; or, at most, an employee who belonged in the factory with the rest of the office force. Stage-plays are not written in theaters, nor magazine stories in magazine offices, but that made no difference in the perspective of the average studio proprietor. He had small regard for "moods," and he would have dictated the stuff himself out of his own head if he hadn't been too busy making money. Still, it was "boom-times" for the writer without a pull. Several tight-fisted studio proprietors had metamorphosed into philanthropists who were willing to fork over as much as \$50 for a one-reel drama—providing it was good stuff and that the author was willing to give the philanthropist first-option on all future work.

Then came the war and the craze for features. A few of the writers were turned into studio hacks. The vast majority of those who had been given "encouragement" were dropped. It was thought that only a professional author with a reputation for writing a "best-seller" could handle a five-part feature—in conjunction with the studio hack, of course—and the professional novelist was invited in. He has seldom made good. Big prices have been paid for his work, and he has been coddled along from one inane bunch of padding to another in the hope that his "picture-eye" would open and that "something big" would come out of it that would put "Cabrera" into the discard.

Few "Cabreras" have been released in the last two years.

Six years is a short time for one of the great industries of the world to rise. Granted that the freelance scenario writer was only a cog in the wheel, he was a most necessary cog. The one essential lacking in the photoplay of to-day is originality of plot. A poor scene work-out can be altered, when necessary, by any studio writer capable of holding his

job; but a "story" cannot be sensed by the originator in a 250-word synopsis nor has he the remotest chance in the world to make a dramatic plot out of a synopsis, anyhow. Let the writer of photoplay work cut his own throat and give him the opportunity of selling the result in an open market.

There is no open market. There has been none for two years—despite the bluff of the scenario editor who howls wildly every now and then that he is anxious to buy scenarios. He doesn't buy. In many instances he doesn't have to. It has been no unique experience for an "outside" writer the past two years to originate a unique "situation" or theme in a photoplay, to have his manuscript returned time and again, and to see his theme or "situation" released in recognizable form by three "reputable" studios in succession.

The scenario department in nine studios out of ten needs renovating from the top down. There are not enough editors, and too many studio hacks. There is a lack of new plots, and an over-abundance of presswork to boost them. Just now, the photoplay audiences are paying to see good acting—not good plots.

The "Saturday Evening Post" offers an ever-open market to the writer of good short stories. It has no "prize-competests," it does not advertise for manuscripts, it pays liberally for an accepted story and gives courteous treatment to the writer who shows promise—and it prints live stuff.

It is likewise prosperous.

Harris Gordon Engaged by Metro

HARRIS GORDON has been engaged to play an important part in the new production starring Emmy Wehlen, which will be made by Metro-Rolle, under the direction of George D. Baker. Gordon was for two years with Thanouser, playing leads in Mutual Masterpictures.

He was with Reliance a year and a half, with Victor-Universal a year and also appeared with the Famous Players and with Solax. Among his best characterizations have been the part of Dorian Grey in "The Picture of Dorian Grey," Tom Tulliver in "The Mill on the Floss," "The Disciple of Nietzsche," "God's Witness," "The Oval Diamond," and "The Inmate Maker of Thebes."

Mr. Gordon is a well known and popular player and is well toward the top in the popularity contest of the Motion Picture Magazine. He was for five years on the speaking stage, appearing for the most part in stock, but occasionally playing in such productions as "Julie Bon Bon," with Louis Mann and Clara Lipman.

Mr. Gordon was born in Glenside, Pa., in 1884. He attended Cheltenham Military Academy at Jenkintown, Pa.



Harris Gordon.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Settings for "The Devil at His Elbow."

Released July 31st by the Metro Pictures Corp'n.)

(Prepared by S. M. Berg, by special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given, so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). 20% "I am broke" is a sub-title and is printed reading matter on the screen. But 6% D "Reception scene" is a description of action.

John Ashton, inventor of a submarine, has to finish the plans in six days. He works feverishly and drinking heavily falls asleep at his work. In a dream that follows he sees his downfall through drink. His fiancée's father breaks their engagement and later he finds himself at a wharf alive. There he meets Meg, a girl of the streets, who persuades him to stop drinking. He conquers the evil and marries Meg. Going back to his old life he devotes all his time to his submarine. Meg feeling herself forsaken, induces him to drink again. The test of his submarine results in a tragedy due to his negligence. Realizing that Meg brought about his downfall, he tries to choke her. Just then he awakens and vows never to drink again. Shortly after he is united to his fiancée in marriage.

There are several scenes of the devil in allegory. It is suggested that timpani rolls and muffled crash be used. Note particularly: Piano only according to action at 6%; short fantastic dance, depicting the passing of time at 54%; church wedding scene, organ only, at 68. The THEME selected is "Andante Pathétique No. 1."—Schumann-Langey. Time schedule: 71½ minutes (five reels—about 4750 feet).

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	Andante Pathétique No. 1. (THEME)—Schumann-Langey.
3	T "Do you think it wise?"	(Water effects).
3½	T Andrew Sealey.	Norwegian Folk-song—Borch. (Andantino)
5½	T Like a cruel spur.	Coquette—Stern. (Valse)
6½	D Reception scene (Piano only according to action).	Repeat: THEME.
8½	T "Your engagement to my daughter."	Intermezzo—Arensky. (Presto)
9½	T When Ashton leaves.	
10½	T Drifting, ever drifting.	Ragtime Pipe of Pan—Romberg. (Allegretto)
12	T "You signed ship's papers." (Water effects).	
13½	T Homeward bound.	
16	D Ashton in saloon.	
17½	D When Captain speaks to Meg.	Agitato No. 2. (Valse)
19½	T Sunk to the depths.	Repeat: THEME.
20½	T "I am broke."	Daffodils—Carrel. (Andante moderato)
21½	T While the passing of the months.	Pette Bijouterie—Bohm. (Valse Intermezzo)
23	T "No more, you've been—"	
23½	T The first fruits of victory.	Repeat: THEME.
28½	T The upward climb.	
30½	T "Now that you're off that stuff."	Sparlekens—Miles. (Moderato)
32	T "Do you know this man?"	
33½	T And so they were married.	
36½	T The new life (Telephone bell).	Astaire—Mildenberg. (Andantino)
39	D When Ashton gets letter.	
43	T "I'll go it alone."	A Fall Scene—Nicode. (Waltz descriptive)
43½	D At the reception.	Repeat: THEME.
45	T Two o'clock.	
47½	T And the devil laughs. (Timpani roll).	

49½	T "Just one drink."	The Land of Dreams—Drumml. (Allyl moderato)
50½	T Next morning.	
53½	T "You could have prevented this."	Scarf Dance—Chaminade. (Allegro grazioso)
54½	T Time flies.	Russian Romances—Friml. (Andante moderato)
55½	T "But the government gives—"	Dramatic Allegro No. 1
57½	D When Grace calls on Ashton.	Parasite No. 2.
59½	D In the submarine.	Hurry No. 1.
61½	T Grace makes a final appeal.	Repeat: THEME.
62½	T "Don't you think I know?"	Organ solo
64	T "I gave you the drink."	Roses and Rue—Scates. (Valse lento)
64½	T At the moment of awakening.	
65	T Church scene—wedding.	
68½	T Three years later.	
71½	T The end.	

Musical Instruments.

Clarence E. Sinn.

THE musical instruments demonstrated at the Coliseum building (Sixth Annual Convention), Chicago, were so widely distributed that it was difficult to find a place where they were not compelled to hear more than one at a time—when you could get close enough to any one to be far enough away from the others. The biggest display in this line was made by the

Seeburg Pipe-Organ Orchestra.

and other Seeburg instruments (one of which I expect to mention in a future letter). A Seeburg Motion Picture Player furnished music to the pictures shown in the south end of the building, while the Seeburg booth was in the north end, in charge of Mr. Gerlich—a live wire. The Seeburg instruments have been pretty thoroughly described here already but are deserving of another mention. Of course it was almost impossible to give the instruments a fair demonstration in the noisy, crowded Coliseum building, but a large number were sufficiently interested to visit the Seeburg General Offices and Showrooms at 200 South State Street and were well rewarded for their trouble.

Many manufacturers emphasize the merits of their automatic features, dwelling on the point that as anybody can run a mechanical organ, a great saving is accomplished in musicians' salaries. Now, although this may appeal to certain exhibitors under certain conditions, I do not believe it is the proper attitude for manufacturers to take, so to depend upon it as a principal talking point. A good musical instrument (such as Seeburg's Style "A" De Luxe, for example) is bound to make a better showing under the hands of a skillful musician than when it is run by the amateur. J. P. Seeburg believes this, too, for in spite of the fact that neither palms nor money is spared in making the "Seeburg Music Rolls" he doesn't overlook its value as a musical instrument nor its possible appeal to a musician.

Get the Seeburg pamphlet entitled "The Soul of the Film" and read the first pages carefully. It makes a strong point for the Seeburg instruments as played manually as well as on perforated roll.

Some pianists simply play a lot of "pieces" without regard to their fitness to the picture. If such are supplanted by automatic players they have only themselves to blame. Indeed, with the Seeburg music rolls one can supply fairly appropriate music for the general run of pictures if one is intelligent and discriminating, because of the large number of subjects on each roll (which can be instantly adjusted to any part of the roll) and the great assortment of compositions included in the Seeburg Music Rolls. These are reproduced from records made by artists, so if you must have something worth mentioning, be sure these rolls will give you good music—and between them and a careless indifferent piano player the choice seems obvious.

A musician who is careful and interested can get good results from a Seeburg without using the rolls, or he can vary his program by playing from an occasionally one feature worth mentioning is the "cut-out button." By means of these you can use any combination you please when using a roll. For example, a melody may be changed from a flute solo to a xylophone solo, or any other stop. Or any two or three stops at once, or all at once or any combination your fancy suggests.

An Electric Violinist.

Over on the east side of the building you saw a sign reading "Mild Novelty Company" if you were sufficiently curious to learn what particular form of novelty they were exhibiting you stopped there and were well repaid by hearing their "Violano-Virtuoso." This is a combination of violin and piano, no imitation. A real violin (and a very good one, too) is accompanied by a real piano, both being played automatically by means of a perforated roll, the whole being operated by

electricity. It is impossible to convey an adequate idea of this marvelous piece of mechanism in the space of a paragraph, but the "Mills Novelty Co." (22 So. Dearborn street, Chicago, Ill.) have filed a booklet with interesting matter pertaining to it, which whelp will be glad to send on request. The "Violano-Virtuoso" really sounds like a violin and piano, because it really is a violin and piano. An interesting point is a self-tuning device by means of which the violin is kept in tune automatically. Think of that, you "summer run" violinists. Wouldn't it be fine if you could rig up such a thing on your fiddles and get it to work all the time?

American Fotoplayer.

The American Photo Player Co. (trade name "Fotoplayer"), was centrally located on the east side of the building, the booth being in charge of Mr. Ben Weidenschbach, president. J. J. Samuels, from New York, was also very much in evidence, making friends for himself as well as the Fotoplayer. Mr. Samuels is a Moving Picture World fan and has many nice things to say about us and our value as an advertising medium. His "Exhibit A" had something to do with a coupon and was convincing.

"The Fotoplayer" has been so frequently and thoroughly described in this department that I believe most of my readers are familiar with its leading characteristics. It is played either manually or automatically, or both—this last being (to my mind) the most effective. Played automatically two perforated rolls are placed in service. A "double tracker board" enables the operator to change from one to the other instantly at will. You can stop one roll at any point and start the other roll at any point without cessation of the music. It is possible to stop either roll and reverse it instantly, thus enabling you to repeat any portion of the roll if desirable. While playing, from one roll the operator can change the other (both of his hands are free, of course) and this permits him to have any kind of music available at any needed moment. The piano (and organ) can also be played in the usual manner if desired, which makes it convenient for "filling in" between standard musical numbers, which is a big item to players who follow the picture closely.

The instrument on exhibition was their "Style 45," listed at \$9,500, their other styles being respectively 35, 40 and 50.

Mr. W. R. McArthur, who is widely known among moving picture exhibitors clear across the continent and up and down, now has his headquarters in Chicago on the thirteenth floor of the Lytton building, 14 East Jackson boulevard. Mr. McArthur is general distributing agent for the "Fotoplayer" in Illinois, Indiana, Wisconsin and Michigan and wants his friends to call on him if they are not interested, or promises to interest you, so watch out. *Entre nous*, he may try to bribe you to smoke one of his long black cigars. I used one and as soon as I recover I am going back there.

Mr. McArthur told me that they had already made three direct sales from the exhibiting booth—and it was only in its third day when I saw him.

"Morbid Theme on the Wane"

Says William Wright of the Kalem Company—Real American Stories Wanted.

"PICTURE patrons are craving healthy, rugged stories of clean action," declared William Wright of the Kalem Company in an interview granted a World representative last week. They have had their fill of sex discussions, of lurid psychological studies. The morbid theme is a thing of the past."

The statement of the Kalem official came as the result of a recent exhaustive investigation conducted by that organization. "We reached a certain men, exhibitors, and even lay followers of motion pictures," continued Mr. Wright, "before forming our plans for a new series production. The results confirmed us in our belief that the public was tiring of yellow sensationalism and it was then that we made arrangements for the production of 'The Girl from Frisco,' a series of the West.

"In addition reports received since the initial announcement of that series and the figures for advance bookings have given strength to the result of the investigation. The cycle of public favor is swinging back to the clean and virile stories that established the screen's popularity. At present the demand is strong for Western pictures—for that particular type of production is the concrete expression of the desire to get away from the morbid.

"It is a healthy indication that finds picture patrons turning from the lurid to real American themes, to stories that truly represent our national character and traits. We will have less of censorship worries then, and, I firmly believe, more business.

"When you mention the West most picture people think of the old-time Westerns that had little to recommend them other than their lively action. We have had comparatively few Western pictures produced with the art that directors now command. Exhibitors and patrons seem to have realized this more quickly than the manufacturers, and they are demanding pictures with the swift action and vigor of the old Westerns staged with up-to-date producing art.

"The West" that Kalem will show the picture followers in "The Girl from Frisco" is a West that they have never seen. It is the new West of irrigation, oil fields, vast mining in-

terests and so on. There will be no dime-novel cowboys, but there will be real, true-to-life cowpunchers of the West of today. And so on, all the way through, it will be a real portrayal of a real America, with healthy romance, adventure and action."

Interesting Gaumont Single Reels

How Naval Recruits Are Whipped Into Shape—Pictures of Watkins Glen and Thousand Islands are Features for Week of Aug. 13.

WHEN the pictures of life at the Newport training school for naval recruits were screened at the Gaumont studio, they were found so interesting that it was decided to make them a feature in a "Reel Life" release, rather than have them divide interest with "A Visit to a Duck Farm." Hence the latter was featured in the release of August 6, the reel being completed by "Masterpieces of Asiatic Architecture," and the short views, already announced, showing the making of palmetto leaf fans. "The Making of a Naval Recruit" now comes as the "Reel Life" release of August 13. On the same reel will be pictures of various species of dogs. Over a score of different kinds are shown, including such little known dogs as the barbacon, the butterfly porcelain and Morocco sloughs.

The second single-reel of the week which Gaumont will release as a Mutual Picture is "See America First," August 16 bringing to the screen beautiful views of Watkins Glen, N. Y., and the Thousand Islands of the St. Lawrence River. Watkins Glen is noted for its cascades, falls and pools, and these have been pictured with great care by a Gaumont cameraman. Among the views which will delight those who have visited the glen, bringing back pleasant memories, and be equally pleasing to those who have never visited the spot are cavern cascade, the cathedral, poet's dream falls, glen of the pools, rainbow falls and triple cascade, artist's dream, Pluto's falls, and spiral gorge.

On the same reel will be a Gaumont Cartoon Komic animated by Harry Palmer.

The third release of the week from the Gaumont studio will be the ever-popular Mutual Weekly.

Hearst Buys "Jaffery"

Frohman Amusement Corporation Disposes of Negatives for Distribution by International Film Service.

"JAFFERY," recently produced by the Frohman Amusement Corporation, has been secured by William R. Hearst as the first feature release for the International Film Service.

At an invitation performance of "Jaffery" given at the Strand, several weeks ago, one of Mr. Hearst's representatives was present. He was so much impressed by this picture and the acting of the cast, headed by C. Aubrey Smith, that the film was sent by messenger to Mr. Hearst's summer residence near Hartford, Conn.

A special showing proved "Jaffery" to be the first picture out of some fifty features reviewed, in which Mr. Hearst found all the dramatic elements and qualities which he desired for the initial feature release of his company.

UNIVERSAL EASTERN STUDIOS BUSY.

The Universal eastern studios continue to keep busy despite the heat and rumor of their closing. Director Frank Smith is busy directing and playing the character lead in "The Professional Clubman," in which he is supported by Betty Page and Joseph Granby. Director Trinchera, recently engaged by the Universal, is at work on "The Tinselled Lady," in which Jack Newton and Jean Stuart play the leading roles, supported by James Harrison and Irma Dawkins. Robert F. Hill's company is busy on "The Urchin of the Sands," in which Helen Martin, Joseph Granby, Charles Slattery and Miss Duquette are cast. Lucius Henderson is filming "Masks," in which Mary Fuller appears, supported by Harry Benham. Director Edward Grandin is directing "Feud Renewed," in which Violet Mersereau stars, supported by Paul Panzer, Winthrop Chamberlain and Fraunie Fraunholz.

LEWIS-RABINOWITZ.

Miss Anna Rabinowitz, secretary to the manager of the New York branch of Bluebird Photoplays, Inc., and Julius Lewis, manager of the Supply Department, Universal Film Mfg. Co., were married on the roof of 1600 Broadway, on Thursday afternoon, July 27, in the presence of a large delegation of the employees of the Universal and Bluebird organization, Jack Cohen, manager of the Universal Animated Weekly, photographed the scene.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Prince Chap."

Released July 31st by the V-L-S-B-E, Inc.

(Prepared by S. M. Berg with special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 12½ T "Phoebe Puckers" is a sub-title and is printed reading matter on the screen. But 7 D "Amateur band" is a description of action.

This is the story of an artist who, unable to make progress in America, goes to London at the invitation of a friend. Out of good-heartedness he adopts the child of his model who has died. His fiancée in America misunderstanding his action marries another. A decade passes and the child, now grown to womanhood, loves her foster-father. After some further incidents the picture closes with the realization of the child's dreams.

The character of this is dramatic with several amusing comedy scenes intertwined. There are many situations where piano only is needed, particularly at 34 to 38½. During these scenes a Chopin Prelude would be appropriate. Reunion (a character) is frequently played forte, and should be followed by musician. Note particularly: Storm and rain effects from 30½ to 38½.

The THEME selected is "Legende"—Frini.

Time schedule: 7½ minutes (five reels—about 5185 feet).

Time. Sub-titles or Descriptive Cues.

- 0 D Opening.
- 1½ T Alice Travers (Piano only according to action)
- 3¼ D Peyton on shipboard.
- 5 T In London.
- 7 D Amateur band (Artists playing with instruments).
- 11 D When Fritz asks for money.
- 12½ T Phoebe Puckers.
- 14½ T When Phoebe falls with coal.
- 16 T Months later.
- 18½ D When Fritz leaves grog shop.
- 20½ D When police tells Arline.
- 23 T With the years the widow.
- 25½ D When Jack shows his painting.
- 30½ D Phoebe plays the flute.
- 32 T Sitings that are useless.
- 30½ T Fears for the future (Storm and rain effects)
- 34 T "Go get a doctor." (Piano only) (Storm and rain effects)
- 38½ D Reunion stops Craig's playing.
- 40 T "Once upon a time."
- 42 T When one's wardrobe.
- 44 T The Theater Royal. (Flute only according to action)
- 45½ T Good fortune at last.
- 52 T "Now on the 'ell is that?'"
- 53½ T "Daddy has gone."
- 55½ T "I can't, I gave my word."

- Legende Frini (Moderato) (THEME)
- Lamento Gabriel-Marie (Calm et douloureux)
- Cupid's Frolic Miles (Moderato)
- Hurry No. 1.
- Iris Reynard (Moderato grazioso)
- Repeat: THEME.
- Agitato No. 2.
- Preludes Nos. 6 & 7, Op. 28. Chopin
- Phyllis Deppen (Valse caprice)
- Evening Devotion Kohler (Andante religioso)
- Improvise on Chopin Preludes.
- Repeat: THEME.
- Fantastique Reynard (Moderato)
- La Debutante Tedesco (Valse lento)
- Repeat: THEME.

- 56 T "Princess Alice will come back."
- 60 D When Rulon drinks punch.
- 61¾ I When Clayton opens packages.
- 62½ T The passing of a decade. (Bell)
- 64 T "The Lord Mayor." (Letter). (Piano only according to action)
- 66 D Peyton opens Alice's letter.
- 68½ D When Rulon pours third glass.
- 71½ T When Alice sees Claudia.
- 76½ T "I'll tell you my secret."
- 77½ T The End.

- Tulips Miles (Moderato grazioso)
- Nocturne Op. 48, No. 1. Chopin (Lento)
- Repeat: THEME. Florindo (Carnaval Venetien) (Allegretto vivace Burgmeil)
- Colombine (Carnaval Venetien') (Andante sostenuto) Burgmeil
- Repeat: THEME.

Musical Instruments (Continued).

CLARENCE E. LINN.

AT THE Chicago Exposition the Rudolph Wurilztray booth was conspicuous by its absence. I called at their display hall, 615 South Wabash avenue, and at their big store at 329-331 South Wabash avenue, to learn why. Mr. Keating, the representative for the Rudolph Wurilztray company, told me their reason for not exhibiting at the Coliseum at this convention was because, for lack of time, they could not make a fair display of their goods at that place; that they had therefore decided to hold their own individual exhibition in their own display hall at 615 South Wabash avenue, where a large number of people in front informing passersby that here was to be seen and heard the "Hope-Jones Unit Orchestra," or something to that effect "You'll find all about it in our full page ad in your paper," said Mr. Keating. He referred to their ad on page 532 in the issue of July 15 of the Moving Picture World.

Our old friend J. Deagan also was not to be seen—or rather, was not to be heard at this exhibition. Of course I haven't attended all the conventions, but I had somehow got the idea that Deagan's bells were part of the works.

The Harmo was another instrument I didn't see. What's the matter with our Chicago folks. Here I was all keyed up to say something full of local proddness, and the only Chicago firm to come to the front was Seeburg.

The Bartola Orchestra looks considerably different from what I saw three or four years ago. Now there is a swinging keyboard at each end of the piano (they swing in over the piano keys, you know) and pedals. To make it plainer, there is an auxiliary keyboard of two and a half octaves at the right hand of the pianist and another of two and a half octaves at his left. These swing directly over the piano at the will of the operator, and form the manual of the organ. Either instrument (piano or organ) can be played separately. Charles C. Pyle, general sales agent, at 710 Mallers building, Chicago, Ill., will send a free booklet telling all about the "Bartola Orchestra." Mr. Barton (the inventor) was at the Bartola booth at the Chicago exhibition and seemed to be devoting much of his time and attention to a bally-hoo instrument he has perfected. It consists of a set of loud voiced pipes connected with a small keyboard. The one on exhibition could be held in the hand and had six keys. These keys when depressed operate on two organ pipes each, tuned in thirds. Any number of keys may be depressed at once—one, two, three, or all—and the resulting sound is a chord or parts of one chord—always the same chord. Mr. Barton assured me it could be heard through a smoked glass or a war argument at a pacifist picnic. He is going to try it out at the Club's baseball park some day when the home team wins.

Motion Picture Music Series.

On the following page will be found the second and last installment of Walter C. Simon's Phototune to be published in the Moving Picture World. We understand additions are to be made in numerical rotation. We are publishing the second page of music to show Mr. Simon's new plan of utilizing vertical ruling to enable the musician to instantly jump from place to place on the sheet as may be desired.

Each strain can be repeated or you can D. C. to page 1.

N. B. For pizzicato effect No. 4½, play only large notes in the treble clef with stems turned upward as to be made in unison an octave apart. For march effect in No. ½, play treble clef as written and in the bass clef, only the large notes and chords with the stems turned upward.

The Phototune*

Originated and Composed by Walter C. Simon.

The musical score consists of 11 numbered pieces, each with a unique title and tempo. The notation is arranged in a grid-like format with multiple staves per piece. The pieces are:

- N° 1 Chinese:** Tempo *All^o*. Features a melody with a 5/8 time signature.
- N° 2 Egyptian or Turkish:** Tempo *mf*. Features a melody with a 2/4 time signature.
- N° 3 Indian:** Tempo *mf*. Features a melody with a 2/4 time signature.
- N° 4 Murray N° 4 1/2 Siccato:** Tempo *All^o*. Features a melody with a 2/4 time signature.
- N° 5 Allegro:** Tempo *ff*. Features a melody with a 2/4 time signature.
- N° 6 Moderato:** Tempo *mf*. Features a melody with a 2/4 time signature.
- N° 7 Galop:** Tempo *And^{te}*. Features a melody with a 2/4 time signature.
- N° 8 one Step:** Tempo *mf*. Features a melody with a 2/4 time signature.
- N° 9 Waltz N° 9 1/2 March:** Tempo *mf*. Features a melody with a 2/4 time signature.
- N° 10 Mexican or Spanish:** Tempo *mf*. Features a melody with a 2/4 time signature.
- N° 11 Salop:** Tempo *ff*. Features a melody with a 2/4 time signature.

The score includes various musical notations such as dynamics (*mf*, *ff*, *pp*), tempo markings (*All^o*, *And^{te}*, *Allegro*, *Moderato*), and time signatures (5/8, 2/4, 3/4). The pieces are arranged in a grid-like format with multiple staves per piece.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Home."

Released Aug. 13, by Triangle Film Corp'n.

(Prepared by S. M. Berg. By special arrangements with G. Schirmer, Inc., music publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cue, where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 3 T "Jeremiah Wheaton" is a sub-title and is printed reading matter on the screen. But 9½ D "When Bessie plays piano" is a description of action.

At the home of the newly rich Wheatons discord reigns. Bob, the son, is an idle, empty-brained spendthrift. Mrs. Wheaton and her eldest daughter Inez are excellent specimens of the snob ideal, while father Bessie, a calloused cynic. In such a household Bessie, the youngest daughter, finds herself after returning from a "finishing up" period in Europe. Different in nature, the family disgusts her and she proceeds to open their eyes by reflecting their actions. Little by little the desired effect is produced and at the grand climax her efforts are crowned with success. Incidentally she wins the heart of a young author and the story closes with the two together.

The character of this picture is dramatic with many brighter scenes throughout. The melody "Home, Sweet Home" is suggested at 8½ and 45. Note particularly: Popular air 30½, auto effects 57½.

The THEME selected is "Melodie"—Frím.

Time schedule: 66½ minutes (five reels—about 4,400 feet).

Time, Sub-titles or Descriptive Cues.

0	D	Opening.	Music.
5	T	Jeremiah Wheaton.	Vanly Caprice—Jakovon (Allegro, ma non troppo)
4½	T	"You're a hell of a—"	Valso Danseuse—Miles. (Moderato)
8½	T	Bessie, the younger daughter.	Home, Sweet Home.
8½	T	In the days before—	Home, Sweet Home.
9½	D	When Bessie plays piano.	Melodie—Frím. (Moderato con espressione) (THEME)
10½	T	The girl across the sea.	Repeat: THEME. Humoresque—Uvorkak. (Lento e grazioso)
12	T	The evening of her return.	Little Serenade—Grunfeld. (Allegretto)
13½	T	"Inez must be leaving now—"	Entr'Acte Clarice—Loud. (Valse Intermezzo)
16	T	Midnight.	Repeat: THEME.
18	T	"Hello, kid!"	Humoresque—Uvorkak. (Lento e grazioso)
20½	T	Her first breakfast at home.	Little Serenade—Grunfeld. (Allegretto)
21½	T	In the days that followed.	Borceuse—Karganoff. (Lento)
22½	T	Mrs. Peyton's tea.	Roses and Rue—Scates. (Valse lento)
24	T	"I claim the privilege—"	Repeat: THEME.
24½	T	Evening.	A Ball Scene—Niede. (Waltz)
27½	T	The grim resolve.	Vechio Menuetto—Sgambati. (Allegretto moderato)
28	T	The beginning.	Repeat: THEME.
30	T	"You would not like her—"	A Ball Scene—Niede. (Waltz)
30½	T	The meeting at the supper party. (Restaurant scene.)	Could Go Home to a Girlie Like You—Romberg. (Popular) Pompheuse—Gilbert. (One-step Intermezzo)
32	T	The visit.	Repeat: THEME.
35	D	When butter brings her up.	A Ball Scene—Niede. (Waltz)
36	T	The result.	Repeat: THEME.
37	T	"A right, I'll give her up."	A Ball Scene—Niede. (Waltz)
39½	T	Evening.	Repeat: THEME.
42½	T	When the Count arrived.	Repeat: THEME.
43½	T	An hour later.	Dream of the Flowers—Cohen (Andante espressivo)
45½	T	"I want to tell you."	Repeat: THEME.
46½	T	The witness she didn't deny.	Repeat: THEME.
48	T	As the days pass	Repeat: THEME.

51½	T	The court marital.	King Manfred Prelude.
53	T	"Again, have developed—"	Reinecke (Lento)
55½	T	A wild desire to run away.	Hurry No. 1.
57½	D	When Bessie leaves house. (Auto effects.)	Hurry No. 2
59	T	"She's dead right."	Pette Bijouterie—Bohm. (Valse Intermezzo)
61	D	When Bessie embraces her mother.	Repeat: Home, Sweet Home.
63½	D	When father closes curtains.	
65	T	"Yes, I love you."	
66½	T	The End.	

Managers Attention.

The last paragraph of the following letter will explain the reason why the writer's name, town and theater are omitted. The subject of it of such deep interest and the point so well taken that I feel sure the readers of these pages will be interested.

Dear Mr. Berg:

I thank you very much for your recent letter, also the publication and answer to my inquiry in the "Moving Picture World." I certainly think your discussion of the subject is sensible, practical and valuable, treating as it does of the subdivisions of marches, waltzes, etc., and the altering of tempo for "flash" scenes.

I have been using the "Musical Suggestion Cue Sheets" which you prepare for the various films and have always found them very valuable, especially the directions for playing the THEME, which would be almost impossible for one to do well in the case of playing a new picture for the first time without the aid of the Musical Suggestion Cue Sheet.

The theater where I play has a good pipe organ of two manuals and pedals (swell organ is also a piano) and various traps. I feel a little discouragement at times because the manager says the people prefer as much popular music as possible. He says I can "rest" on the quiet scenes and play lively stuff when there is "something doing" on the screen. This seems to me to be putting theater music on the same basis as hotel music, but as this is the way the orchestra used to accompany the pictures before the organ was installed I suppose the manager thinks that this is what the people want.

The manager also believes in running the pictures on strict schedule like a trolley car, his idea being that the patrons will always know when a show will start. The schedules are as follows:

FOUR REELS: 10.30, 11.50 A. M., 12.30, 1.30 P. M., etc.

FIVE REELS: 11 A. M., 12.10, 1.20, 2.30, 3.40, 4.50, 6, 7.30 P. M., etc.

SIX REELS (also for SEVEN REELS): 11 A. M., 12.45, 2.30, 4.15, 6, 7.30 P. M., etc.

The six-reel schedule makes the pictures laboriously slow (17 minutes per reel) and the operator feels that as long as the schedules are ended on time (as a train reaches its destination) all is well. Some reels, therefore, will last twenty minutes to "lose time," others will have to hurry to make time.

What I have said in the last two paragraphs is confidential, of course, but if you feel that this is a common state of affairs, in some other theaters, and that it is to be deplored, would like to have you discuss it, omitting my name and town. Hoping you will pardon the "long-windedness" of this epistle, I am, Very truly yours,

This correspondent states that he is discouraged at times because the manager insists that his patrons want popular music. What is usually interpreted as popular music is the songs of the moment sung on the vaudeville stage or the popular airs from the musical comedies of the day. To insist upon an interpretation for a picture with such airs in the majority naturally is not playing the picture. To those musicians who will seriously consider their work by gradually introducing standard melodious airs will find that they are educating the manager and the public. Gradually they will get requests for repetition of such music and the foundation will then be laid.

The strict schedule, so aptly described as a trolley car schedule, is certainly short-sightedness. It is an excellent thing for a manager to have on the front of his theater a time schedule of his performance, but to schedule six and seven reels at the same time, 105 minutes, is certainly a gross error.

Here is an important point which according to my own personal experience is overlooked by managers. In making up his program of running for the day, which, of course, is done before the arrival of the reels, the manager simply knows that he is going to receive so

many reels. In making my musical settings it is necessary for me to know the exact footage of a picture irrespective of the number of reels upon which it is wound. How frequently one finds that a picture listed at seven reels contains but 6,500 feet, six reels measuring but 5,200 feet, etc. In fact, I have discovered that it is the tendency of many companies not to make a reel longer than 900 feet, so that the are 1,900 feet are frequently broken, and unless tightly re-wound get jammed in the box. If the manager insists upon adhering strictly to his schedule of 105 minutes for a six reel picture and the six reels measure no more than 5,200 feet there is no question but that the audience, operator and musicians will certainly be in for a very trying time. I believe that this point has never been dealt with before and I certainly recommend that good managers consider it.

This correspondent apologizes for his "long-windedness." No one who raises such interesting questions can be accused of this, therefore apology is entirely unnecessary. Similar statements of fact, therefore readers will be welcome in these columns.

Organ Playing for Moving Pictures (Continued). Manuals and Pedals.

By S. M. Berg and Norman Stuckey.

THE following is a specification of a three manual organ designed and built expressly for a moving picture theater. Although there are many larger instruments, it may be considered a "representative one" and a fitting example to deal with in these columns.

GREAT ORGAN.

Name.	Pitch.	Material.	Notes.
Diapason Phonor (Leathered).....	8'	Metal	61
Tripla Clausa (Leathered).....	8'	Wood	61
Viole d'Armon (Papered).....	8'	Metal	61
Quintadena	4'	Metal	61
Trumpet	8'	Reed	61
Saxophone	8'	Reed	61
Chimes	8'	From Echo	
Swell to Great Unison.		Solo to Great Unison.	
Swell to Great Octave.		Solo to Great Octave.	
Swell to Great Sub-Octave.		Solo to Great Sub-Octave.	

Four pistons affecting Great and Pedal organ stops and couplers, moving registers, adjustable at console.

SWELL ORGAN.

Name.	Pitch.	Material.	Notes.
Contre Viole	16'	Metal	73
Horn Diapason	8'	Metal	73
Stopped Flute	8'	Wood	73
Violoncello	8'	Pure tin	73*
Violes Celestes (flat and sharp).....	8'	Pure tin	146†
Orchestral Flute.....	4'	Wood	73
Violin.....	4'	Pure tin	73
Bassoon	16'	Reed	73
Orchestral Oboe.....	8'	Reed	73
Harp Celeste.....	8'	Orchestral harp	49
Harp Celeste (Tremulant).....	8'	Reed	49
Swell Octave.		Swell Sub-Octave.	
Swell Unison Off.		Solo to Swell.	

Five pistons affecting Swell and Pedal organ stops and couplers, moving registers, adjustable at console.

*Unlaid strings, 97 pipes.

†Two ranks, combining with Violoncello.

SOLO ORGAN.

Name.	Pitch.	Material.	Notes.
Viola	8'	Metal	73
Concert Flute.....	8'	Wood	73
Forest Flute.....	4'	Metal	73
Piccolo	2'	Metal	73
Orchestral Clarinet.....	8'	Reed	73
Vox Humana	8'	Reed	73
Glockenspiel.....	8'	Musical Bells	49
Xylophone (Tremulant).....	8'	Wood Bars	49
Swell to Solo		Solo Sub-Octave.	
Swell to Solo Octave.		Solo Octave.	

Solo Unison Off.

Four pistons affecting Solo and Pedal organ stops and couplers, moving registers, adjustable at console.

Located behind picture screen, enclosed in special swell box, with individual tremulant.

ECHO ORGAN.

Name.	Pitch.	Material.	Notes.
Echo Flute.....	8'	Wood	61
March Viols (Flutes).....	8'	Pure tin	61
Vox Humana	8'	Reed	61
Cathedral Chimes	8'	Tubular Bells	20
Chimes Forte	Chimes Piano	Chimes Dampers	Tremulant

ECHO PEDAL.

Name.	Pitch.	Material.	Notes.
Echo Bass	16'	Wood	32
Echo "off"	Solo "on"	Solo "off"	Echo "on"
Solo and Echo		"On."	
Echo Octave.		Echo Sub-Octave.	
Echo Unison Off.		Echo Manual to Pedal.	

PEDAL ORGAN.

Acoustic Bass (Resultant).....	32'	Wood	Diapason and Bourdon Extension of Phonor
Diapason	16'	Wood	
Bourdon	16'	Wood	Independent From Swell
String Bass.....	16'	Metal	
Flute	8'	Wood	Extension of Bourdon From Swell
Bassoon	16'	Reed	
Echo Bass.....	16'	Wood	From Swell In Echo Organ
Swell to Pedal.		Great to Pedal. Echo to Pedal.	

PRDAL OCTAVE.

Four toe pistons affecting Pedal organ stops and couplers, moving registers, adjustable at console.

ACCESSORIES.

Balanced Expression Pedal for Swell Organ.
Balanced Expression Pedal for Great and Solo Organs.
Balanced Expression Pedal for Echo Organ.
Balanced Crescendo and Diminuendo Pedal, affecting entire organ with unison couplers, not moving registers.
Sforzando and Full Organ Pedal, affecting entire organ with unison and octave couplers, not moving registers.
Great to Pedal Reversible Pedal moving register.
Crescendo Indicator.
Sforzando Indicator.
Action Current Voltmeter.

Electric action throughout, with detached and movable console. Stop keys, inclined manual keys, American Guild of Organists' concave and radiating pedal keys. Windchests of Great and Solo Organ extend one octave to compass of the octave couplers affecting them.

The Great Organ is the chief manual of an organ and the pipes controlled by it. The Swell Organ is a set of pipes enclosed in a box with movable shutters which may be opened and closed with the Swell Pedal. The Solo Organ, as its name implies, is used for solo playing, often being coupled to certain combinations on the Great Organ. The Echo Organ is usually enclosed in a sound-proof expression chamber in the roof, or at the opposite end of the theater.

The Pedal Organ is used for foundation stops and the skilled organist can do much of the fine work with the Swell and the Pedal Organ, while the beginner must at first be willing to use this organ occasionally until absolutely familiar and sure of his pedal technic. The over use of the Pedal Organ is a fault found with many organists. In certain scenes for motion pictures it is advisable to play certain melodies on the Swell, Solo or Great organs, without any pedals. Many organists make a mistake in using the pedals constantly. Each organ is controlled by a certain number of stops, of which they are two kinds—speaking stops and non-speaking stops. The latter are known as couplers, the purpose of them being to couple the combinations from one organ to the other, i. e., Swell Organ to Great, Solo to Great Organ, etc.

The most frequent coupler used is that attaching the Swell to Great. By this coupler you connect the effects of the drawn stops on the Swell Organ with that of the Great Organ. The pedal couplers Swell to Pedal and Great to Pedal are also used almost constantly.

It is important that the beginner knows and understands the quality of each speaking stop. Those who are familiar with Symphony orchestra music know the effects of the various instruments. In an organ we have to a certain extent many of the combinations employed in an orchestra, namely: the wood section, the string section and the brass section. The wood section of an organ comprises of the following stops: Flute, Clarinet, Stopped Diapason, Piccolo, Oboe and Bassoon. The string section: Sallicional, Gamba, Bulciana, Violon. The brass section: Horn, Trumpet, and Trombone. Time should be spent in learning the effects of various combinations in separate manuals. For example: The Flute and Stopped Diapason coupled to the Great with Gamba and Clarinet.

These little experiments will enable the beginner to gain various effects that will be helpful later when a variety of combinations are needed.

Amongst other mechanical devices are composition pedals and pistons. Their function is to throw in and out whole sets of stops. The use of composition pistons in playing for moving pictures is necessary at all times. The organist can change his combinations in an instant, instead of wasting time drawing stops, as was the practice on old style organs.

Other mechanical devices which are important for the beginner to know are the swell pedal and the crescendo pedal. In playing for moving pictures, much expression and shading is necessary and this is accomplished by means of the Swell Pedal. It is important to use this pedal carefully, as many organists develop a habit of throwing it on and off at random without any thought or regard to expression marks or a crescendo or a diminuendo. The crescendo pedal is important in the fact that it throws on the full organ in an instant without changing stops. As the beginner may realize, this is a great advantage where sudden changes of scene make it necessary to get a loud or soft effect.

Many of the late organs are equipped with tabs instead of stops. On large organs they are arranged the same as a keyboard. Combinations can then be memorized and fingered the same as melodies on the keyboard.

(To be continued)

If your newsdealer cannot or will not

supply you every week with a copy of this paper, send your subscription direct to us for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
17 Madison Ave., N. Y. City

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for Husband and Wife.

Released Sept. 4 by the World Film Corporation.

(Prepared by S. M. Berg. By special arrangement with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (Marked T) or a described action (Marked D). For instance: 3¼ T "Sadie, a dressmaker's"—is a sub-title and is printed reading matter on the screen. But 40¼ D "When Knight reads letter" is a description of action.

Richard Baker, a bank cashier, through his wife Doris's extravagance, becomes involved. Mrs. Schmidt, wife of a bank director, desires social prominence, but is slighted by Doris. Schmidt, enraged, seeks to ruin Baker, who, little by little, is drifting from his wife. Alliston, a millionaire, and Knight, the bank examiner, both love Doris. She consents to elope with Alliston, but Schmidt's detectives, believing him to be Baker running away, stop them. Doris, learning her husband's sacrifices for her, is awakened to her true love. Alliston and Knight, for Doris's sake, make up Richard's shortage, and all ends happily.

The character of this picture is dramatic. Care should be taken in keeping the music subdued so as not to overplay.

The THEME selected is "Somewhere-Sometime"—Clough-Leigher.

Time schedule: 68¾ minutes (five reels—4600 feet).

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	Somewhere-Sometime, Clough-Leigher (Andantino) (THEME)
3	T "Oh Pat, some lovely—"	
3¼	T Sadie, a dressmaker's—	Petite Bijouterie—Bohm (Valse intermezzo)
6	T "Mr Watson to see you."	
7½	T "Bridge, by Jupiter—"	Twilight—Cesek (Lento)
11¼	T "I'm sorry you counted—"	
11½	T Time passes.	Serenade—Cesek (Non troppe allegro)
14	T "Are you continually—"	
15¼	T The lure of the tempter—	Phyllis—Deppen (Valse)
19¼	T "Here's another of your—"	
20½	T "Now don't say anything morc."	Repeat: THEME.
23½	T "This is a time when my love—"	
24	T Two days later.	Prelude—Jarnefelt (Allegro quasi allegretto)
28¾	T Ostensibly going—	
30	T "I am acting for headquarters."	Aria from F Minor Sonata, Schumann (Andante cantabile)
33	T "Folks rich enough—"	
34¼	T "Here are the tickets—"	Legende—Friml (Moderato con espressione)
37	T Half an hour later.	
38¼	T "Bless Daddy and Mamma"	Repeat: THEME.
40¾	D When Knight reads letter.	
41¼	T Alliston suspects—	Celtic Dance—Bullard (Grazioso)
43¼	T Later.	
44¼	T "That you, Dick? Good God!"	Dramatic Allegro No. 1
47¾	T Two other end.	
49	T Night and parting.	Repeat: THEME.
53	T "Dick, Knight is on his way"	Serenade—Rubinstein (Allegretto)
55½	T "My little orchid—"	

56¼	T A watch dog and his master.	Canzonetta—Godard (Allegretto moderato)
58¼	T "A trap? So they thought—"	
60¼	T "Mr. Schmidt, to say—"	Little Serenade—Grunfeld (Allegretto)
62¼	T "Alliston, tell me the—"	
63¼	T "Oh Dick, surely they are—"	Berceuse—Karganoff (Lento)
68¾	T The End.	
64¼	T "Don't mistake—"	Repeat: THEME.
65½	T "Gentlemen, West Coast—"	

Organ Playing for Moving Pictures (Continued).

By S. M. Berg and Norman Stuckey.

THE pianist about to become an organist will be confronted at first with the touch of the organ which is different from that of a piano and he will notice that the keys sink deeper. A correct and easy position of the fingers over five consecutive scale notes is the basis of fingering for the organ. It is necessary to lift the fingers high and press down firmly with decision.

You cannot make the organ sound by hitting the keys hard as on a piano. Expression must be developed and can be acquired by the use of suitable combinations and phrasing, much of which is done with the Swell Pedal. Repetition is quicker on an organ than a piano; in fact, the response is instantaneous. It should also be remembered that every note of the organ is ready to speak at the slightest touch, which fact is a stumbling block to many careless pianists. Many beginners on the organ feel that the speaking voice is slow. That is, the sound seems to come after the striking of the note. This is easily explained for the organ is sometimes placed at a considerable distance from the console and though the response is instantaneous a fraction of time has passed before the sound is carried back to the performer.

Absolute accuracy must be attained in playing the organ, and a true legato touch should be mastered. This is possible by the intelligent use of the fingers, care, and exactness in everything you do. A distinction should be made between a legato touch and a staccato touch. Both are not easy on an organ, especially to the pianist who is anxious to "play" in a few lessons. The true legato touch will come in time and only by thorough and conscientious study and practice. Pay attention to the position of the hand. Independent movements of the hands and feet are necessary. American pianists have a bad habit of what is called "ragtime pedalling" and beating time with their feet. Foot action for the organ is absolutely necessary but entirely independent of the hands.

Sir John Staniner's exercises for manual touch will be found very helpful and should be practised before any pieces are attempted on the organ. A few scales, practised with the Open Diapason (the loudest stop), will enable the student to gain confidence with the manual touch. Play exercises on the Great Organ, then play them on the Swell Organ, taking particular care to make each note clear and distinct. Be careful about turning under; see that you do it with ease. Always take the opportunity to change fingers on a repeated note. Strive for a refined tone; clearness is essential, and jumpy playing will not be tolerated by an intelligent audience.

The two part and three part inventions of Bach in addition to the two and three part Preludes and Fugues are excellent for forming a good style of touch, fingering and phrasing. In practising pedal exercises, don't balance your body on the edge of the bench. Sit in the middle of the seat and play from the ankle. The pianist will be inclined to glance at the pedals, but this habit must be avoided. Learn the positions of your pedals by sense of touch the same as piano. It is absolutely necessary to do this, as one cannot rely on sound for in many pieces the pedal work is obscured by your manual work, and only clear and even pedal technic can be recognized by your audience. It is therefore necessary to spend time and effort in developing a clear and smooth pedal technic. Do not kick at the pedals. Practice slowly and firmly. Try easy piano pieces until you gain courage. It is not necessary to stick at the pedals too long at a time. Vary your practising with manual and pedal work as well as piano technic, but let your practising be slow and deliberate and care taken to develop a clean and accurate style.

Effects and Phrasing.

Now that the student is familiar with the manuals and pedal keyboard and can touch the various notes without looking at them he should try an accompaniment to a simple waltz. Practice at first with the left hand alone, the second and third counts, the first being tacet. Then add your pedal; count one, which will be the pedal note and two, three the accompaniment with the left hand.

Practice slowly, counting one, two, three. Do not look at the pedals.

Practice until you can play this exercise smoothly and clean. There will be a tendency to strike your first count with the left hand on the manual. This difficulty can be mastered by accenting the first count with your left foot on the pedals. The pedal notes are the foundation notes in organ playing. When you master this accompaniment, bring in the melody, preferably chords or a single note at first, using the right hand on the Great Organ, taking particular care that your combination of stops is not too loud for your accompaniment.

Count slowly and play carefully, not slighting any notes. Use extreme care to have the second and third counts clear and your pedal notes clean and staccato. Do not blur your bass or develop careless pedal technique. A staccato bass is one of the secrets of successful organ playing for moving pictures. It makes your playing different than church playing, as many church pieces are mostly sustained notes. Not all bass notes should be made staccato, but the majority should be, and only notes in the middle or end of a strain should be held for any length of time or in pieces of a slow character demanding whole or half notes.

If you will examine the bass part of a waltz you will notice that few whole notes and few half notes make up the strain. They should be practiced slowly and carefully, as these are essential numbers for depicting the action on the screen. It is advisable to practice Bach daily as well as various technical exercises.

When playing an organ for pictures confine full organ and loud effects to marches, coronations, pageants, battles, fires, floods, etc. There seems to be a tendency on the part of many beginners to make their instrument roar and thunder. This habit should be avoided. Strive for a soft, refined tone. Use full organ or loud stops when working up a climax. Then an abrupt pause is sometimes effective. Reach the hearts of your hearers by clean, melodious playing. Do not offend them by poorly played and poorly selected pieces played on unsuitable combinations. A fault with many organists is that of holding down notes or chords while changing stops. Combination pistons obviate this to a certain extent, but many organists insist on making an abrupt pause in the middle of a piece. Start the strain with the necessary combination and use it till the end of that strain. In playing an organ for moving pictures many changes of combinations are necessary to avoid monotony. Rhythm is highly important in playing an organ for moving pictures, and if the beginner has difficulty in this direction counting while practicing will be of great aid.

The beginner must be content with simple pieces at first. Do not be in a hurry to play anything beyond you. Select music that can be mastered with a little practice and never attempt a piece until you are absolutely sure of being able to render it in the proper manner. Pay attention to the small things, for these make the big things possible.

(To be continued)

Another Youth at the Front.

Writing Scenarios Between Whiles Down in the Rio Grande.

HOWARD IRVING YOUNG, one of the foremost of the younger group of scenario writers, who gave up that work to answer the call to arms and go with the Seventh regiment, N. Y. N. G., to the Mexican border, has sent word to the Metro officials that he is completing two strong, original scenarios in Camp McAllen, Texas, which will be forwarded within a few weeks. Mr. Young was engaged in writing the scenarios, together with Fred de Gresac, for the Bushman-Bayne serial of fourteen episodes, when he was called to the front.

Mr. Young is a sturdy young fellow and has stood the vicissitudes of camp life well. He writes that he is handling a shovel more than a gun, and that he finds little time away from drill and his regular duties to devote to his writing. He found it impossible to continue work on the Bushman-Bayne serial and Paul Price, a former Baltimore newspaper reporter, was engaged to take up where Mr. Young left off. Mr. Young says the regiment has built many frame buildings

Alexander Duane and Howard Irving Young of the Metro, Private Co. B, 7th Regiment, N. Y. N. G., at McAllen, Tex.

of a more or less substantial nature, and that this augurs that they will remain there for some time to come.

There is plenty of entertainment around the camp, Mr. Young writes, but he misses motion pictures and Broadway and 42nd street. When in New York Mr. Young was a

busy young fellow outside of his regular work. He was recently elected president of the Photodramatists, Inc., and he is secretary of the Green Room Club. He is also a popular member of the Screen Club, and always figures prominently in their social affairs.

With Mr. Young in the ranks of the Seventh is "Silent Alexander" Duane, a member of the Metro publicity staff, who was off with the regiment at the first call. "Alex" is enjoying good health and is anxious to get into Mexico.

Photographer Cowling Working in Clouds.

HERFORD T. COWLING, chief photographer of the United States Reclamation Service, writes The Moving Picture World from Lake Peak, New Mexico, over 12,000 feet above sea level. "I am making a new series of scenic films for Uncle Sam which will far surpass the ones put out by me for the Department of the Interior last year. Since June 1 I have traveled 12,000 miles and according to present plans will be out until the middle of November. My Moving Picture World follows me all over the country and besides being a great source of pleasure, I find it indispensable in keeping up to date."



Herford T. Cowling.

Much of Mr. Cowling's work for the government has been released to the trade by Gaumont on the Mutual program and it has been of uniformly fine quality. Among other glowing endorsements is that of C. M. White, speaking as a representative of the Gaumont company.

"I have seen practically all of the United States scenic film used by lecturers," said Mr. White, "and I can frankly state that I have never seen any photography that surpasses the work of Mr. Cowling. Not only are his light effects exceptional, but he has exercised the news instinct of a magazine writer and filmed his subjects in a manner that brings out their strong and interesting characteristics to the best advantage."

The esteem with which Mr. Cowling is regarded by his fellow craftsmen was manifested at the last annual meeting of the Federal Photographic Society when he was elected president. Thomas S. Smyley, of the Smithsonian Institution, is honorary life president of the society.

CONSOLIDATED FILM CORPORATION GIVES LUNCHEON.

Representatives of various moving picture trade publications have reason to look back with pleasure on their introduction to the new serial from the pen of Albert Payson Terhune. On Tuesday, Aug. 15, previous to an exhibition of the first two episodes of "The Crimson Stain Mystery" in the projection room of the Metro Pictures Corporation, a luncheon was given to the press by the members of the Consolidated Film Corporation, at Murray's, West 42d street. This luncheon, by the way, turned out to be a sumptuous repast. Symbolic of the occasion the table decorations and favors consisted of crimson dahlias mingled with asparagus fern, while a "Crimson Stain Mystery" cocktail headed the menu card. The affair was an exceedingly pleasant one with the period between twelve M. and two P. M. given over to eating and pleasant sociability, including a few timely discussions and friendly exchanges of ideas. Those fortunate enough to be present were Adam Hull Shirk, Morning Telegraph; H. F. Randall, New York Review; E. P. Smaney, Dramatic Mirror; Patrick Kearney, Evening Mail; Harold Arnston, Exhibitor's Herald; Miss Marie F. Lennards, Billboard; S. G. Sladdin and Arthur Brillant, Consolidated Film Corporation; F. C. Kennedy, Motography; Harry Ennis, Clipper; "Wid" Gunning, Wid's; Arthur James, Metro; Fred Schader, Variety; and Margaret I. MacDonald, Moving Picture World.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Yellow Menace."

Released by the Unity Film Service.
(Suggestions Prepared by S. M. Berg.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 5½ T "The Normal Population—" is a sub-title and is printed reading matter on the screen. But 33 D "When Ali Singh Appears Through Trap Door" is a description of action.

In order to create the atmosphere of Menace, "Hindoo Priests," by Bendix is suggested, played slowly and gravely, instead of the marked tempo with liberal use of a large Chinese gong.

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theater Building, New York City.

"THE HIGH POWER."

First Episode.

Time.	Subtitles or Descriptive Cues.	No.	Music.
0	D Opening.	1.	Hindoo Priests—Bendix. (Icantation con graviata)
2½	T "He is masterful—" (Letter)	2.	Arabian Twilight—Luscomb. (Oriental intermezzo)
3¼	T "Picture this awesome combination."		Repeat: No. 1.
5½	T The normal population—		
6¾	T The counsel of nine. (Gong)		
8	T A spirit of bitter hatred.	3.	Chinese Serenade—Puerner. (Characteristic Chinese)
8½	T Foo Tong, a traitorous spy.		
11¾	T "And on the street of the—"	4.	Hurry No. 2—Simons. (Allegro 2-4)
12¼	T The evil cloud. (Shots)	5.	Furioso No. 11—Kiefert. (Allegro agitato)
14½	T "The yellow devils are headed—" (Shots)		Repeat: No. 1.
15½	T "The Gatling gun detachment—"		
17½	T "The city is in uprising—"		
19¾	T "Down, dogs."	6.	The Pasha's Dream—Bendix. (Marcia alla Turca)
20¼	T "You have endangered the cause—"	7.	There Once Was an Owl—Herbert. (Characteristic allegretto)
22	T Two months later.		Repeat: No. 1.
23¾	T The detective on the Moyitia.		
24¼	T The real Ali Singh.		
26¼	T That night. (Ship's bell)		
28	T Princess Najla. (Letter)	8.	Agitato No. 6—Kiefert. (Fire agitato)
28½	T Next morning.		
30¼	T The supreme sacrifice.	9.	March Bizarre No. 14—Simons. (Oriental allegretto)
31	T The arrival of the Moyitia.		
32	T The opium den of Ah Chow.		
33	D When Ali Singh appears through trap-door.		Repeat: No. 1.
34¼	T "I will start the fight—"		
36½	T The End.		

Time schedule: 36½ minutes (three reels—about 2,455 feet).

The first episode introduces the chief character, Ali Singh, the Yellow Menace, who is a person of marvelous abilities with a brutal fanatic instinct. The first scene opens in a Chinese city where Ali Singh is in conference with a high council called to plan the extermination of all white races. A native outbreak against the Americans takes place, but Ali believing the time unripe stops the battle and executes the Chinese leader. The council then decides that he shall go to America and start the campaign. United States Secret Agents receive orders

to prevent his landing, but by a clever ruse he eludes them and reaches New York. His first step is a threatening letter sent to J. D. Bronson, a banker who is giving his financial support to the Anti-Alien Committee.

Note particularly: Liberal use of Chinese gong with strong, slow strokes at the scenes of the Menace (Ali Singh); Battle Scenes (Shots) at 12¼; Ship's Bell at 26¼; Water effects at 22.

"THE MUTILATED HAND."

Second Episode.

Time.	Subtitles or Descriptive Cues.	No.	Music.
0	D Opening.		Repeat: No. 1.
2	T Errol Manning.	10.	Twinkling Stars—Peabody. (Intermezzo moderato)
3¾	T Captain of New York Police.		
4¾	T May Manning.	11.	La Rose—Ascher. (Valse intermezzo)
6¼	T Errol Manning. (Calling card)		
6¾	T Ali Singh, the Yellow Menace.		Repeat: No. 1.
9½	T "My good friend—"		
10¾	T That night. (Dog barking)	12.	Mysterioso No. 3—Andino. Repeat: No. 4.
11¾	T "Their disappearance is—"		
13	T The search proves fruitless— (Dog barking)		
14	T "Absolutely no trace."		Repeat: No. 7.
17¼	T "We will raid Ah Chow's now."		
17¾	T The raid on Ah Chow's den.	17.	The Swallows—Klein. (Allegro galop)
20½	D When food is brought to Margaret. (Gong)		Repeat: No. 1.
22½	T "I hold women inviolate."		
23½	D When detectives leave bunks.		Repeat: No. 5. Repeat: No. 8.
26½	T "Stop Willard—"		
27½	T "You owe your life to the girl." (Motor-boat effects)		Repeat: No. 1.
29	T The End.		

Time schedule: 29 minutes (two reels—about 1,900 feet).

The second episode introduces the principal white characters, Errol Manning, U. S. diplomatic confidential agent, and his sister May, and Bronson's son and daughter. To prove his threats are not idle, Ali kidnaps Margaret Bronson from her father's Long Island home, taking her to an opium den in New York. Two detectives sent to hunt for her are found in the river mutilated. Suspicious of the opium den, Manning and Willard Bronson, the banker's son, together with Captain Kemp of the New York police, lead an attack on it. Margaret is rescued but Ali Singh escapes in a motor-boat.

Note particularly: Liberal use of Chinese gong with strong, slow strokes at the scenes of the Menace (Ali Singh). Note dog barking, shooting, motor-boat and water effects.

THE ORGAN.

Music and the Screen Action it Depicts.

By S. M. Berg and Norman Stuckey.

THE selection of appropriate music for the organ is highly important when playing for moving pictures, and it is a subject requiring much thought and consideration. The pianist who has had professional experience will have little difficulty along this line, for his chief obstacles are usually technical difficulties and the progress made depends entirely on himself and the time, study and efforts he spends acquiring technic that will make the rendition of organ music possible.

It is hoped that the following suggestions regarding suitable organ music for the film will prove helpful to the professional organist as well as the beginner. There are many musicians whose reputation rests entirely upon the manner in which they interpret selections. Managers realize the importance of a well arranged setting for the film, and the organist who directs his efforts towards satisfying the patrons will find himself rewarded for the time and effort spent in preparing appropriate music.

The most satisfactory method of ending a picture and adding the "punch" to your program is to select a well known love-song, and during the last few minutes of action to play it slowly and in a singing manner. As the closing scene of nearly every picture is a love-scene, many leave the theater with the song in mind. This adds to the organist's reputation. Often the picture will not please, but if the music is appropriate and well rendered, the audience is satisfied. A few of the many popular love-songs are: "My Heart At Thy Sweet Voice," "Oh Promise Me," "Forgotten," "Because," "Drink to Me Only With Thine Eyes," "Answer," "Non e Ver," "Dear Heart," "Ich Liebe Dich," "One Who Has Yearned Alone," etc.

Some of the best known plaintive numbers for organ that are

suitable for screen action are: "Adagio-Souata Pathetique," "Beethoven," "Berceuse," "Hjinski," "Elsa's Dream" ("Lohengrin"), Wagner; "In the Garden" ("Rural Wedding"), Goldmark; "Moonlight Sonata," Beethoven, and "To Spring," Grieg.

The church organist who is troubled with the problem of suitable music for the film will find such numbers an important and valuable acquisition to his library.

Popular and standard waltzes are also suitable for the screen action, but care and judgment must be exercised in phrasing and tempo, and the organist must not fall into the habit of over repeating.

The songs of Shubert and Robert Franz are popular with a vast number of theater-goers, and fit many scenes well.

Airs from musical plays and comic operas have a popular appeal to an audience, and often if the opera is forgotten many will recall the music. Among the songs from musical plays that have a popular appeal are the "Moon Song" from the "Mikado"; "Day Dream," "Spring Maid"; "Kiss Me Again," Mlle. Modiste; and "Glennina Mia" from the "Frelly," etc.

Descriptive and characteristic numbers suitable for the organ will be found among piano albums and folios. The ambitious organist will learn that nearly all piano pieces sound well on the organ, but he must be extremely versatile in adapting piano music, and the style in which he plays it. A piano number that is used for organ should always be practised in private before playing it in public, but many musicians do their practising before an audience regardless of the difficulty of a number. This is a detriment to his reputation as well as an imposition upon the patient audience.

Menuets and gavottes are appropriate for many scenes, and the organist should not neglect these popular numbers when purchasing new music.

The church organist should never be at a loss as to what to play for church scenes, but for the organist inexperienced in church work the following numbers should be included in his library:

"Come All Ye Faithful," Adeste Fideles; "Crossing the Bar," Barnby; "The Heavens Are Telling" ("Creation"), Haydn; "Prelude," Lohengrin, and the "Lost Chord," Sullivan.

Movements from suites and sometimes the entire suite itself will be found appropriate in depicting the varied emotion on the screen. The standard and popular overtures lend themselves well to certain scenes, and often a movement from an overture will fit the action perfectly. Incidental music and dramatic music should not be overlooked, and of the late issues, Berg's Incidental Series will be found a very practical and necessary acquisition to the musician who strives to interpret pictures correctly.

There are certain movements from the symphonies that are very effective for organ as well as concert-program selections.

The organist who endeavors to interpret pictures correctly and gain the best results from his efforts should not neglect the new issues of the various publishers, and it is interesting as well as profitable work; keeping in touch with the music centers and playing new selections that are appreciated by your audience.

Musicians who experience difficulty with the selection of appropriate musical programs will receive information and suggestions if they will address S. M. Berg, in care of the Moving Picture World.

British Notes

ERE this communication appears in print Britain will have her first state owned moving picture theater. It is situated in a remote part of Cumberland and is for the benefit of a number of war workers. It will be under the management of the Liquor Control Board.

* * *

During the absence of the principals of the company on military service George L. Tucker has assumed absolute control of the producing side of the London Film Company. Mr. Tucker is contemplating the production in the near future of what will probably be the first London "super-film" but before this it is not unlikely that he will renew his American acquaintances with a very definite object in view.

* * *

Hughes, Massie & Co. of 40 Fleet street, London, E. C., have been appointed the agents in this country for the output of the B. S. Moss Motion Picture Corporation. The first two releases are the dramas "One Day" and "Salamander."

* * *

"The Rack," a film regarded as one of the finest creations of the World Film Corporation, has been temporarily withdrawn from the market on account of the verdict of the British Board of Film Censors.

* * *

Louis N. Parker's historical play "Disraeli," which has had a successful if short run at the Royalty theater in London, is about to be perpetuated in celluloid. Mr. Percy Nash, until quite recently in Rome with the Tiber Film Co., is the responsible producer. While the affairs of the Panama Canal are so much in the limelight I venture to think that a

visual reconstruction of that master stroke of financial diplomacy resulting in the acquisition by Great Britain of the controlling interest in the only other "ditch" comparable to the Panama would make a pertinent appeal to the American public.

* * *

The Selig Company announces the re-issue of "The Spoilers."

* * *

A third presentation in the Metropolis of "The Birth of a Nation" is being arranged, this time at the Philharmonic Hall. The last production to be screened in this building was the Universal Company's "Dumb Girl of Portici," starring Anna Pavlova, and had a most encouraging reception, being patronized by royalty. Mr. Tippet has, by the way, disposed of the latter territorially.

* * *

The M. P. Sales Agency, the agents for Kalem and Biograph productions, is consolidating its routine business by opening a separate exchange at 86 Wardour street, to be known as the Wardour Film Agency.

J. B. SUTCLIFFE.

New "Civilization" Press Agent

ROBERT W. PRIEST has been appointed to the position of Director of Publicity of the "Civilization" companies. Unlike many who essay the onerous work of motion picture publicity, Mr. Priest has slowly but surely graduated from his old line of work, theatrical press work, to his present highly responsible position by some useful preliminary experience in the film field. He directed the publicity campaign of the Captain Scott Antarctic Pictures in this country, and managed the entire enterprise when those remarkable films were brought here after the tragic death of the intrepid explorer.

In addition to handling the Captain Scott feature Mr. Priest achieved success in the exploitation of Paul J. Rainey's African Hunt Pictures (series 1914) and Pathe's great biblical masterpiece, "The Life of Our Saviour." He has also been identified in a managerial capacity with the Gaumont Company and was for a limited period a member of the Pathe sales force.

Prior to his entrance into the film industry Mr. Priest exploited such stage celebrities as De Wolf Hopper, William Faversham, Mordkin and his Russian Ballet and many others equally as famous, including New York Winter Garden stars and attractions. He was also film director at the New York Hippodrome when that famous amusement temple was converted to the feature picture policy.



Robert W. Priest.

"1001 FILM FOLK."

Did you ever before hear of any one claiming to know personally one thousand and one people in the film industry, including all the screen celebrities and representative motion picture men and their home and studio addresses? Well, Arthur Leslie, the publicity man, of No. 1505 Broadway, has prepared such a valuable list of names and addresses of his friends. It is practically a directory, or "who's who" of the producing end of the business. The booklet also gives the addresses of all eastern studios and film companies where casting is done. All players can have a complimentary copy by calling on Mr. Leslie. As it tells them exactly where to seek engagements the players appreciate Mr. Leslie's thoughtfulness. There is no charge whatsoever for this helpful booklet.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Upheaval."

Released August 28, by the Metro Pictures Corporation.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay, though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a consents to marry him on condition of a loan to her father, although the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 19½ T "The next day" is a sub-title and is printed reading matter on the screen. But 31 D "When Bear unfastens chain" is a description of action.

Jim Gordon publicly follows in his father's footsteps, as a corrupt political leader, but secretly decides to follow the straight path. Through his efforts the "Sanitary Bill" is passed, causing the financial ruin of Joan Madison's father. Joan, whose life has been saved by Jim, consents to marry him on condition of a loan to her father, although believing him a grafter. After a series of dramatic incidents, it is discovered that Jim is on the level and all ends well twixt Jim and Joan.

The character of action is a Modern Drama of oppressive Business Methods and the Reform Wave.

Notes particularly: Guests dancing at 18½; Water effects at 26¾ and Allegro and Agitato at 61¼ to close.

The THEME selected is Valse Caprice No. 13—Kiefert.

Time schedule: 73 minutes (5 reels—4,850 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Building.

Time	Sub-titles or Descriptive Cues	Music
0	D Opening.	Valse Caprice No. 13—Kiefert. (THEME.)
1¼	T Jim Gordon, Jr.	
1½	T Victims of the graft ridden city.	Morris Dance—Noble. (Allegro Moderato)
4	T He is crushing the people.	
5½	D Jim looks at his mother's—	Love's Menu—Tyers. (Andante con amore)
7¼	T Later that evening.	
8½	T 5 years later.	Basket of Roses—Albers. (Allegretto)
11¼	T McCool, President of—	
12¾	T "I want you to come—"	Poppyland No. 13—Kiefert.
14	T The next time anyone—	
15¼	T The evening of the reception.	Repeat: THEME.
17½	T "Well, reform's all right—"	
18½	T The man of the hour. (Reception scene)	La Gloria—Densmore. (Two-step)
19	T "I deserve a vacation."	
19¼	T The next day.	A Fablan Romance—Tyers. (Intermezzo moderato)
22¼	T "Don't bring that dirty child—"	
22¾	T And until the landlords—	Fantastique—Reynard. (Moderato)
25¼	T Tbo departure.	
26¾	T Joan arrives at the mountain. (Water effects)	Matinee Idol—Eysler. (Allegretto)
29¼	T "I love yo' honey—"	
31	D When Bear unfastens chain.	Joyous Allegro No. 25—Borch.
32½	D Jim rescues Joan.	
34¼	T "Honey, you'se catch yo'—"	Repeat: THEME.
36¼	T "I don't even know her name!"	Hide-a-Wee—Lorraine. (Moderato)
39¼	T But the bill is—	
41¾	D When Joan calls on Jim.	Repeat: THEME.
43¼	T "Mr. Gordon, I will—"	
43¾	T "It is our duty, father."	Scarf Dance—Chaminade. (Allegro grazioso)
47¼	D When Benson calls on Jim.	
48¾	T Young Jim Gordon—	Julip Dance—Lorraine. (Allegro Mezzo)
51¼	T As planned by Gordon.	
52½	T "I willingly sacrificed—"	Repeat: THEME.
55¼	T The marriage.	Organ Prelude.
56¼	T "Have no fear—"	The Dawn of Love—Bendix. (Allegretto moderato)

60	D When Joan takes key.	
61¼	T "I have Mr. Gordon's strong-box."	Hurry No. 26—Minot.
63¼	D When Jim misses box.	
64¾	T "Instead of giving those papers—"	Allegro Agitato No. 1—Kiefert.
65½	T "She has gone to Waters—"	Agitato No. 6—Kiefert.
68	T The meeting has been called.	Galop No. 7—Minot.
71¾	D When Joan returns home.	Repeat: THEME.
73	T The End.	

For the convenience of musicians, the prices of the above suggested music will be found in Berg's advertisement.

How the Church Organist Can Become a Picture Player.

By S. M. Berg and Norman Stuekey.

At the present time there is an exceptionally large demand for competent organists for moving picture theaters. In this article, it is the aim of the writers to offer suggestions and proven practical information that will be of value to the church organist who is turning his efforts into this particularly remunerative field.

When playing an organ for moving pictures, it is essential that the church organist abandon the style of playing that resembles a church. Nearly all modern organs are equipped with an electric-pneumatic action and this feature is a distinct advantage over the old tracker action, as a greater variety of effects and combinations are made possible by the new type of instrument.

The action of an electric-pneumatic organ is as responsive as that of a piano, and one of the secrets of successful organ playing for moving pictures is to play the organ as nearly like a piano as possible. Many church organists rebel at this thought, but unless the church organist style of playing is entirely discarded much difficulty will be experienced in pleasing a moving picture theater audience.

Piano and orchestra training are valuable to the organist who wishes to become an expert picture player. Improvisation is also necessary, and the organist who is unable to improvise with ease should immediately take steps to improve himself along this line. It is not necessary to become a "faker," as many musicians in theaters are known. With time and study, the conscientious theater organist can develop an aptitude for instant changes and phases of music that are in keeping with the screen action. Discretion and common sense are also important factors for the church organist playing in a theater and the appropriate selection of suitable music for the film is interesting and highly profitable work.

Many church organists are under the impression that only popular songs and well known selections are in demand. In this respect they are mistaken, for many music lovers attend the picture theaters, and selections from the great masters, an excerpt from an opera, or a fragment from a symphony will often be recognized and appreciated. Do not lose sight of the fact that a picture audience comprises all classes. Therefore a great variety of music must be used to satisfy and please all.

Patrons of moving picture theaters object to much sustained music that makes the organ "sound like a church." Most people come to a theater to be entertained and this fact should not be forgotten by the theater organist, who, at all times, should make a feature of the lightest and most tuneful numbers available. Only in andante movements is it advisable to hold down the pedals for any length of time, but in waltzes 2-4 movements, the use of a staccato bass is advisable, and a semi-staccato accompaniment, which at all times must be clean and precise. Many organists experience much difficulty when playing a 2-4 movement rapidly, but if the pedals and the left hand are practiced alone until entirely independent of the right hand, a rapid 2-4 movement is possible on organs with an electric-pneumatic action. Waltzes are suitable for the organ and much screen action. When playing a waltz let your attack be similar to that of an orchestra. Do not drag it. Pick up the tempo and play in a brilliant style, much the same as a theater orchestra would play it. It is always advisable to play waltzes in strict concert style, excepting of course a valse lento or a minor waltz when the screen action requires a slow movement. The right hand, or melody, should usually be legato. The successful organist for moving pictures is a melody player and he will not overlook the works of Schubert, Haydn, Shumann, Brahms and other great masters.

Do not play pieces if the melody is covered by variations and other embellishments. While it may be appreciated by a few, the majority seldom understand and appreciate any music when they cannot recognize the melody. The average theater audience is not appreciative of technical difficulties. Simple, tuneful numbers are more pleasing. Intermezzos, novelettes and 4-4 numbers are always suitable for many scenes in moving pictures. An arpeggio accompaniment with the left hand, and a legato melody in the right hand is particularly effective for certain numbers when a bright, joyous scene is portrayed on the screen. Melodies on the lower register, with Cello, Clarinet, or Oboe

stops, with flute variations are excellent for rural scenes, woodland scenes and waterfalls.

The open diapason when used as a solo stop, if not too loud, or used too frequently, is an effective combination used with sustained chords in the right hand, preferably in the treble. The organist who can pedal well, in certain scenes can play a melody with his feet and use both hands for variations. Flute combinations are always acceptable and rec effects fit mysterious scenes or action of impending danger.

Thirds and fifths are effective when played in slow waltzes and andante movements. Do not play thirds if you cannot play them clean and even. Piano practice will be found a great help and the turning under and changing of fingers at the piano will, to a certain extent, obviate much of the blur that is noticeable when the thirds and fifths are used. It is advisable to use soft effects when playing thirds and fifths.

Popular songs are acceptable to a theater audience, but do not feature them. Vary your program with selections from the light operas and grand operas. As much expression and phrasing are necessary when playing an organ for moving pictures, it is necessary to do much pedaling with the left foot. The picture organist must always be alert and ready for sudden changes of scene that require loud or soft effects. He must be familiar with the crescendo pedal and ready to use it instantly. Full organ is necessary for fire scenes, fights, marches, pageants, etc.

Much phrasing can be done with the swell pedal, but it must be used carefully at all times. Many organists use the swell pedal as a foot exercise without regard to its effect. Care should be taken to avoid this unmusical habit. When playing a melody on the Swell Organ, your accompaniment on the Great Organ should be a shade lighter than the combinations used on the Swell. The same rule applies when the melody is played on the Great Organ. It is advisable to play on the same manual with both hands, for plaintive scenes, church scenes, also for a mob scene and when full organ is required.

By not playing on the same manual with both hands, you obviate the church effect, which, if played for any length of time is extremely monotonous to the average listener. Experiment with the various combinations until you know what is the most effective and pleasing to your audience. Church organists, taking up this new work, should lay aside all church music until they have developed the style of playing that is required for interpreting moving pictures. Many organists, confronted with the problem of improvising find difficulty in selecting enough suitable music to depict the action on the screen. A perusal of the catalogs of the various publishers will convince ambitious organists that there is no dearth of appropriate music. Good judgment and good taste are important factors when selecting a suitable musical setting for a film drama.

A knowledge of piano and orchestra music is helpful, especially the piano accompaniment. The violin part is usually cued in above the accompaniment. Here you have practically music arranged for organ, the three lines, and with a little ingenuity and practice you can get the same results and sometimes better effects than you would from regular organ music. Many piano numbers can be used for organ, especially those without too many variations or embellishments.

When applying for a position as organist, don't be too anxious to show the manager of the theater how clever you are in rendering scales. Don't play pieces that are technically difficult. Nine out of ten times they will not be appreciated. Play music that is tuneful in character. Then your success is assured. When you have succeeded in pleasing the public, then bring your organ solos, Bach, Widor, Gullimant, and others, and gradually work them into certain scenes in the pictures.

In conclusion—Remember that an Organist, Pianist, or Musician is a Professional Man, having a code of Honor and Morals different from the Business World. Strive at all times to give pleasure to your audience. Satisfy yourself that you are doing your Best. Earnestly try to realize your faults and correct them. By so doing, a reputation will be assured you of being a Sincere, Earnest Musician and Gentleman.

What Goes in South Africa



Correspondent from Bulawayo Tells What Pictures are Popular in Far Away Land

Bulawayo Club, Bulawayo, Rhodesia, South Africa, July 14, 1916.

The Editor Moving Picture World:

Dear Sir—Although I am not in the film trade, being merely a "movie fan," I thought I would drop you a few lines to let you know what an enthusiastic reader of your paper I am.

I have never missed taking your paper for the last two years, although lately, of course, they have been very irregular in arriving owing to the war, but as I usually receive a batch of about four at a time, it helps a little to make up for lost time.

I think it is a splendid paper and always straight to the point and quite candid in its criticisms.

This is quite a small town, with a population of about 4,000 people, which manages to keep two Bioscopes going, both run by the African Theaters Trust, with pictures changed three times a week, and must say for the part of the world we are in, get some splendid features, in fact practically all the big American features come direct to this town from Cape Town.

One theater is run at 1 shilling admission, with piano only (rather monotonous), and the other at 2 shillings and 1 shilling, with a full (?) orchestra of five. My heart aches to hear the lovely music and see those pictures at your Rialto and Strand theaters, about which I have read such a lot in your paper.

Of course the supreme favorite here is Charles Chaplin, it always being a full house when any of his films are shown. All the Essanay Chaplins have been screened here up to date, except "Carmen," so we are eagerly looking forward to the next batch.

All the big Griffith features have been here, as well as the big Ince feature, "The Wrath of the Gods."

The Keystones, once so popular here, have absolutely fallen flat lately, as they seem to have been reserving all their good stuff for the Triangle programs. The short subject Keystones shown here lately have hardly raised a smile, which is a pity, as when the good ones come along nobody will be attracted by the name of Keystone, which was the best drawing card six months ago.

The L-Ko comedies take very well here and I think they turn out some very funny stuff, although, of course, Billie Ritchie is not nearly such a favorite as Chaplin.

Of course the war has affected the business very much here,

although the Bioscopes manage to keep going, with an occasional change when we are treated to a visiting dramatic or musical company.

Well, make what use you like of this letter, trusting it has not bored you too much.

Wishing you every success with the continuance of your paper, hoping you will never cut off my little supply of "one" to Rhodesia, I am, dear sir,

Yours faithfully,

J. WALLIS.

"VISITING STAR" SYSTEM INTRODUCED BY HEARST.

William Randolph Hearst has decided to introduce into the motion picture the system of "visiting stars" that was years ago such a pronounced success in the great dramatic stock companies in New York, Boston, Philadelphia, San Francisco and other cities. These "visiting stars" will appear in the various episodes of "Beatrice Fairfax" and other of the serials of the International Film Service.

Betty Howe was the first of the "visiting stars" selected to appear with Harry Fox and Grace Darling in "Beatrice." The experiment was such a decided success that Mr. Hearst decided to continue it in the other episodes. To that end Miss Mary Cranston, one of the most beautiful women in the country, and winner of a number of beauty contests, has been especially engaged. She will make her first appearance with Harry Fox and Grace Darling in the seventh episode of "Beatrice Fairfax," "A Name for a Baby."

Other prominent screen favorites will be added to the cast of "Beatrice Fairfax" later on, although in every episode Harry Fox will be the principal star, with Grace Darling ranking next in stellar honors.

MARGARET ANGLIN'S FIRST PICTURE.

In her first venture into the realm of motion pictures, Miss Margaret Anglin will use as a vehicle a filmatization of Maxim Gorky's great play, "The Chosen People." It is a powerful story and well suited for adaptation to the silent drama. In it are many strong scenes, and most of them will call for all the cunning at stagecraft of Arthur Voegtlin, the advisory director of the Margaret Anglin Picture Corporation, and the technical director, Livingston Platt, who are already at work on the elaborate costumes and the scenic effects. One of the chief scenes is laid in an ancient Russian street, of which there is no counterpart in this country, and the entire street, houses and all, will be constructed for the photoplay.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Phantom Fortunes." Released by The Greater Vitagraph.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 34½ T "The great day" is a sub-title and is printed reading matter on the screen. But 22½ D "Deering enters office" is a description of action.

Zalmon Pinsker, clothing manufacturer, finding business slow, listens to Bob Deering, who proposes to get him orders from the Allies' material buyers. He is hoping to receive a contract for \$50,000 and good naturedly brings his friends in on the deal. Later realizing that he has been the victim of a swindling gang, he returns home broken-hearted. However, Bob Deering then shows him that others have been trapped as well, but there still is a market to be supplied right at home, and the picture closes joyfully for all.

The character of this picture is a bright comedy drama. The selection of the music has been made to carry out this effect.

Note particularly: Wireless effects at 34½, and telephone and elevator bells throughout the picture.

The THEME selected is "If You Love But Me"—Herbert.

Time schedule: 69 minutes (5 reels, about 4,600 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theater Bldg., New York City.

"PHANTOM FORTUNES."

Time.	Subtitles or descriptive cues.	Music.
0	D Opening.	If you Love But Me....Herbert (Grazioso) (THEME)
3¾	D When wife gets Pinsker a towel.	La Poupee Automatique, Armand (Allegretto capriccioso)
5¼	T "Because he can't meet his notes."	Prince and Princess....Aronson (Gavotte Moderato)
7	T "Dora, we forgot to get the check."	Encore Tobani (Polka Capriccioso)
11¼	T "It's all right, we all make—"	
14	T "Mr Pinsker, what would you—"	Repeat: THEME
15¼	T "What you think, huh—"	
17	T "If a certain thing happens—"	
18½	T "So nobody is buying, eh."	The Bim-Bims.....Adam (Moderato allegro)
20	T "No, I can't take any orders—"	
22½	D Deering enters office.	In Poppyland.....Albers (Moderato grazioso)
27½	T At the commission's office.	Vanity Caprice.....Jackson (Allegro. ma non troppo)
29	T "Repay me, first get paid."	
30¾	T "Uncle, this will make you—"	Maesmawr Curtl (Valse lente)
33	T "Make that check to Robert—"	
34¼	T The great day. (Wireless effects)	One Summer's Day, Ringleben, Jr. (Moderato assai)
36	T Wireless to Europe	
38¾	T "What kind of weather is worth—"	Amorel Mayo (Valse caprice)
41¼	T Jeremiah Jinks.	
42¼	T "Don't worry about outstanding—"	Persiflage Francis (Moderato)
45	T "Still working for Father."	
46¾	T "If a certain thing happens."	Repeat: THEME

49	T "I am sorry I was unkind."	Melodie Kretschmer (Moderato quasi Andante)
51¼	T "Ike Mendel, you are a thief."	
51¾	T The following day.	Albumleaf Kretschmer (Andante)
54¼	T "Tell Mr. Deering to come at once."	
54¾	T "Oi, oi, that I should get stuck."	Humoresque Kretschmer (Allegretto scherzando)
56¼	T "I just bought a lot of samples."	
58	T "You have been up against —"	Repeat: THEME
59	T "Bob, it's a shame."	
61	T "I don't care for myself."	Andante Dramatic No. 15. Herbert
63½	T Now is your time.	
65	T When workmen enter Jinsker's room.	Joyous Allegro No. 25....Borch
67½	T "Loafer, first you hear my secrets."	
68	T That night a little celebration.	Repeat: THEME
69	T The End.	

For special prices of the above Musical Suggestions, see Berg's advertisement.

Time Schedules for the Theater.

Owing to many theaters throughout the country being controlled by large corporations and booking being provided for by the head offices, musicians that have a little incentive and a gift of common sense are stepping into the positions of house managers, and amongst many of their problems, one of the hardest is the time schedules for their daily program.

Let us surmise that we are running a theater which usually gives a show of a five-reel feature, a weekly, an educational, and a one-reel comedy. We have a singer, an orchestra seated upon the stage, and a curtain which can be raised and lowered between each of the shows. The musicians' hours at 2.30 to 5.00 and 7.30 to the close of the performance, and both during the afternoon and evening, the singer is to sing twice and the orchestra play the overture twice.

The following schedule may assist. Attention is drawn to the fact that the orchestra play their overture in the afternoon at 2.30, and at 4.40. The singer appears at 2.50 and 5.00 o'clock. In the evening performance, the overture is performed at 7.31, and 9.37, and the singer appears at 8.48, and 10.54. Then note the time allowed for running the feature. So few five-reelers are today 5,000 ft., but to figure 70 minutes on an average for the running will be found practical. Of course the operator can always make up a little time during the opening and supper show.

By reading down any one column gives you the exact time for every show and by reading across gives you the time that every feature commences. In all instances the time given is the moment of commencing.

Schedule for eight-reel show with singer and overture:

Weekly	1.00	3.10	5.20	7.15	9.21
Curtain	.....	.....	.....	7.30	9.36
Overture	.....	.....	.....	7.31	9.37
Feature (five reels)	1.15	3.25	5.35	7.35	9.42
Slides	2.25	4.35	.....	8.45	10.52
Curtain	2.30	4.40	.....	.....	.....
Overture	2.31	4.41	.....	.....	.....
Singer	.....	.....	.....	8.48	10.54
Comedy	2.36	4.46	6.45	8.53	10.58
Singer	2.51	5.01	.....	.....	.....
Educational	2.56	5.05	7.00	9.07	.....
Good-Night	.....	.....	.....	.....	11.10

And now, as a second example, the theater commences its performance at 1.30, during which time they have a continuous performance with no overtures or singers. The program consists of nine reels, which comprises a five-reel feature, a one-reel comedy, a two-part drama, and a weekly or educational. This problem is not so difficult to solve, as the only important thing is to get the feature on at a time in the evening so that late patrons will be able to see it. To facilitate this, the feature is started at 8.45. This is possibly a house that at the time of closing has hardly fifty people in the theater, the majority of the patrons in the evening coming always at 8.00 and 8.30, and going home a little after 10.00. The following is a suggestive schedule for a house of this description:

Schedule for nine-reel show without singer or overture:

Drama (two parts)	1.30	3.45	5.55	8.00	10.15
Comedy	2.00	4.15	6.20	8.30	10.45
Feature (five parts)	2.15	4.30	6.35	8.45	.....
Weekly	3.30	5.40	7.45	10.00	.....
Good-Night	.....	.....	.....	.....	11.00

S. M. BERG.

Department of the Musicians in the Theater.

In my past experience as musician and director of motion picture theaters, one of the hardest tasks was in controlling the musicians, and I am sorely afraid that I have made many bad friends from my remonstrances of their department in the theater.

I recall at one house there was no stage door, and the musicians entered from the front. I gained permission for them to bring their wives or sweethearts to see the performance, until the permission was sadly abused by a bass player, whose quiver was certainly full, he having a wife and five small children which he used to bring along, resulting in the courtesy of the management being withdrawn. Then under another management I was permitted to give each musician an afternoon off once in two weeks. There were fourteen in the orchestra, so that it worked very well until a public parade took place, and that afternoon eight musicians turned up for work.

Little consideration appears to be given by musicians for the enjoyment of the performance by patrons in the theater. One of the greatest annoyances which can possibly be inflicted on the audience is the tuning up of instruments. Of course where there is a stage, and the curtain is lowered before the overture, the orchestra can tune up to their hearts' delight. But where the musicians are seated in the pit, nothing is more disturbing than to be in a theater and see or hear musicians drifting in, possibly discussing politics, or relating some risqué incident with gusto, and then take their seats and start to tune up, especially when it is done during the running of a picture. No violinist should ever be allowed to tune up his fiddle with the bow. Loud talking during the orchestra intermission or chatting over the rail with their lady friends only tends to lower the prestige of a theater.

Then again, the dress of a musician. If tuxedo is not desired by the management, at least dark suits with small bow-ties should be worn.

The leader should be at the theater in full time enough to have arranged his day's music before the performance commences. Each musician's parts should be placed in a separate cover and in the order of their playing. All of the musicians should be in the theater fifteen minutes before the time of starting, with instruments tuned, and to receive any instructions from the leader before entering the pit or stage. Drummer's effects of action, cornet calls, or special solo for any one instrument should have been noted, and a cue sheet should be made for that particular musician.

The audience's appreciation of any number played by the orchestra or orchestral selection should be gracefully acknowledged by the leader. Requests of patrons for the performance of some particular piece of music should be performed at the earliest opportunity, and noted in the program or on a slide.

Musicians must consistently remember that they are there to enhance the picture, and not the star attraction.

For instance, a few nights ago, I entered a theater that has the reputation of having a very fair little orchestra. It consists of piano, organ, two violins, cello, bass, flute, clarinet, cornet and drums. From time to time many requests are made. The picture on the screen was what might be called a sob-story, and yet, after being seated a few moments, the orchestra suddenly turned into the Hungarian Rhapsody No. 2—Liszt, and really played it well, and received a bawd from three people sitting near the front. Knowing this leader, at the intermission I asked, "Why the Rhapsody?" The answer was, "Request"! I remonstrated. "But the music didn't fit the picture." The answer was, "Well, if I didn't play it, they would have kicked to the manager."

Again I repeat, the musicians are there to interpret the picture, even if such a request had been made the leader should have had common sense enough to have explained that the character of the picture would not permit it being played at that time. But, if possible, somewhat later in the evening, with a picture where it would be more appropriate, such as an educational, scenic, or even a weekly. I do not infer that a Liszt Rhapsody is appropriate for a weekly, but in order to satisfy patron and manager, it would have been a better choice.

I have no desire to class musicians as a non-thinking, irresponsible bunch, but it must be admitted that there are many who are thoughtless of their actions, and it is high time for those who are sincere in their work to realize there are slackers amongst them, and to take steps to weed out those who would bring nothing but disgrace upon the large majority of sincere and earnest musicians. S. M. BERG.

TWO BLUEBIRDS SET FOR OCTOBER.

From an abundance of subjects, Bluebird Photoplays, Inc., have selected two of their October releases and only the formality of fixing the exact dates prevents an announcement of the five subjects to be scheduled for that month. "Wanted—A Home" will be the issue for Oct. 2, and on Oct. 9, "The Chalice of Sorrow" will be released.

Lois Weber has directed Mary MacLaren in "Wanted—A Home," and Rex Ingram was the director of "The Chalice of Sorrow," in which Cleo Madison will be featured. The first subject will be a drama with a sociological twist, and the other will be deep tragedy. Both subjects have been created especially for Bluebird, and there is assurance that the standard that firm has established for all of its releases will be fully lived up to.

"Wanted—A Home" is released three weeks after "Saving the Family Name," in the belief that exhibitors will benefit in the second instance by the success Mary MacLaren is likely to achieve in the Sept. 11 release. Cleo Madison will be introduced to Bluebirds in "The Chalice of Sorrow" along with two male principals, Wedgewood Nowell and Charles Cummings as her principal support.

THE SUBURBAN AIRDOME NEAR NEW YORK.

The general complaint of the airdome in this neighborhood has been the weather—viz., five days rain out of seven. This year it started out to cover the same old schedule till about the first of August when a continued dry spell began. Yet it is never clear sailing for the suburban airdome man. He furnishes pictures and nature furnishes mosquitoes, or is apt to. The condition is all to the good in real country towns or in any place where the exhibitor has spent enough capital to make his airdome markedly attractive. But hereabouts to plant money in an airdome is a bigger gamble than to plant seed in the ground. For the night that the airdome man books his best feature is the night it is most likely to rain. If his airdome is large and he can get a full house two or three nights a week it is not so dangerous. But a small airdome in a small town near a city so full of pleasures as New York is not a very sure business proposition.

These reflections were brought up in a talk with Manager Maurice Simons who has been running the People's Theater, an airdome on Main street at Dobbs Ferry, N. Y., twenty miles from the city, and a village of commuters. He has been providing a top notch program and has bravely stuck to it through the whole summer in spite of rain and other discouragements. He has showed, for instance, "Quo Vadis," "The Isle of Regeneration," "The Badge of Courage," "Via Wireless," "House of a Thousand Candles" and other films of the same character every night. His regular Monday program is a five reel feature, a fresh news weekly, two animated cartoons and a scenic. It runs about the same in quality on every day.

The World man sat through a very interesting show at the People's last Sunday night. The projection by Edward Lewin was excellent. Yet Manager Simons has not made as much on his venture as he should to recompense him for time and investment. The trouble is not in the pictures and not in the poverty of the people. A cheaper show might have paid better, but that didn't appeal to a man of Mr. Simons' pluck and high ideals. He has stuck it out in spite of a wet July and has certainly given the people of Dobbs Ferry good service. He deserves much credit.

NEW YORK EXCHANGE MEN ORGANIZE.

On Friday, August 18, 1916, managers of the various film exchanges in New York City and vicinity held a meeting at the Astor Hotel, when a social club was organized. It will be known as the Film Club of New York City. Meetings to be held twice a month. The object is purely a social and "get acquainted" proposition.

On Thursday, August 31, 1916, a second meeting was held in the form of a luncheon at Hotel Astor, and afterwards a business meeting. Every exchange manager, and assistant manager, or any higher officials are eligible; and those who have not already joined can do so by corresponding with the secretary-treasurer. A. T. Beck, of the Mutual Film Exchange, was elected chairman and presiding officer, and W. E. Raynor, of George Kleine, secretary and treasurer.

The members are: A. T. Beck, Mutual; W. E. Raynor, George Kleine; E. M. Saunders, Metro; W. L. Sherry, Paramount; S. Eckman, Triangle; S. Kramer, Bluebird; P. J. Schaeffer, World; H. Boxbaum, General; E. H. Goldstein, Universal; M. F. Tobias, Mutual; Joseph Engle, International; Jules Bernstein, Monmouth; H. Hoffman, Universal; H. Gainsborough, Universal; S. Zieler, Universal; S. Abiles, Pathe; Mr. Hamil, Pathe; Joseph Partridge, V-L-S-E; Jack Levy, Fox Film Exchange; Phil Meyer, B. S. Moss; H. R. Ebenstein, B. S. Moss; Wm. S. Seymour, Jersey Paramount.

MARK M. LEICHTER IN NEW YORK.

Mark M. Leichter, general manager of the Lasky Amusement Enterprises, Inc., with offices in the Humboldt Bank building, San Francisco, has returned to the Bay City after a business visit to New York of a week. Mr. Leichter, who has been interested in pictures since the inception of the industry, was in the early days of the Moving Picture World one of its valued contributors. While in the city the past week he visited several of the larger New York theaters, including the Rialto and the Strand. Asked if he saw anything of interest, he replied that there was much, but he added that the picture men of the West did things in pretty good style.

Mr. Leichter reported business good in San Francisco. He said his company is interested in feature subjects and also in theaters; in fact, it expects to add to its list by erecting a substantial house in the Richmond district.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Dark Silence."

Released September 25 by the World Film Corporation.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 9¼ T "A Week Later" is a sub-title and is printed reading matter on the screen. But 7¾ D "Mildred enters Apartment" is a description of action.

Mildred and Derwent, art students in Paris, meet and fall in love with each other. Derwent is suddenly called to England and Dr. Martinez, who also loves Mildred, places a false construction upon his departure and intercept the lover's letters. War is declared and Derwent enlists, and Mildred becomes a Red Cross nurse. He is blinded in battle, and later proposes marriage to Mildred, believing her to be Jeannett, a nurse. Dr. Martinez, repentant of his action, restores Derwent's eyesight, and the picture closes "With the End of a Perfect Day."

The character of this picture is a Modern Society Drama. Care must be taken in handling the scenes of enlistment, battles, etc., from 3½ to 45.

Note particularly: English and French Airs are suggested. Battle effects at 43 to 46.

The THEME selected is "Souvenir"—Drdda.

Time schedule: 79 minutes (5 reels—5,225 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Building, New York City.

Time. Sub-titles or Descriptive Cues.

Time	Sub-titles or Descriptive Cues	Music
0	D Opening.	Souvenir—Drdda (Tranquillo con espressione) (THEME).
3¼	T Dearest brother— (Letter)	Sweet Remembrance, Muller-Norden (Allegretto Intermezzo)
5½	T But her eyesight failed.	Misterioso Dramatico No. 22, Borch
6½	T The thief in the night.	Allegro Agitato No. 1—Kiefert Repeat: THEME.
7¾	D Mildred enters apartment.	Novellette—Marquis (Allegro grazioso)
8¼	T Their first meeting.	Pirouette—Finck (Allegretto moderato)
9¼	T A week later.	La Pepita—Tobani (Allegro moderato)
10¾	T Dr. Martinez enters hospital.	Repeat: THEME.
12¾	D When Mildred visits Derwent's—	Andante Pathetique No. 23, Borch
15¼	T Her canvas for the Salon.	Marsellaise.
19	T Two weeks later.	God Save the King (English Air)
19¾	T "What do you think."	Sweet Ponderings—Langey (Andante)
23¼	T "I must go, Mario—"	Dramatic Tension No. 9 Andino
25¼	D When Mildred returns.	
27¼	D Mildred finds letter.	
28¼	T Carnmoor Hall.	Andante Pathetique No. 23, Borch
30¼	T No word from Derwent.	
31¼	T August 5, 1914.	
32¼	T After Lord Carnmoor's funeral.	
34	T The following week.	
36	T Back from England.	
37¼	T "Tell me."	
39	T "We love each other."	
40	T The Paris branch recruiting—March Bizarre No. 14—Simon	
41¼	T "I told him—"	
42	T Recruiting station, French—	Marsellaise
43	T Somewhere in France. (Explosions, shooting, fighting, etc.)	Battle Agitato No. 16—Minot
45	T The attack by gas bombs. (Aeroplane effects.)	

46¼	D Derwent brought to hospital.	Repeat: THEME.
48	T Fortunes of love.	
50	T Chateau La Touraine.	Evening Twilight—Hallen (Andante con espressione)
52¼	T "Yes, I will go with you."	
53	T Love and home.	Repeat: THEME.
55¼	T "I must tell you something."	
56	T The Dawn of Hope.	Evening's Quietude—Kretschmer (Molto tranquillo)
60¼	T "I will let you know."	
61	T His guardian angel— (Wedding scene)	Organ Solo.
62	T A week later.	Sweet Dreams of Home, Engelmann (Allegretto grazioso)
64¼	T The fateful day.	The Evening Bell—Devries (Andante sostenuto)
66	T "It is a brain pressure."	
68	T "I am pleased Mildred—"	
70	T "But you must—"	Andante Dramatic No. 15, Herbert
74	T "I thank you, Doctor."	
75¼	D Derwent recognizes Doctor.	Repeat: THEME.
78	T The close of a perfect day.	The End of a Perfect Day.
79	T The End.	

For the convenience of readers of the Moving Picture World, the prices of the above suggested music will be found in Berg's advertisement.

Questions About the Organ.

By S. M. Berg.

Amongst the innumerable letters received upon the previous published articles on the organ, the following letter from Edwin Lyles Taylor raises points that would so interest many of the readers of these columns that we are giving both the letter and the answers received.

My Dear Mr. Berg:

I am enjoying most intensely the articles on the subject of the moving picture organist in the Moving Picture World, written by you.

If permissible, I should like to bring up a few questions concerning the organ for your consideration in case you have not already dealt with them in articles yet unpublished.

What should be the dimensions at the console, that is, what should be the height of the bench, the height of the principal keyboard (keyboard played upon most of the time) above the pedals, etc.? Would these dimensions vary for a very tall or very short person? I am prompted to ask this, as I notice that the organ is not standardized, as is the piano, but varies slightly with different builders.

How can a bench be made comfortable for a picture organist? The church organist plays only a few times each week, and has many intermissions, such as prayers, sermons, etc., when he can leave the instrument, therefore the polished wooden bench is not so great a hardship. A bench like this for continuous organ playing, however, is uncomfortable, as this instrument allows little if any support from the feet.

The organs built by Hope-Jones-Wurlitzer, American Master Organ Company, Moller, etc., are comparatively new and much is left to the ingenuity of the organist. Some prominent organist ought to write an instruction book for same. I have been a church organist for years, and am familiar with the orthodox methods of Stainer, etc., which are sufficient for church work.

To give a concrete example of my perplexity, when castanets, tambourine, etc., studs are placed at the left of the pedal board, should the right foot cross the left (which is busy with the bass notes and bass drum) in order to play "after-beats" on these studs? At this point I may say that if the height of the organ bench is not just right, it will be almost impossible for the player to avoid falling into the habit of using the entire leg instead of getting a good ankle action.

On a two-manual organ should the piano-forte manual be above or below the organ manual, and with which manual should the elbow (forearm and wrist) be level? The last part of this question, of course, brings up again the subject of the height of the bench.

There is one other matter which does not confine its application to organ playing only, but which is a problem with me. With the modern ventilating system, which produces a strong artificial current of air, what is the best way to prevent one's music from blowing down? The "clips" that band musicians have used for years are ideal where the whole piece is written on one or two pages, but are impracticable where the turning of pages is necessary.

Thanking you for past favors and valued information, I am,
Very truly yours,

(Signed) EDWIN LYLES TAYLOR.

In order to have what might be termed authoritative answers, I sent

a copy of Mr. Taylor's letter to several organ builders and amongst those received to date are the following:

W. W. KIMBALL COMPANY,

September 5th, 1916.

Musical Editor, Moving Picture World, New York City.

Dear Sir.—I am glad to be able to answer some of the questions of your correspondent, Mr. Edwin Lyles Taylor, as follows:

The universal recognized console measurements allow a height of 29 inches from the top of the center pedal natural to the top of the white key of the lowest manual, and a minimum of 19½ inches from the top of center pedal natural to the top of the organist's bench, with provision for raising the bench to suit the comfort of the organist up to a maximum of about 21½ inches. The center pedal sharp should be 9 inches under the tip of the lowest manual white key—that is, farther away from the organ bench. The distance between manuals should be 2½ inches or 2¾ inches.

The joint committee of the American Guild of Organists and National Association of Organists has prepared a report making slight changes in these measurements, as for instance, 8½ inches instead of 9 inches underswell for pedal sharp. Until these variations are formally adopted the old measurements will rule.

As to making the bench comfortable for an organist during the long hours in a theatre, I have seen many fitted with backs, either rigid, or spring backs, such as are used for stenographers' chairs. Many organists use a thin cushion either fixed to the seat or sliding on to the seat, and I have seen some organ benches supplied with a rubber pneumatic cushion, which last I should think would be very inconvenient because if blown up enough to be as effective as a cushion, it would detract from the stability of the organist's body and interfere with pedal and manual playing.

Though many builders are now following the indications of the late Mr. Hope-Jones, and instruments of the unit type are now relatively common, yet they differ so widely in details that it is scarcely practicable to write an instruction book for organists. It is easy to learn the fundamental principles, and from that each individual develops his own style.

I should answer your correspondent's question about the playing of castanets, tambourines, etc., when they are on the left of the pedal board by saying that they should never be put there. The principal swell pedal or the Swell Organ expression pedal in general, should be located over the space between middle D sharp and F sharp of the pedal keyboard, with the choir or orchestral pedal at the left, and the solo or echo pedal at the right of it, when these are used, and the Balanced Crescendo Pedal at the right of the group and raised at least ½ inch above the level of the other pedals. None but the composition pedals should be placed for the left foot to operate, and the special traps should be operated by the right foot, except those which are operated by first or second touch on manuals and pedals, which rhythmic method of playing is the only admissible one for drums and certain traps.

As to the question regarding the placing of the "piano-forte manual," I should say that I do not believe a piano-forte manual has any place in an organ, but that Harp or Glockenspiel should be relied upon for the percussion tone. Your correspondent leads again into the question of the relative position of pedals and manuals, and asks if these dimensions should vary for a tall or short person. They should not. The tall and the short man accustom themselves through life to the use of a dining table and of chairs of standard height. So they should and so they do to organ and piano standard dimensions, except for varying the height of a bench or stool. The standard console dimensions have been arrived at by considering the necessity of clearance for the knees of a tall man under the lowest manual, and of keeping the lowest manual as low as possible in order that the upper one may not be out of reach for the short man. The position of the pedal keys and swell pedals were determined in the same way.

Very truly yours,

W. W. KIMBALL COMPANY,

(Signed)

R. P. Elliot, Eastern Manager.

September 5th, 1916.

Editor, Moving Picture World.

Dear Sir.—E. L. T. of Mobile voices some very pertinent notes re organ console adjustments to the personality of the organist. As he well says, it is a different matter entirely from church playing, as he is closely bound to the bench for hours on end.

How high should the bench be from the pedals?—Just high enough for his feet to reach the keys and afford easy ankle motion, and this will vary with different men from 18 inches to 22 inches.

How high should the principal keyboard be above the pedals?—Again the reply is so he can reach all the manuals with ease and comfort.

With a modern electric organ, the pedal board can be moved forward or back; or raised closer to the manuals. Similarly the bench can easily be blocked to meet the requirements of that particular organist for comfort.

Most organists like to use a thin cushion on the organ bench and a few have back-rests adjusted to the bench. An organist at an up-to-date electric organ has only himself to blame if he continues to be uncomfortable.

Castanets, tambourine, snare drum, etc., should not play from pedal pistons, but should have regular stop action and be available in one octave of the "vamp" register. It is admitted that these effects are of relatively small value in any organ, but if they are worth anything at all they are worth the small additional cost of the necessary stop action so that they can be played without awkwardness.

We think that instruments with piano-console should have the organ manual below the piano keyboard, as that is best position to throw in thumb-notes and leaves the piano keyboard more free for the elaborate technique characteristic of it. That is, the organist can hold sustained organ work with his left hand and have a free sweep for big powerful arpeggios with his right hand.

Cordially,

C. S. LOSH,

New York Office, Moller Organs, Steinway Hall, N. Y.

I take this opportunity for expressing both to Mr. Losh and Mr. Elliot my sincere thanks for time and trouble given in answering this inquiry.

In conclusion I feel that the points raised are well taken, and of interest to all.

Edward Acker

EDWARD ACKER, the well-known photoplaywright, is hard at work on several big stories for feature companies. Mr. Acker, whose activities have been more or less bound up with the Biograph Company, has had a long and enviable career in the scenario world. As far back as 1908 D. W. Griffith, producer of "Intolerance," then with Biograph, accepted twenty-two stories from his pen—or rather typewriter. Some of these, produced by Mr. Griffith,



Edward Acker.

were: "The Golden Louis," "What Drink Did," "The Telephone Girl and the Lady," "A Strange Meeting," "The Jilt," "The Suicide Club," "A Terrible Discovery," "The Old Confectioner's Mistake," "A Cry for Help," and "An Unseen Enemy." It was the last-named story which gave Lillian and Dorothy Gish their initial chance in motion pictures, and sent them bowling long on the path of success. Among other Biograph directors who "put on" Mr. Acker's work were Mark Sennett, Dell Henderson, Edwin Middleton, "Tony" O'Sullivan, Lawrence Marston, Travers Vale, Thos. E. Heffron, J. Farrel MacDonald, David Miles, Wray Physioc, George Rheems, George Morgan and Walter V. Coyle.

As a free-lance writer Mr. Acker sold scores of stories to all the companies in the field. When his sales to Biograph had mounted to forty-three stories, he received an offer, which he accepted, of a staff position with Klaw & Erlanger, then combined with Biograph in the making of feature films. Among the many plays he adapted while with K. & E. were, "The Power of the Press," "The Indian," "Madelaine Morel," and "The Smugglers." After K. & E. and Biograph parted company, Mr. Acker accepted a staff position with the latter. In this capacity, during the next three years he adapted to the screen over one hundred of the world's most famous books.

A few months ago Mr. Acker severed his connection with Biograph, and since then has devoted himself to the writing of original features with marked success. Besides being adept in scenario construction, Mr. Acker is also master of a pleasing, striking style of composition, which has enabled him to sell several short stories to the leading magazines.

LETENDRE OPENS PUBLICITY OFFICE.

T. E. Letendre, for the past eight months associated with the publicity department of the World Film Corporation, has severed connections with that concern to take charge of the personal publicity of several well-known stars, including Robert Warwick, Mollie King, Emile Chautard and Irving Cummings. He has taken up offices on the third floor of the Heidelberg Building, corner of Broadway and 42d street. A feature of his publicity service will be a weekly news letter to Sunday newspapers on photoplay conditions in New York. Over one hundred newspapers have already subscribed for this service. Mr. Letendre is also the New York theatrical representative of sixty French newspapers.

Music for the Picture

Conducted by CLARENCE E. SINN and J. M. BERG

Musical Setting for "The Wheel of the Law."

Released by the Greater Vitagraph.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 15 T "The great 4th act" is a sub-title and is printed reading matter on the screen. But 17½ D "When curtain falls" is a description of action.

John Norton, an attorney, is betrothed to Mona Mainard, an actress. She retires from the stage and marries John, who becomes a district attorney. Her brother, Tommy, a released prisoner, obtains a position in a hotel and is accused of murder. John has convincing circumstantial evidence, but Mona pleads with him and confesses that Tommy is her brother. She then demonstrates, by a trick, that she could convict her own husband of murder. The murderer commits suicide, leaving a confession. The picture closes with John admitting that circumstantial evidence may be wrong.

Note: When this picture was viewed, it consisted of 5 reels, 5,548 feet, and had a projection speed of 83 minutes.

The character of this picture is intensely dramatic. There is a theatrical performance of La Tosca, the drama, not the opera. Note particularly dancing scenes in restaurant with Specialty Dance.

The THEME selected is "My Soul"—Carrie Jacobs-Bond.

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Building, New York City.

Time	Sub-titles or Descriptive Cues	Musical
0 D	Opening.	My Soul—Carrie Jacobs-Bond. (Moderato con espressione) (THEME)
1½ T	John Norton.	Stolen Moments—Friedman. (Molto moderato)
2½ T	Howard Daniels.	Valse Divine—Rosey. (Lento)
4½ T	"There is a vacancy—"	Dramatic Tension No. 9— Andino
6 T	Dear Sis: By the time— (Letter)	Pizzicato-Bluette—Lack. (Andantino grazioso)
9¼ T	James McLane.	Andante Pathetique No. 10— Borch
11¼ D	When theatre curtain rises.	Longing—Florida. (Andantino grazioso)
13¼ D	When audience applaud.	Allegro Agitato No. 8—Andino.
14¼ T	"Wait a minute, Kid."	Popular Two-Step.
15 T	The great 4th act.	Popular Allegro 2/4 Valse Moderne—Rosey.
17½ D	When curtain falls.	Organ Solo.
21 T	"Give me a little money."	Repeat: THEME.
22 D	When Tommy hears knock at door.	Sweet Memories—Puerner. (Andantino quasi allegretto)
24 T	After the performance. (Restaurant scene)	Andante Dramatic No. 15— Herbert
25 D	Specialty Dance.	Basket of Roses—Albers. (Allegretto)
25½ D	At end of Dance.	
27 T	"It was the Reid case."	
28¼ T	"Love to a man is a thing apart." (Church wedding scene)	
30¾ T	"Our critic always praised—"	
31¼ T	Happiness.	
34 T	"The Doctor says I'm all in."	
37½ T	"A perfect chain."	
39 T	The trial.	
41¼ T	"I loved her (my wife)."	
42¼ T	An article for the papers.	
44¼ D	When Ryan enters apart- ment.	

46¼ T	"I'll do it."	Forest Whispers—Losey. (Morceau characteristic)
49¼ T	"You don't mean to tell me—"	Garden of Love—Ascher-Mahl. (Moderato caprice)
50½ T	"I wrote it."	Allegro Agitato No. 1—Klfcert.
52¼ T	"Old Ryan is some easy mark."	The Siren—Bendix. (Allegretto moderato)
53 D	When Ryan looks through keyhole.	Heloise—Langey. (Andantino intermezzo)
56½ T	Estranged.	The Harmony of Love—Brooks (Andante Romance)
58¾ T	"After a month of idleness."	Misterioso Dramatico No. 22— Borch
59¾ T	"A little later I found—"	Hurry No. 26—Minot.
62½ T	"Norton, convict that boy."	Hurry No. 2—Simon.
64 T	The battle.	Dramatic Andante No. 32— Berge
68 T	Fighting him with his own—	Repeat: THEME.
70½ D	When John's stenographer arrives.	For special prices of the above Musical Suggestions, see Berg's advertisement.
71½ T	"Send two men—"	
74¼ D	When detectives arrive.	
76¼ T	"You have murdered her."	
78 D	When Ryan's body is found.	
80 D	When John gets telephone message.	
80½ T	"My wife, you taught me—"	
83 T	The End.	

An Opinion on Musical Scores.

By S. M. Berg.

In a very animated conversation with one of the most representative in the motion picture industry, considerable discussion was aroused as to the merits of scores. It has always been my sincere belief and such I have advocated in these columns, that a musical score for a picture is not only ideal, but practical as the logical solution of music for the film. I am going to tell my readers in the following few words what arguments were advanced to me in this discussion. I cannot divulge the name of the man or company he represents, but I believe by my description, many will recognize him.

The policy of the company is to release a feature picture every week. They control their own exchanges, have many stars, and are recognized leaders in the film industry. The representative I refer to, is their business manager, an educated, broad-minded man, who has been connected with the film industry for a number of years. When he expresses an opinion, it is based upon personal experience. He is also possessed of a thorough knowledge of music. On behalf of this company, he has lately taken a trip, visiting every exchange and most of their exhibitors, and it was upon his return to New York when I buttonholed him on the prospect of musical scores for their pictures, he told me it is true that their films have many first releases and are played in most of the leading theaters throughout the country, but in a talk with these people on music, which was one of the points he took up, he finds there were many leaders who liked scores, but there were a large number of musicians who objected to them, because it gives no opportunity for expression in music of the individual taste of either the orchestra leader, manager of theater or the requirements of what is considered the particular taste in music of the patrons of the theater.

Furthermore, I was asked what did I consider the backbone of their business. I failed to answer, and was informed the small theater throughout the country. What use were scores to these people? The majority of the exhibitors have pianos, a small minority have organs, and the exception two or three musicians. Firstly, who would pay for the use of scores with conditions of business today and such keen competition that proprietor and manager were bitterly complaining of their expenses? Secondly, apart from this expense, what percentage of players of this class could read such a score at first sight?

His opinion of the musical situation was summed up in the following few words. A Musical Cue Sheet, because it gives the player, the character of the picture, and the characteristics of the needed music, an opportunity to substitute from his own library, to use my own words, thereby avoiding unnecessary expense, is a practical service, but a musical score is an idealistic service, and in his opinion, his company had not yet reached the ideal stage.

I have endeavored to state clearly and truthfully the gist of this interview, and in conclusion I await to hear what others may have to say on the question of having or not having scores.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Common Law."

Released by Lewis J. Selznick Productions, Inc.
Prepared by S. M. Berg.

MR. BERG desires to express his acknowledgments to Mr. Albert Cappelini, the Director General of this picture, for his admirable musical suggestions, which have been embodied in the Cue Sheet.

Musicians' Notes.

This "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a guide and a help to the leader—what to play for the picture. Musicians will find it of valuable assistance, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of the performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding financial outlay, though still carrying out the suggested interpretation, incorporating his own individual taste and being free to carry out his manager's ideas together with the particular requirement in music of the patrons of the theater.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of printed sub-title (marked T) or a described action (marked D). For instance: 76 T "I have promised myself" is a sub-title and is printed reading matter on the screen. But 74½ D "When Valerie Leaves" is a description of action.

Valerie West (Miss Clara Kimball Young, a beautiful young girl, left penniless by the death of her mother, applies for a position as model at the studio of Louis Neville, an artist. Charmed by her beauty he engages her and as the days pass, their attraction for each other ripens into love. His parents, however, are set upon his marrying Stephanie Swift, their adopted daughter. Stephanie, finding Louis avoiding her, seeks the cause and pleads with Valerie not to marry Louis. She promises her but urged by Louis to an early marriage, she pledges herself to become his wife by "Common Law." After a series of incidents, his parents realizing the true character of Valerie, consent to their marriage and the picture closes with the realization of their happiness.

The character of this picture is a modern society drama. There are many changes of scene and action, which will require particular attention from the leader. For instance: At 9 Valerie returns with flowers is a pathetic scene of her mother dying, which lasts but half a minute.

At 15. There is a flash of chorus girls dancing.

At 43½. Fantastic dance which should be carefully followed in tempo. From 60½ to 71 are continuous scenes of New Year's celebration.

At 65½. 12 o'clock striking chimes, New Year's Eve.

Liberal use of horns, rattles, etc., should be permitted in these scenes.

Note particularly: In the Cue Sheet are effects such as train and telephone bells. Piano only according to action, at 39½.

The theme selected is "Poudre" (Valse Lente intermezzo) Popy. In the playing of same the tempo should be carefully varied according to the emotion on the screen.

Schedule time for projection: 117 minutes (7 reels—5000 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theater Building, New York City.

Time. Sub-Titles or Descriptive Cues. Music and Temporal Characteristics.

O D Opening. Poudre—Popy. (Valse Intermezzo) THEME

1½ T Valerie West. (Miss Clara Kimball Young).

3½ T Jose Querida. Liselotte—Adam. (Moderato rubato).

4½ T "Haven't I told you, time?"

6½ T "Neville's work lacks soul." The Golden Youth—Rosey. (Hesitation Waltz).

7½ T "I can't find the right model."

9 D Valerie returns with flowers. Andante Pathetique No. 10—Berge.

9½ T The Nevilles. A La Mode—Rosey. (Allegretto).

10½ T Stephanie Swift. (train effects).

12½ T "I'll see you in the morning."

13¾ D Valerie reading.

15 T "I am working in the Gaiety—" (flash of girls dancing).

16 T End of Part One.

16¾ T "Charming girl when are you—"

18 T "There's not another one—"

19½ D When Valerie brings letter. (girls rehearsing dance).

22 T "Mr. Angel, the hacker of the—"

24¾ D When Valerie leaves theater.

27½ D Valerie knocks at studio door.

28¾ T "Begging your pardon, Sir"

30 T "Undress."

33 T End of Part Two.

33½ T Absorbed in his work.

34¾ T "I have never posed before—"

36¾ T "Will this girl do?"

37¾ T "It is not your fault—"

38½ T "What has become of Neville?"

39½ D When Valerie takes up photo. (Piano only according to action).

42½ T "Querida has invited me—"

43½ D At the party. (Fantastic Greek dance).

45¾ T Next morning. (Telephone bell).

46¾ D At the restaurant.

49 T Querida replies in person.

50¾ T "Oh, busy of course—"

51 T End of Part Three.

51¾ T Valerie's Beauty becomes—

53¾ T "I am in town shopping—"

55½ D When Stephanie leaves.

57 D Stephanie calls on Valerie.

59½ D When Louis telephones. (Telephone bell).

60½ T New Year's Eve. (Dancing scene).

63 D At Rector's. (Horns, rattles). (Flash of girls dancing).

65 D At the Neville's home.

65½ D At Rector's. (12 o'clock chimes).

67½ T End of Part Four.

68½ D At Louis' Studio.

69¾ T "Was it necessary to lie—" (toy horns, etc).

71 T "I have come for Valerie."

72½ T "Valerie will you be my wife?"

74¾ D When Valerie leaves.

76 T "I have promised myself—"

77½ T "Our child died."

80 T "One of the Wests of Brookline?"

82 T "I love her and will marry her."

83 T End of Part Five.

83½ T Valerie comes home with Rita.

Sparklets—Alles. (Moderato).

Popular two-step.

Violetta—Herman. (Allegretto giocoso).

Popular two-step.

Enchanted Hour—Mouton. (Andantino).

Repeat: THEME.

Dramatic Tension No. 9—Andino.

Repeat: THEME.

The Little Puritan—Morse. (Moderato Gavotte).

Cupid's Caress—Roberts. (Valse Lente).

Moment Musical—Schubert. (Moderato).

Captain Cupid—Bratton. (Allegretto grazioso).

Felice—Langey. (Andantino Canzonetta).

Repeat: THEME.

Yester-Love—Borch. (Intermezzo Andantino).

The Melody of the Bell No. 12—Herbert.

Popular two-step.

Popular Dancing Waltz.

Andante Pathetique No. 23—Borch.

Popular two-step.

Repeat: THEME.

Serenade—Kautzenbach. (Allegretto).

Petite Serenade—Norton. (Allegretto).

Canzonetta—Godard. (Allegretto Moderato).

Repeat: THEME.

85 3/4	D	Whea Querida mounts horse.	The Bims-Bims—Adam. (Allegro moderato).
87 3/4	T	"I have lost my way, Querida."	
89	D	When Querida embraces Valerie.	Agitato No. 6—Kiefert.
90 3/4	D	At the Neville home.	Romance—Karganoff. (Andante sostenuto).
92	T	"This is the girl."	Inspiration—Edwards. (Andante Sostenuto).
95	D	Whea Louis leaves house. (Train effects).	
99 3/4	T	End of Part Six.	Repeat: THEME.
100 3/4	D	When Valerie writes letter.	Admiration—Jackson. (Moderato grazioso).
103 3/4	D	Whea Louis reads oot.	
104	T	New York again.	Allegro Agitato No. 8—Andio.
105 3/4	T	"Forget the unpleasant past."	Water Lilies—St. Clair. (Andante moderato).
106	T	"I was sitting on the window ledge—"	
110 3/4	T	"The Common Law" is wroog—"	Spring Flowers—Wood. (Andante).
111 3/4	T	My dear Miss West— (Letter)	
113 3/4	T	"Yes, will you—"	Repeat: THEME.
116	D	Valerie enters Louis' studio.	
117	T	The End.	

For the convenience of readers of the Moving Picture World, the prices of the above suggested music will be found in Berg's advertisement.

Musical Conditions in New York.
By S. M. Berg.

Among the numerous inquiries received from musicians throughout the country, one of the most common is "What are my chances in New York City?"

Some go into detail on their years of experience they had as musicians, telling the class of music they are conversant with, and how they are able to compose and arrange. Others will write me they hear of the enormous salaries being paid to certain men, and that here in this great city is the opportunity to get one of the big salaried positions that are frequently offered. Then many will tell me of the poor opportunities for advancement in the town they are in, and how they have been told by their relatives and friends of their capabilities, that New York is the only place for them to come to and quickly climb the ladder of success. I have in no way exaggerated or overdrawn but have endeavored to state clearly from my personal experience in the past ten years, what is the real condition of affairs in New York.

The Musician's union which is allied to the American Federation of Labor, has a membership of about 7,000. It is financially strong, and has usually won everything it has gone after. All of the leading theaters playing Drama, Opera, Comic Opera, Musical Comedy or Burlesque, and the leading motion picture theaters engage exclusively union musicians. The Hotels, Restaurants, Cafes and Cabarets engage on the average about 33 per cent union musicians.

The largest combination in greater New York, of theaters which play pictures or vaudeville and pictures the conditions are peculiar, as no outsider really knows how the music is handled. The company trades under one man's name. Some of the houses playing vaudeville and pictures engage union musicians.

The rest have non-union men, and when the question "why" is asked, the answer is given that he books the shows but has no financial interest in the house.

The second largest company controls a number of theaters playing vaudeville and pictures or pictures only. The whole combination is non-union, and the third largest circle of theaters playing vaudeville and pictures only, the musicians again are non-union.

The union scale of salaries for pictures in New York City for the two shows a day, seven days a week is \$28.00 per man, double for leader, and the price per man ranges to about \$40.00 according to the scale of admission prices. On the face of such a statement as this, it would appear that fair wages and plenty of work is open to musicians, be they union or non-union. Here is the other side of the question.

As stated before, the union is composed of 7,000 members. The test for capability as a musician is ridiculously simple. In fact candidly it is disgraceful and some years ago when they were making an effort to control things, almost anybody that had the slightest idea of drawing a melody out of an instrument was accepted as a union musician, and qualified to take any job. A story is told, that a certain man who was in the habit of getting jobs for musicians at weddings, etc., according to the laws of the union, he could not be a contractor, and claim one-half of the leader's money unless he was a member of the union so it became necessary for him to become a musician and play some instrument. He took lessons on the flute and after two months applied for membership. He endeavored to play the "Star Spangled Banner" and after three attempts to play the first half was accepted.

There is a large number of men who are members of the union who are not qualified musicians in the true sense of the word. This raises the question "What is a qualified musician?" One who is acquainted with what is known as Standard Music and is able to play his part in any combination. Qualified to read with ease at sight, he should be a master of his instrument and be able to play the cadenzas, passages, etc., which are frequently marked solo in orchestration, but I regret to state there is a large percentage of men without these capabilities. Now to the non-union men.

Owlog to the war conditions, we have lying idle in New York over

a thousand foregoers, who were in the habit of traveling to Europe as boat musicians. Then possibly there is another 3,000 men who are non-union. There is a second union the American International Musical and Theatrical Union which claims to have about 3,000 members but are not allied to the Federation, their scale of prices being lower. Possibly my readers will now begin to realize what all this means. Qualifications with the exception of very few instances cut no figure. Price is the consideration. Non-union men work for less. Union men that are in need are forced to accept below the scale. Union musicians can be found working in any of the three theater circles as non-union men and at very low salaries. Over two-thirds of the Restaurants, Cafes, Cabarets, have all kinds of mixed combinations. An instance was brought to me a few days ago at a picture theater at which application as director was made by a well-known Italian leader, a man who is in the habit of dressing to a white uniform with many medals. He explained to the proprietor what a good director he was and what a good orchestra he would give him. When prices were talked of, he said "My price is so much." When asked the price of the orchestra he quoted the union scale but was told the theater could not pay it. After much discourse he exclaimed "I have a friend in the outer office, permit me to bring him in." His friend was brought in and after explanations were made told the proprietor he could supply the rest of the men, union men too, at a moderate figure which was far below the union scale.

I trust that my readers will not feel that I am falsifying my statement. There is a large body of competent qualified men, with honorable ideas but the abnormal conditions of New York forces a number of them who possibly have the best of intentions but whose wives and children are in need of the necessities of life, to accept such propositions. What can they do?

A word as to the positions in the leading dramatic houses. This class of job is the easiest in the business. A stranger could not get one of these positions as they are almost all in the hands of men who have had them for years. Possibly for no other reason than they are known to the managers.

The few organists who are receiving high salaries are the exception. I am sure that if one were to insert an advertisement in the Evening Telegram (which has a column for musicians), for an organist wanted to play 7 or 8 hours a day at a salary of \$30.00 a week, one would get 20 or 30 applicants.

In my earlier days I have been as far west as dear old Frisco, and have traveled from New Orleans to Northern Canada. My personal experience with the qualification of musicians is far beyond the New York average. The salaries are not so high but the cost of living is much cheaper. The musician in the small city is looked upon with respect and is recognized as a professional man. He has the opportunity to do a little teaching but unfortunately here in this great city one might almost classify a musician as a necessary evil. In fact this very expression was used in my presence by a well-known restaurant proprietor. I sincerely hope that the day is not far distant when conditions will be changed.

In this great city the sincere and earnest musician is deserving of a living wage, but my knowledge of conditions is that many qualified musicians willing to accept a position for \$18.00 a week to play 7 hours a day and 7 days a week, cannot find the work. With such conditions as these can you say that New York is the stepping stone to prosperity for musicians?

"SEVEN DEADLY SINS" NOT AN ALLEGORY.

The recently published statement that the new McClure release, "Seven Deadly Sins," is to be an allegorical series is announced by McClure Publications to be a misinterpretation.

While based upon a morality theme, "Seven Deadly Sins" is far removed from plays of the type of "Everyman."

The action occurs in the present, amidst the glamor and glitter of Metropolitan life. "Envy," "Pride," "Greed," "Sloth," etc., will be represented by men and women of today whose characters are the embodiments of such sins.

FRANK CURRIER ENGAGED BY METRO.

In the cast of Emily Stevens' new Metro-Rolfe production, "The Wager," is Frank Currier, whose wife, Ada Dow Currier, was Julia Marlowe's first dramatic teacher. Mr. Currier was associated with R. E. J. Miles in bringing Miss Marlowe to the attention of the critics and public at a special matinee performance of "Ingomar," and later, when she had proved her worth as a star, organized the company headed by Miss Marlowe, in which Joseph Haworth was her leading man in "Romeo and Juliet," "The Hunchback" and "Twelfth Night."

MURRAY TO MANAGE BERNHARDT.

Geo. H. Murray announces his retirement as New York representative of the Morgan Lithograph Company, after a period of five years in the above capacity, and returns to theatrical activity, from which field he deserted to form the Morgan connection. Mr. Murray's re-entrance to theatrical affairs will be as general business manager for Mme. Sarah Bernhardt's final visit to America, which will begin October 9th and will include the principal cities of the United States and Canada, under the direction of Wm. F. Connor. This will mark Mr. Murray's fourth tour in the interest of the Divine Sarah.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Firm of Girdlestone."

Compiled by S. M. Berg.

Released by The Greater Vitagraph.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 49 T "My only wish" is a sub-title and is printed reading matter on the screen. But 50 D "John shows Ezra the will" is a description of action.

John Girdlestone, head of "The Firm of Girdlestone" is a conspiring, harsh, hypocritical old man, whose interests center only in his business and son. With bankruptcy staring the firm suddenly in the face, he plans to have his son marry his ward, Kate Harston, who is heiress to a fortune. Kate, secretly engaged to Tom Dimsdale, resents the plan, but he tries to accomplish his end by imprisoning her in a lonely, haunted house. The father and son attempt her murder, and to escaping from the police meet their death. At the close of the picture Kate and Tom are reunited.

This is a film dramatization of Conan Doyle's novel. The character of the picture is dramatic.

The THEME selected is "Entr' Act Clarica" (Valse Intermezzo)—Loud.

Time schedule: 74 minutes (5 reels, about 4,550 feet).

Further inquiries concerning any phase of this work should be addressed to Mr. S. M. Berg, Columbia Theatre Bldg., New York City.

"THE FIRM OF GIRDLSTONE."

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	Admiratio—Jackson (Moderato grazioso)
2 1/4	T On the seama border of life—	
4	T Old friend, I am dylog— (Letter)	Andante Pathetique No. 10, Berge
6	T "I swear and solemnly pledge—"	
7	T The widow of the Black Eagle's—	The Coquette—Johstone (Andante grazioso)
8 3/4	T Though their natures are akin—	
9 3/4	T Tom Dimsdale, the Doctor's son.	Esperanza—Johstone (Moderato)
12 3/4	T The will of his friend.	
14	T The lonely orphan becomes a member—	Entr' Act "Clarica" (Valse Intermezzo)—Loud
15 1/4	T "It is a legacy, Sir."	Theme
16	T The oppressive life that makes—	Daffodils—Carvel (Andante moderato)
20 1/4	T "As me frind Carrigao—"	Repeat: THEME
21 1/4	T Kate finds welcome relief—	Idillo—Lack (Allegretto grazioso)
23	T A breath of bad awa.	
27	T "To tell you the truth, Ezra—"	
28	T "There is one way out of this—"	Arahlan Night—Mildenberg (Andante sostenuto)
31	T Hard pressed for funds.	
32	T "D'ye think a man who has words—"	Hurry No. 2—Simon
34	T "And in the future—"	The Emerald Isle—Langey (A Selection of Irish Melodies)
38	T "I have called to ask if you are—"	Repeat: THEME

40	D	When Tom meets Kate.	
42	T	Tom becomes a member—	Caconzetta—Godard (Allegretto moderato)
42 3/4	T	The Major's campaign.	
46	T	Loosome days are in prespect—	
47 1/4	T	The gray shadow of ruin.	Misterlese Dramatico No. 22, Borch
49	T	"My only wish—"	
50	D	John shows Ezra the will.	Andante Dramatic No. 15, Herbst
52	T	Lumley's History—	
53	T	"This very afternoon you shall come—"	Intermezzo—Whepley (Andante espressivo)
55	T	The still, dreary—	
56	T	Midnight.	Pizzicato Misterioso No. 30, Mlaot
57 1/4	D	When Girdlestone takes robe off.	Night Song—Stults (Andante cantabile)
60	T	Mrs. Scully returns.	
61 3/4	T	"What has your father done?—"	Prelude—Jarnefelt (Allegro quasi allegretto)
63 1/4	T	Come. (Telegram)	
65 1/4	D	When Major calls on Tom.	Galop No. 7—Mlaot
66 3/4	T	"For the last time, are you—"	
67 1/2	T	I am really your friend— (Note)	Hurry No. 33—Mlaot
69	D	When Tom arrives at the Manor.	
70	D	When John and Ezra see Kate.	Agitato No. 6—Kiefert
72	D	When police follow John and Ezra.	
73	T	The good can never—	Repeat: THEME
74	T	The End.	

A Plea of an Organist.

By S. M. Berg.

I am in receipt of a very interesting letter from Mr. Percy S. Barstow of The Dominion Theater Vancouver, B. C. He mentions many things that may have happened to other musicians playing the organ that I am going to discuss in the following paragraphs. I will quote a few excerpts from his letter and will then endeavor to answer some of his inquiries.

Musical Editor of the Moving Picture World.

Dear Sir: It is with great satisfaction I noticed your series of articles on the organ and would like to call the attention of piano and church organists who contemplate entering the field of film organists to the fact that this instrument is getting to be, if it isn't already the dominating factor in picture music. Your articles are concise, and put in such simple form that those who have a little organ tuition can readily understand them.

This series of articles applied to the knowledge gained from a theoretical teacher would become almost invaluable and with constant practise ought to supply the long-needed want, in other words, your series of articles are almost a correspondence course. I have often wondered why our great musical colleges did not take up this branch of commercial art, for the organ in moving picture houses is coming to stay. This brings me to the main object of my letter, and that is to musical scores. For the past few months I have been using the especially compiled scores for a well-known brand of pictures, and as I play the organ alone, I have found the piano part far from satisfactory. Those compilers don't realize that the orchestra is not the dominating factor in picture music and that organs alone are in the majority, especially in the West and Middle West, where a crying need is for an organ solo part for the organ. Also do not repeat so much. Bear in mind the fact that in the West we do not always get the pictures in rotation as released, and consequently the repeating becomes noticeable and depreciates the score 20 per cent.

Introduce musical selections from musical comedies, light operettas, etc. I am firmly convinced that the majority of the picture patrons who take any notice of music are in favor of less trying to imitate the picture and appreciate a good program of music which is not discontinued and which does not jump in here and there. Of course I realize there are exceptions. The written score is not going to be a success for organ users unless there is a radical change in the arrangement.

The above suggestions are not given in any bantering way, but as the result of careful study. I remain,
Yours very truly,
PERCY S. BARRASTAN.

In reply to this correspondent's letter, I have personally always taken one stand on anything that is attempted to raise the standard of music for the film, and believe it should be treated with a great deal of leniency, because even the best of us are really in the dark as to what the solution of film music is going to be.

One thing that readers possibly cannot realize is the unfortunate conditions under which scores are made. Every branch connected with the film industry seems to be able to do their preparatory work before the picture is assembled, excepting the musical question. Very little can be done in the way of preparation until the picture is absolutely completed, titled, assembled and cut. Then again, the picture may be made at the Coast, and the print may not be available for viewing until the very last minute. Such obstacles as these must reflect on the finished score.

Then with regard to repetition of the music, the difficulty as to copyrights are almost insurmountable. Scores which the writer speaks of are put out by a well-known publishing house who expect to make a profit on their investment. These scores are then supplied to the film exchanges, who in renting them to theaters expect to make a profit for handling them, which means this: The man making the score has to be paid. The music house who prints them expects some royalty on their copyrights and profit for their investment and a profit on the printing, while the producers of the film, themselves, expect not one penny in this service, which is the root of the trouble. A company spending \$25,000 in a production of an ordinary feature, and a further expenditure of \$10,000 in publicity and preparing paper advertising, etc., should spend a further 5 per cent on the score, and then a nominal rental could be charged for the use of the same instead of the prices now asked. It is strange that in anything connected indirectly with theatrical enterprises, there is a considerable amount of petty jealousy and very little of good feeling extended. I am sorry to say the music publishing business is in this category.

I am afraid the day is far distant when we shall have the compiled score contain two or more competitive publishers' music. This answers our correspondent's request for operatic selections blended in. The whole of such conditions are the exclusive copyrights of different houses, and if you should ask permission to reproduce any part of one of their numbers in the score, they would possibly give their consent, providing you paid a royalty on each number that you printed.

The solution of all these problems is going to be when the man that arranges the score is the servant of the film producers and after selecting his music, assembles the same. In the event of using copyrights, he will then agree with the different publishers to get an estimate for printing just the same as any other department of a film company.

To sum up, the day is surely far off when a part of the expenditures for producing the picture will be apportioned to the music instead of the companies' present methods of expecting a music publishing house to provide the scores for their films and then expect their exchanges to make a profit in handling the same to their exhibitors.

RAYMOND MCKEE AGAIN WITH METRO.

Raymond McKee has been engaged as Mabel Taliaferro's leading man for her next two Metro-Rolfe five-act feature photoplays. The first of these will be "The Sunbeam," by Shannon Fife, adapted by June Mathis. In "The Sunbeam," Mr. McKee plays the part of Danny, the youthful sweetheart of Prue, played by the star. The following play is as yet unnamed.

After finishing his work with Emily Stevens recently in "The Wheel of the Law," another Metro-Rolfe production, in which the young actor appears as "Tommy Mainard," he went to Jacksonville for the purpose of giving his mother the pleasure of a Florida winter, which she has never yet enjoyed. A stock company engagement made the trip possible from a practical point of view. But when the offer came from the Rolfe studio, for Mr. McKee to return North to appear in Miss Taliaferro's support, his mother at once urged him not to miss the opportunity, even though it meant the abandonment of a cherished plan. Mrs. McKee and her son have taken an apartment on Columbia Heights, and will remain in New York all winter.

Raymond McKee played juveniles and light comedy parts for four years for Lubin, later going to Edison. His first stage experience was gained in a play called "Grit, the Newsboy," in which he had the leading part. He played Young Parmalee with Robert Hilliard in "A Fool There Was," and appeared in a number of musical comedies, notably "The Golden Girl," under the management of Mort H. Singer. He played in stock in Chicago and Atlanta. He was born in Chicago in 1892.

TEITEL LEAVES IDEAL STUDIOS.

Albert Teitel has resigned as president and sold his interest in the Ideal Film Studios and Laboratory at Hudson Heights, N. J., to W. G. Bumstead of Jersey City. Mr. Teitel will leave in a few weeks for Chicago, where he intends to promote a big moving picture enterprise, consisting of three manufacturers to produce under one roof in the most conspicuous and well equipped studio which will be built in a selected spot of Chicago.

Overproduction Not Feared

"Too Many Mediocre Pictures of All Lengths—But Kalem Isn't Worrying," Says William Wright.

THE cry of overproduction doesn't worry Kalem in the least," declared William Wright of that company to a World representative last week. "In the main I am inclined to agree with those film men who lay emphasis on the fact that it is mediocrity that is overproduced, but there is too little of real quality. If this is true of multiple reel productions it is to an equal extent the fact in the short pictures. The film manufacturer who will put big stars, real stories and top-notch productions into the short length field can laugh at overproduction. His market is more clear and open than it would be if the number of manufacturers in the country were cut in half.

"It is a peculiar fact that, while close observers of film conditions are noticing more and more a tendency on the part of exhibitors to return to the varied program for certain days of the week to offset the high rentals and monotony of the multiple reels, so many manufacturers are blindly disregarding this opportunity. Many are reducing their output of short pictures, while others are weakening the quality by the withdrawal of stars and by routine and hackneyed productions. Perhaps this will be found to be one of the greatest reasons for the wonderfully increasing General Film business, until now its officers are actually serving six thousand customers.

"Of course, it is a fact that the production of quality short pictures involves much greater expenditures proportionately than the average five-reel. Prominent stars cost just as much whether they are presented in five-reels or one-reels, stories by real authors with original ideas and logical plots cost as much and production cost is, per foot, many times greater. This is the case with our 'Grant, Police Reporter,' series. We are giving two stars, George Larkin and Ollie Kirkby. We have engaged Robert Welles Ritchie, one of the most prominent of fiction writers and newspaper men, to write the stories.

"It takes considerable courage to plan on this scale for a one-reel series, but—and here is the principal point—it also means that you needn't worry about overproduction, you have stepped outside the circle of competition.

"One of the most frequently recurring sentences in all the correspondence Kalem receives from exhibitors is 'Why don't all the manufacturers give us stars in their short pictures? When we get short pictures that we can advertise and boost the result is little different than with long pictures.'

"As all manufacturing success must be based on a study of the market and desires of the buyers Kalem has taken this attitude as a guide and it is responsible for our consistent policy. We have never turned out pictures that were merely 'short pictures;' we have aimed to give good short pictures plus advertising value. 'The Girl From Frisco,' 'The Hazards of Helen,' 'Ham Comedies,' are all the result and proof of this policy and their consistent, steady success is the answer to the cry of overproduction.

"The manufacturer aiming at quality isn't worrying about overproduction; the manufacturer producing without a definite policy or with an idea of cheapness will continue to find the market glutted and overstocked with his type of production. And, following the same line of reason, the exhibitor who books his programme without a thorough search for the quality of the field and without a definite policy of keeping his week's rental cost less than his week's receipts will continue to look for new alibis for poor business."

CAMDEN THEATER, PARKERSBURG, W. VA., REMODELED.

The Camden Theater, at Parkersburg, W. Va., was recently remodeled and redecorated, and, from the reports that have been received from F. Fayette Smoot, since then business has been steadily increasing. The management has also installed a number of new house features that have created favorable comment.

NEW MANAGER FOR ATLANTA THEATER.

George E. Schmidt has been appointed manager for the Alamo No. 2 Theater, Atlanta, Ga. Mr. Schmidt formerly managed the Prince Theater at Jacksonville, Fla., and the Strand Theater at Spartansburg, S. C., and is one of the best known theater managers in the South, having had a wonderfully successful career in theater management in a number of Southern cities.

FRANK DOWLER VISITS NEW YORK.

Frank Dowler, Jr., of Chattanooga, Tenn., vice president of the Signal Amusement Company, returned to his home after a short visit in New York, where he held a number of conferences with Paramount officials and department heads.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "Somewhere in France."

Released by Triangle Film Corp.
Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indication will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 7½ T "The Germans would pay——" is a sub-title and is printed reading matter on the screen. But 29 D "When brother leaves gun," is a description of action.

Marie Chaumontel, a beautiful, fascinating woman, employed as an agent for the German secret service, uses her charms to inveigle the military secrets from susceptible, young French officers. Having caused the ruin of Captain Henri Ravignac, her lover, by stealing his plans, she continues her secret profession, but is thwarted through Henri's brother, who has sworn to seek vengeance, and in the end she is entrapped into prison through the efforts of his brother officer.

The character of this picture is a modern military drama with scenes of action in France. There are other scenes at the German Embassy and French War Bureau.

It is suggested that no national patriotic music be used with the exception at 67½ "France cannot bestow——" where "La Marseillaise" would be appropriate.

Note particularly: Shot at 29½: wireless effects at 33¾ and continued according to action throughout the picture.

The theme selected is "Entr'Act 'Clarice'"—(Valse Intermezzo)—
Loud.

Time schedule: 70 minutes (5 reels—about 4,675 feet).

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	La Belle France—Laureandau (Overture French Melodies)
4¼	T Plaps of the outer defenses—	
5¼	T Capt. Ravignac's apartments.	Entr'Act "Clarice"—Loud (Valse Intermezzo) Theme.
7½	T "The Germans would say——"	
8	T Later, a summons to the——	Bella—Waldteufel (Polka—Mazurka)
10½	D When Marie forces lock.	
11	T That afternoon the German——	Germany, I Welcome Thee—— (German Waltz) Tobani
14	D When Marie shows plans.	
15½	T "Follow her——"	La Lisoijera—Chaminade (Molto Capriccioso)
16¼	T The French War Bureau.	
18	T "So sooo, Monsieur——"	
21	T "Take me to Berlin with you——"	Repeat: THEME.
22	D When Ravignac enters apart- ments.	
23½	T "Come, we must report this."	Dramatic Tension No. 9—Andio
24	T The Military Court.	Romance—Wielowski (Andante non troppo)
27½	T Then the gray shadows——	
29	D When brother leaves gun. (shot).	Andante—Mendelssohn Cavalry Parade No. 4—Andio
31	T Afterwards, at the request——	
31½	T Mouths Later.	The Eagle—Klein (March Maestoso)
33¾	T The long arm of the German—— (wireless effects) (battle effects)	
36½	T "Our Uhlan's are within 30 miles."	
37¾	T Wheels within wheels.	
38½	T Dawn.	Misterioso Dramatico No. 22— Borch
		Repeat: THEME.

40	T "We are ordered to Neuf- chelles."	Wandering—Atherton (Sustenuto con moto)
41½	T The following day.	
43½	T "For the next few days——"	
45	T Unceasingly the gray column——	Entr'Act—Atherton (Andantino con moto)
48¼	T "I make love to him, yes——"	
49	T A French Chasseur.	Contentment—Atherton (Moderato tranquillo)
50¾	T The coming of the Blue Army.	
53¾	T "Thank God, for a dear French——"	Franco-American Dance—— Loralne (Allegretto grazioso)
55¾	T "Mou General, a courier."	
57	T "Paul d'Aurillac was——"	Repeat: THEME.
59½	T "Captain Thiery you will——"	
61	D When officer hears wireless.	Hurry No. 26—Minot
64	T "Captain Thiery's compli- ments."	Dramatic Andante No. 24—— Borch
66½	T "And Paris, my beloved Paris——"	
67½	T "France cannot bestow——"	La Marseillaise.
68¾	T "No Madame, it is the prison."	Dramatic Andante No. 32—— Berge
70	T The End.	

For Special Prices of the above Musical Suggestions, see Berg's advertisement.

The Two Sides of the Question.

By S. M. BERG.

I am in receipt of the following letter, which perhaps may be in the minds of other correspondents, and for that reason it is being published in these columns.

Chicago, Ill., Sept. 25, 1916.

Musical Editor,
Moving Picture World,
New York City.

Dear Sir:

I read with a good deal of interest your articles in the Moving Picture World, and must admit that from time to time I have found many good hints and ideas. But don't you think you are just a little hard on us musicians? I suppose there are slackers, but I feel that the majority are sincere in their work and do strive to do their best.

I have been in the motion picture business now for about two and one-half years, and find that my hand is continually in my pocket for the purchase of music.

I have an orchestra of six musicians, and always buy for small orchestra. I depend on an average about five dollars a week for music, and yet my manager frequently complains that I play the same stuff too often. In a discussion with some of my musician friends, this seems to be a common thing for the managers to complain of the musician's library, and all my friends tell me that they also expend a regular sum of money for the purchase of music. It seems to me that you have somewhat pulled the long bow in accounting some of your personal incidents, although I must confess they are entertaining enough.

In conclusion, however, I must tell you that I always look forward for my Moving Picture World, and always turn to your music page.

I remain, yours sincerely,

(Signed) Jack Awstein.

In answer to this correspondence, I can assure him and my readers that I am not in the habit of overdrawing incidents, or recounting imaginary circumstances. In my ten years' experience in New York City, the class of men whom I had to contend with, is impossible to imagine. Musicians and readers should realize that in the past two years, men have turned to the motion picture industry, who previously looked down with scorn at the work.

To show as a concrete example the conditions which are even to day being met with, I submit the following letter. It does not seem possible that such a thing has happened, but the original of this letter is in my possession, and can be seen by a visit to my office. Perhaps some of the readers may have seen an advertisement of mine in this paper drawing attention to a new series of Incidental Music.

Monett, Mo., Oct. 1st, 1916.

S. M. Berg,
New York City.

Dear Sir:

I am from Missouri, and an orchestra leader in a five-

hundred seat theater known as the Bijou. I don't buy music, but if you have anything to give me, come on with it. There are no music stores here, and the music business (small order) is large at this time of the year, and our three-piece orchestra introduces all the music here. We know how much advertising we do and we do not even think of buying music.

We would rather have piano than orchestrations, as we have only piano, violin (me), and drums. This is my second season here, so I am not so bad, am I?

Now don't send me anything to buy. It is entirely foolish to do so. I will appreciate anything you send. If it is good we will put it on our program. Add General Delivery.

Yours truly,
(Signed) C. C. Melton,
Bijou Theater.

Here is the other side of the question, and my answer to my first correspondent. Here is a fellow supposed to be playing for the pictures in his second season, and he candidly admits that he does not buy any music. What sort of manager can there be in this house? It would be interesting to hear his ideas of musical interpretation for the films, and more interesting to hear Musician Melton interpret a picture.

I leave it to my readers to decide whether I overdraw my imagination, when I am in possession of such a letter.

An Unusual Presentation

"The Dawnmaker," Put On at the Liberty Theater, Seattle, Wash., in Extraordinary Manner.

WILLIAM S. HART'S "The Dawnmaker" was the latest Triangle-Ince feature staged by J. G. von Herberg. After a private showing of "The Dawnmaker," Mr. von Herberg decided that this picture deserved special advertising, staging and music, and that the point on which these should revolve was the Northland, that vast region where romance goes hand in hand with adventure, where man rules and loves by right of primal might.

Gordon F. Fullerton, advertising manager of the Liberty, built his cuts to carry this theme, and emphasized Hart's face and name, since that actor is such a favorite in Seattle. Silhouetted against an arc of the rising sun appeared a bust length portrait of Hart dressed as an Indian. Set into the sun's rays was the title of the play, "The Dawnmaker," while in the dark sky above was placed Hart's name in white letters. At the bottom of the ad was a horizon of snow-covered evergreen trees, into the solid portion of which was worked the theater's name, "Liberty," in snow-covered rustic letters. Billboards and window cards covered the city highways and business section, while framed photos of Hart and framed scenes of the play were placed in the windows of the big business houses of Seattle's "Broadway," Second avenue. Large ads were placed in the photoplay sections of the "Seattle Sunday Times" and the Saturday afternoon edition of "The Daily Star."

To create atmosphere for the picture the inside lobby was turned into a bower or cave of evergreen, the walls, ceiling

headpieces of Wampum, bead embroidery, and real eagle feathers were obtained from the local branch of the Hudson Bay Fur Company.

According to Mr. von Herberg the music and lighting effects in the theater itself were the most difficult problems, for it was decided that not only should these heighten the dramatic effect of "The Dawnmaker," and serve as an introduction, but that they must be distinctive and entirely different from anything done before at the Liberty, and should set a standard that none of its competitors could copy. As the Liberty is unusually well lighted and the giant \$35,000



Showing the Effect of Lighting Boxes on Each Side of the Curtain.



The Girl Ushers at the Liberty.

and lights being hidden by the sweet smelling pine, spruce and fir, with a dash of color lent by autumn leaves which formed a large part of the ceiling decoration.

An Indian maid was the cashier and Indian maids were the ushers. The costumes were rented from local costumers; but to lend the necessary touch of realism genuine Indian

Wurlitzer Unit orchestra is always on the job, the established order was reversed and the audience electrified by the different, the startling. Gradually the house became dark. Starting from the top and back of the theater, one by one the lights flashed out and absolute silence prevailed—the ushers seated nobody while the feature was opening. As the last light went out in front a low violin and cello duet was started on the unit orchestra, accented with the slow, solemn boom of chimes, one at a time, as if one had awakened in the dark and the grandfather clock had tolled the hour. By this time in the two lighting boxes at each side of the curtain was a dim, bluish light gradually paling to gray, and then a rosy dawn revealing distant snow capped peaks, the sky streaked with the rays of the setting sun, while in the foreground were hills covered with snow laden evergreen. As the colors changed from dim blue to gray and pink, the music suggested the hum and undertone of wild life astir at dawn, the awakening of songs of birds, dropping again to dead silence as the title, "William S. Hart's 'Dawnmaker,'" was flashed onto the curtain, only to take up the musical interpretation of the picture as the first scene of the play was framed by the opening curtain, and the audience was into the play.

Round after round of applause greeted the effect, and it has been the talk of Seattle since the opening of "The Dawnmaker," while Mr. von Herberg and Mr. Fullerton have been receiving compliments on all sides for their artistic originality. The theater was packed all day Sunday, September 24, with the crowds extending into the street in the afternoon and evening and capacity houses each of the following three afternoons that the picture ran, with standing room only in the evenings. Considering that the Liberty is a 2,200 capacity house with heavy competition, this is the more remarkable.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Heart of a Hero."

Released by the World Film Corporation.
(Prepared by S. M. Berg.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 58¼ T "Morning" is a sub-title and is printed reading matter on the screen. But 57¼ "When Hale thinks of freedom" is a description of action.

"The Heart of a Hero" depicts the life of Nathan Hale, a young ambitious schoolmaster, who when urged on by his sweetheart Alice, takes up the side of the Colonists in their fight for liberty against England. Through his heroic efforts, he is soon made a captain and later volunteers to obtain the enemy's plans. Disguising himself, he gains the plans, but not until he is recognized by Alice's cousin, Fitzroy. His arrest as a spy follows, and when about to be hung his last words were: "I only regret that I have but one life to lose for my country."

It will be found impossible for the musician to endeavor to fit every scene in this picture, owing to the continual changes of action. Care should be used in not overloading the use of patriotic music.

Note particularly: English Airs at 38¼; English Patriotic Airs at 46¼; Spirit of '76 with drums and fife only at 57¼; Direct cue of Bugle Call at 63¼. Especially note drums only, slow beat at 80¼. Dawn (on the way to scaffold).

The THEME selected is "One Who Has Yearn'd Alone"—Tschalkowsky.

Time schedule: 87 minutes (six reels—5,500 feet).

"THE HEART OF A HERO."

Time.	D	Sub-titles or descriptive cues.	Music.
0		Opening.	The Wooden Soldier—Bratton. (Allegro Moderato)
2	T	"It says that 2 days ago—"	
3¼	T	"Let us give three cheers—"	An Odd Number—Davis. (Allegretto Moderato)
6	T	Col. Fitzroy arrives—	
7¼	T	"I wish life were one long recess."	One Who Has Yearn'd Alone—Tschalkowsky. (Andante Moderato) (THEME)
9	T	"Tom for your impertinence—"	
11	T	"What! Is it true, Alice?"	The Land of Dreams—Driffill. (Idyll Moderato)
14¾	T	"Nathan, this is my cousin—"	
15¼	T	Young America.	Cavalry Parade No. 4—Andino.
17¼	T	Col. Knowlton.	
18	T	"Let us organize and drill—"	Joyous Allegro No. 25—Borch.
21	T	"This is your last opportunity—"	Hurry No. 2—Simon. American Patriotic Air
23¼	T	Two weeks later.	
26	T	"God grants liberty only—"	
26¼	T	"Col. Knowlton Reviews the—"	
		(Drums and Fifes Only)	
27¼	T	After 12 long, weary months—	The Girl I Left Behind Me. Canzonetta—Nicode. (Nou troppo lento)
28¼	T	A British sloop, laden with—	
29	T	Unobserved by the sentries—	Agitato No. 6—Kiefert.
30	T	The stores captured by Hale—	
31	T	Hale is summoned to headquarters.	Repeat: THEME.
32¼	T	Col. Knowlton's Home.	
33¼	T	"Gentlemen, I will read you—"	Dramatic Andante No. 32—Berge.

37¼	T	"No, I refuse to free you."	Sounds from England—Langley. (A selection of English Airs)
38¼	T	Three months later.	
44¾	T	"We can go to the North of—"	
46	T	"Go on, hustle, give us a kiss."	Hurry No. 33—Mloot. English National Air. Silent Woe and Secret Greetings.
46¾	T	"If you are a Loyalist—"	(A von Fiehlitz) (Andante tranquillamente) (Sentito)
47¾	T	"You're afraid to stay—"	
49	T	"If she won't be my wife—"	
50¼	T	"Take a horse and ride like Hell."	Anathema—A. von Fiehlitz. (Molto adagio)
53¼	T	Throughout the night.	
54	T	"And you sound a warning—"	Hurry No. 26—Mloot.
58	T	Midnight. Cunningham arrives— (Horses Hoofs)	
57¼	D	When Hale thinks of freedom. (Drums, Fifes Only)	Spirit of '76. Prelude Op. 28, No. 15—Chopin. (Sostenuto)
58¼	T	Morning.	
60¼	T	"If Cunningham has carried out—"	
62¼	T	"Last night you thanked me—"	Nocturne Op. 15, No. 2—Chopin. (Larghetto)
63¼	D	When Hale takes up saddle. (Bugle Call)	Direct Cue.
65¼	T	"That's your lover, Nathan Hale."	Repeat: THEME.
67¼	T	"Take some excuse to come inside."	Cavatina—Faust—Gounod. (Larghetto)
71	T	"No, it isn't true."	
71¾	T	"Nathan Hale, in the name of—"	Allegro Agitato No. 8—Andino.
72¼	T	Where the trail divided. (Horses' Hoofs)	
74¼	T	Nathan Hale condemned to be hanged—	Repeat: THEME.
76¼	T	"That letter is sacred—"	Allegro Agitato No. 1—Kiefert. Reverie—Vieuxtemps. (Andante con espressione)
77¼	T	Alice implores Gen. Howe—	No music, drama only.
80¼	T	Dawn. (Drum—Slow Beat)	
82¼	T	"Nathan Hale, have you anything—"	Dramatic Andante No. 24—Borch. Patriotic March.
84¼	T	140 years later.	
87	T	The End.	

Pictures vs. Vaudeville.

By S. M. Berg.

ON almost any important thoroughfare in New York City, attention will be drawn to a building brilliantly illuminated. Upon investigation one will find it is a theater given over to vaudeville and picture entertainment. Possibly the large electric sign will blaze to the world, the title and make of some important feature picture advertised as their star attraction, together with six acts of vaudeville.

The thought must suggest itself that the day has passed when the vaudeville performance closes with the presentation of some film. It is no more vaudeville and picture, but today "pictures and vaudeville." However, the idea is not which is of premier importance as the star attraction, but rather to the musical interpretation presented with the film in some of these theaters.

Most of these houses change their programs on Monday, Thursday, and on those days the manager and his assistants, together with the orchestra leader and his musicians, are on the job early in the morning. Rehearsal is called and the artists run through their acts. Stage and light cues are provided for, and everything is arranged for the afternoon performance, but what about the rehearsal of the star act—"the picture." What time and thought is given to this by the average manager?

In a discussion with a musical director in charge of an important circuit, he frankly stated that "if my musicians do not play the vaudeville right, the artists will kick, but nobody will kick for the picture; besides which few musicians who are experienced in playing vaudeville will not bother much with the picture."

Vaudeville managers, wake up! To stop your patrons from flocking to the exclusive movie theater your star act today is a feature film. But put it over right. Motion pictures are dumb, but music can make them speak. It can interpret and enhance every motion depicted on the screen. Get together with your musical director. Let him know you expect some effort from him. Help him financially by paying for some of the music. Consider the instrumentation of your or-

chestra. Listen to your own orchestra play a picture and then visit the exclusive picture house and see what they are doing. Your orchestra probably consists of piano, violin, cornet, trombone and drums. Sit on the right of the house and you have a charming melange of ear-reeking noise. The exclusive picture theater possibly has a string trio, a quartette with clarinet or cornet, or perhaps a quintette with an organ or harmonium. The atmosphere is different, the music is subdued. Each scene and change of action shows that some care has been exercised in the selection of the music. The orchestra plays the picture as an individual picture and give it a distinct interpretation, not a haphazard hit-or-miss continuation of melodies that at the best are distracting. It should not appear as though two distinct forms of entertainment were being given at the same time; viz.: a concert and a drama—one having scarcely any relation to the other. It is not good policy to run an entertainment on the three-ring circus basis. The music and the picture must work together. The picture is willing, so the music must co-operate. When two forces harmonize a certain satisfactory result is obtained.

Music gives to the film an atmosphere and enchantment which only experience can realize. By changing somewhat their combinations of musicians and if a little more care were given to the selection of music, their entertainment will take on more real value than before, and their audience will leave appreciating everything that has been offered for their entertainment.

Alice Brady, Multiple Star

Hard-Working Little Actress Appears in Many Features for World Film.

ALICE BRADY is the star of seven of the picture plays to be released by the World Film Corporation before the end of May, 1917. These are "Bought and Paid For," "A Woman Alone," "The Girl and the Wager," "Darkest Russia," "The Madness of Helen," "Sinners" and "Frou Frou."

At this rate of productivity as an actress Miss Brady is portraying one new role every month, which is regarded as something of a feat considering that the process covers a long stretch of time and is not operated under special pressure.



Alice Brady.

"Of course this is hard work," said Miss Brady. "Not in spots, but regularly, without the slightest break. I should call it inexorable, for its exertions are never relaxed. But it is wonderfully stimulating, for the variety is entirely unlimited, and you go from one role to another like roaming through some vast building with an endless number of rooms, all different and each one with something in it to fasten the interest.

"When I was very new to the speaking stage I realized that I lacked experience, and I thought the best way to acquire it was to join a stock company where they changed the bill every week. So I played all summer in Dayton, Ohio, appearing in a new role every Monday and beginning to rehearse another every Tuesday morning.

"This seemed to me to be great experience at the time, but as I look back I doubt if it was of any special benefit, excepting that it may have given me confidence and familiarity with the technical side of my profession. But as for any considerable help, the drive was too great and too aimless.

"The plays were changed so often that we scarcely knew one of them before we were plunging into another, and of course we fell into a rut in spite of ourselves. And then, if we were imperfect in our lines, we 'sensed' them as best we could, and slipped through somehow.

"This cannot be done in the pictures. One phrase may be made to do duty for another in the speaking drama, but you cannot make a substitute expression or action take the place of the real thing. In other words it is impossible to slur a scene or any portion of a scene in the pictures, because the camera is sure to catch you at it if you try.

"On account of this the picture player must be on his or her mettle all the time in order to succeed, which means that the interest is keyed up every instant. If this lets down the whole scene is gone and must be made over, which does not

improve your own temper or those of the other actors and the director.

"This is what I meant by describing the work as inexorable. On the other hand, it is satisfying in a great many respects. For one thing the pictures give us opportunities to see ourselves as others see us, and incidentally to study our own imperfections. On the speaking stage we have to take the word of the critics or our friends regarding the value of our work. On the screen we have ample opportunity to judge for ourselves—so that if we do miss the applause there are other advantages which overbalance it immensely."

Enid Bennett Becomes Triangle-Kay Bee Star

RARELY has the initial work of a new film star aroused the interest that is being accorded the debut of Enid Bennett at the Triangle-Kay Bee studios in Los Angeles. Possessing all of the qualities considered essential in a screen favorite, Miss Bennett's success is predicted by impartial observers who have witnessed her opening scenes before the camera.

Little Miss Bennett is the special "find" of Thomas H. Ince, who was so impressed by her dramatic talent and photographic possibilities during his recent sojourn in New York that he urged her to return with him to California and become one of the stars of the Kay-Bee Company.

The far-away settlement of York, in Western Australia, is the birthplace of Miss Bennett. She is a blonde of the vivacious type with a clear, fresh coloring and wide blue eyes that poets are fond of describing as typical attributes of English beauty.

"It was through meeting Katherine Grey that I came to go on the stage," said Miss Bennett when asked about the incidents that affected her in choosing a career. "My friends gave me a theater party when I was sixteen. I was taken to Perth to see 'The Third Degree,' in which Miss Grey was then appearing. After the performance the star received me in her dressing-room, and was kind enough to help me secure an engagement as Modesty in 'Everywoman' within a few days. My work attracted the attention of Fred Niblo and Josephine Cohan and I became an ingenue in their company, appearing in 'Seven Keys to Baldpate,' 'The Fortune Hunter,' 'The Whip,' 'Excuse Me,' 'Broadway Jones' and other plays in their repertory.

"I feel that the most fortunate incident in my life, however, will prove to be my meeting with Mr. Ince in New York last summer, as I think motion picture acting is perfectly thrilling, and I am very eager to make good all the confidence that has been placed in me."



Enid Bennett.

POLI MEN SEE CHAPLIN REVUE.

Manager H. H. Buxbaum of the Twenty-third Street General Film Exchange entertained last week a quartet of Poli chiefs, General Manager R. C. Miller, W. L. Saunders of Bridgeport, O. C. Edwards of New Haven and A. Vanni of Hartford. The four were in town to take in an advance showing of the Essanay Chaplin revue of 1916. Others who during the same day looked upon this bunch of laughs were Mr. Graves of the Proctor forces and Messrs. Mitchell and Burnstein of the Loew circuit.

1916 MODEL MOTIOPHOTOGRAPH, USED IN ALASKA.

D. Nicoll, of Ketchikan, Alaska, paid the Motiograph factory a visit on his tour through the States. He praised the Motiograph very highly having used it for several years with entire satisfaction. He also ordered a 1916 model, to be shipped to his Dream theater, Ketchikan, Alaska.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestions for "The Brand of Cowardice."

Compiled by S. M. Berg.

Released by Metro Pictures Corp.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cases which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 32¼ T—"Idiqui a Mexican" is a sub-title and is printed reading matter on the screen. But 33 D—"Child falls down cliff" is a description of action.

Cyril Van Cortland, wealthy young bachelor, is engaged to Marcia West, daughter of Col. West of the U. S. A. While at a party, news is received that the National Guard of which Cyril is a member, is ordered to the border, because of trouble with the Mexicans. Due to his love for all the luxuries of life, Cyril resigns his commission and is termed a coward by all present, besides which his engagement is broken by Marcia. To prove he is not a coward, he secretly enlists and through his heroic efforts, later rescues Marcia from the hands of the Mexicans.

The character of this picture is a Modern Drama wound around the ordering of the National Guard to Mexico with short scenes of fighting between the Mexicans and the Americans.

Note particularly: Automobile effects at 6¾; Patriotic March at 22; Shots from 47 to close of picture and Direct Cue of Bugle Call at 68 "A call to arms."

The theme selected is "Evensong"—Martin.

When this picture was viewed it consisted of 5 reels, about 4950 feet, and had a projection speed of 75 minutes.

Time.	Sub-Titles or Descriptive Cues.	Music.
0	D Opening.	A Fabian Romance—Tyers. (Intermezzo moderato.)
2½	T "Cyril Van Cortland—"	Pizzicato No. 28—Berge. (Petite ballet.)
5¼	T "As usual, Cyril, the spoiled—"	Evensong—Martin. (Andante con espressione.)
		THEME
6¾	T "The American girl, she is—"	Hurry No. 33—Minot.
	(auto effects).	
8¼	T "I'm glad you are an officer—"	
9¼	T "I am giving an informal—"	Valse Boston—Lumbye.
11	T "I am always a friend of the—"	Repeat: THEME.
13¼	T "That makes no difference to me—"	
14½	T "Your Captain wanted to know—"	Dramatic Andante No. 32—Berge.
16	T "Mr. Hamilton, I agree—"	
17¼	T "Why do you interfere—"	Repeat: THEME.
19¼	T "Say do I look like a coward?"	Dramatic Andante No. 24—Borch.
21¼	T After a sleepless night.	
22	D When Hamilton reads letter.	Stars and Stripes Forever—Sousa. (Patriotic March.)
23½	T To solve his problem.	Pulcinello—Aletter. (Allegretto intermezzo.)
27¼	T "Above all, do not cross—"	
28	T "Here, come back and empty this—"	Serenade—Ern. (Allegretto.)
31	T "I am Senor Navarette—"	Repeat: THEME.
32¼	T Idiqui, a Mexican.	Intermezzo—Arensky. (Prest.)
33	D Child falls down cliff.	
34	T "Dear Colonel, I deeply—"	
35¼	T "Suppose now Corporal—\$500.00—"	Stolen Moments—Friedmann. (Molto moderato.)
38	T "Now, my dear, you must—"	
38¼	T How Cyril found himself.	Agitato No. 6—Kiefert.
40¼	T "Hereafter, when you fight—"	
40¾	T Under cover of darkness.	Misterioso Dramatico No. 22—Borch.
42	T "I can't go, I'm on guard."	

43¾	T The hourly guard patrol.	Hurry No. 26—Minot.
46½	T "Your story about the sick—"	
47	T "But, Senor, my child—"	
	(shots).	Allegro Agitato No. 1—Kiefert.
48½	T "Disobedience of orders—"	Repeat: THEME.
49¾	T "My baby is better."	
50¼	D Mexicans see Marcia.	Hurry No. 2—Simon.
53¾	T "I have Corp. Mallin to thank—"	
56	T "May I have the honor—"	Mexicana No. 20—Herbert.
		La Estrella—Laugey. (Spanish mazurka.)
58¼	T "Now don't worry, dear—"	
59	T "Senor General, a house—"	Galop No. 7—Minot.
62	T "You—a soldier—"	Allegro Agitato No. 8—Andino.
64¼	D Hamilton carries Marcia.	Repeat: THEME.
66¾	T "This Indian tells me—"	
67¼	T "The thought of cowardice—"	Serenade—Karganoff (Moderato assai.)
68	T A call to arms (direct cue, bugle call).	Bugle Call.
69¼	T "And you have kept my ring—"	
69½	D Mexicans shoot at Hamilton (shots).	Battle Agitato No. 16—Minot.
72¼	T "Remember your promise—"	
	(shots).	Cavalry Parade No. 4—Andino.
73¾	T "I love the bravest man—"	Repeat: THEME.
75	T The end.	

"Acoustics."

By S. M. Berg.

In "The New York Times" of Tuesday, October the 17th, appears a very interesting review upon the "Ballet Russe giving 'Sadko' as its Prelere." To quote the closing paragraph: "A record of the prelere would not be complete without a word in appreciation of the orchestra. Again the Diaghileff Ballet has shown its careful attention to the musical side of its work and has gathered a body of orchestral players which is something more than merely competent. No doubt the hall had something to do with this, for somehow the Manhattan Opera House seems the best setting in which the ballet has yet been displayed. Its acoustic properties are especially good."

Acoustics is one of the most difficult problems to be met with in a large building of any kind especially orchestra acoustics in a theater. When architects are called to design a theater no guarantee can ever be given that the acoustic properties will be perfect. I recall some years ago when a large new hall was constructed for the purpose of symphonic concerts, though the opening had been announced and the orchestra had rehearsed elsewhere. Owing to the incompleteness of the hall, temporary seats had to be installed as the performance had to be given, but which turned out to be a positive failure. Critics had condemned the organization and disaster seemed apparent when someone a little more intelligent than the rest, suggested investigating the acoustics of the new building. Experts were called and by a series of draperies and wire stringing, it was ultimately overcome.

The modern design of theater having no second balcony gives to the side of a house a long blank sweep which has a peculiar habit of throwing sounds backwards and forwards. Perhaps my readers have at some time attended a theater wherein a traveling company is performing, and while one of the actors, who is standing close to the footlights, is speaking his lines, an echo is suddenly noticed. Theater Managers certainly should give some consideration to this subject.

Two theaters may be built, in different districts but exactly from the same plans, and yet the acoustics of one may be perfect and the other faulty. An orchestra may play in one house and perfect tonal qualities are noticeable. The same performance in a second house seems blarney and distressing. Where such points arise, here are some remedies.

Frequently a theater orchestra is seated on a concrete floor and at their side is a series of iron doors. For such a problem a thin layer of asbestos, where fireproof conditions are met with, covering the iron doors will be found practical, and will have the beneficial effect. Again the solution is to raise the floor of the pit where the stringed and wood instruments are seated, sinking somewhat the brass and percussion. On a large expanse of blank wall, a tapestry hanging or a drop curtain often improves the acoustics, thus eliminating the echo.

In one instance I heard of, wherein there was an unusually large dome with ceiling lights to the theater, a good deal of trouble was caused by an echo which was overcome by suspending a series of drop lights with silken cords from the ceiling. Only a few weeks ago a theater in New York placed their orchestra upon a stage and upon the opening day the manager complained that one-half of the tone was lost, but on investigation it was found that the whole of the roof of the stage to the grid was open. A ceiling cloth was hung and the whole of the set covered in from the back, which immediately remedied the trouble.

Dr. Theodore Baker tells us that acoustics is the science of the properties and relations of sounds. A tone of sustained equal pitch is regu-

lated by regular and constant vibrations of the air, whereas noise is caused by irregular and fluctuating vibrations. For example, were we to take any wind instrument and dent or bore a hole in a vital spot, the result would be a wretched performance by the musician, and the effect would be noise instead of tone.

Perfect tonal qualities depend upon the acoustic properties of the whole theater. As previously stated no guarantee of this kind can be made, but considerable help can be found in carefully changing the seating arrangement of musicians and by judicious help of a few strings, wires, cards, or a series of small draperies.

Real Thrills in Battle Pictures

Donald Thompson, War Photographer, Lectures at Private Showing of Ten Reels of War Scenes.

THE experiences of Donald C. Thompson, staff photographer for Leslie's Weekly, on the European battlefields, as caught by the motion picture camera, were given a private showing at Wurlitzer Hall, New York City, Sunday evening, October 22. Mr. Thompson was present in person and added to the interest of the occasion by his terse and lucid comments during the unwinding of the reels. The audience was composed of motion picture reviewers and other representatives of the press, and many of the scenes were greeted with hearty applause. Ten reels were shown, including two reels of hospital scenes that are not given in public.

The most impressive feature of Mr. Thompson's pictures is their authenticity. Nothing is faked. The photographer was under fire repeatedly, and scene after scene was taken at the risk of his life. Opening with some remarkable views taken from an aeroplane at a height of ten thousand feet above the harbor of Salonika, with the Allied fleet at anchor, the reels disclosed a battle between French and German aeroplanes, taken from a French machine; the "curtain of fire," which cut off retreat from the trenches and drove their occupants to surrender; a front line battle where the opposing trenches were only forty feet apart; an English dirigible rising from its place of concealment in the hold of a ship, and other vivid scenes taken at Verdun, Fleurcourt and on the Somme.

One of the most impressive incidents is the complete obliteration of a portion of a trench and a number of soldiers by a shell. The men are seen hurling hand grenades in the direction of the enemy. The next instant the shell strikes squarely in the center of their ranks, the air is filled with flying debris, and nothing remains but a gaping hole in the ground.

The hospital scenes reveal the terrible suffering and marvelous powers of endurance of the wounded men. One Algerian, in particular, received a round of applause from the spectators in recognition of the confident smile with which he greeted the surgeons when they started to dress his wound.

In the course of his remarks Mr. Thompson said that 70 per cent. of the film that he has taken of the European battlefields is still in France, and will be held there by the authorities until after the war. The 30 per cent. brought to this country contains positive proof that the man who made the pictures never let any obstacle or danger stand in his way.

Two Prize Winners on Selznick Program

Miss Zintheo and Miss Marton Are Chosen from the Eleven Leaders in Recent Contest.

TWO of the eleven winners of the national "beauty and brains" contest conducted by the Photoplay Magazine have been engaged on three-year contracts by Lewis J. Selznick. They are Miss Lucille Zintheo of Spokane and Miss Aletia Marton of Dallas.

The eleven winners of the contest, which was conducted for the purpose of selecting the prettiest and cleverest girl aspirant for laurels as a motion picture actress, in each section of the United States, were escorted recently to New York where the various film companies tested their abilities and made selections. First choice was naturally given Mr. Selznick, as one of the prime movers in the contest, and after film tests of all the girls were taken by Albert Capellani and Herbert Brenon, the decision was made.

Miss Zintheo is a brunette with remarkably expressive eyes and a brilliant smile. She is a native of Detroit, having been born there twenty-one years ago. She is making her first screen appearance in a minor part of "War Brides."

Miss Marton is a blonde. She is a native of Dallas. Her photograph has appeared extensively in the newspapers of the Southwest, and when the announcement of her success in the contest was made in the Dallas papers, she was tendered receptions and dinners. Miss Marton will make her screen debut in a screen version of the drama "Panthea."

Arcraft Issuing Much Publicity

Included in the List Are a Monograph by Wells Hawks, Ten Styles of Posters, Press Book and Lobby Display.

ONE of the most comprehensive lines of publicity assistance ever devised for a motion picture production is the claim made by Arcraft Pictures Corporation for the campaign which goes with the release of Mary Pickford in "Less Than the Dust" on November 6. Not only has every detail of the routine and recognized methods of co-operating with the exhibitor been carefully attended to, but several interesting and unusual business-getting novelties have been included in the campaign.

The "special" which is expected to create the most favorable comment is the little volume, "How to Handle Mary Pickford Pictures," written by Wells Hawks. In fact, this booklet is so highly regarded as a genuine monograph on the subject of how to improve presentation of motion pictures that Arcraft has ordered a generous supply for general distribution to exhibitors, whether showing the new superior productions of Mary Pickford or not.

The printing gives the exhibitor a choice of ten artistic styles for billboard advertising. Four styles are stock posters, showing Mary Pickford in new straight poses; the other six comprise the special printing ordered for "Less Than the Dust." Many exhibitors have ordered the stock posters, consisting of one one-sheet, two three-sheet and a twenty-four-sheet, for their preliminary campaign, planning subsequently to cover these boards with the special production printing, of which there are two styles each of one and three sheets and also one six and one twenty-four sheet.

More than thirty different styles of still photographs and character poses of Mary Pickford are used in the lobby displays designed for Arcraft exhibitors. An artistic herald, atmospheric slides and the usual cuts and the like are also available.

The note of novelty in the lobby displays is provided by numerous oil paintings made for Arcraft by well-known artists. Several character poses are available on easy rental terms. In addition there are oil paintings of Mary Pickford in straight new poses, which are being obtained by exhibitors as permanent display in their theaters. The mailing lists have been well taken care of with fine reproductions of these expensive oils on small cards.

Completing the co-operating scheme between Arcraft and exhibitor is the press book. There is everything required for newspaper publicity in the twenty-four pages of this volume. Filler paragraphs grow into column special stories for the feature sections. There is a catalog of cuts and numerous sample advertisements, one of which is furnished free in matrix form for the advertiser who uses large space. The book also contains a complete list of accessories and sample order blank for placing orders with the exchange managers.

INDUSTRIAL FILMS CIRCULATED BY Y. M. C. A.

It may not be generally known that the International Committee of Young Men's Christian Associations maintain as an important part of their service an Industrial Bureau which now has placed at its service more than two hundred different industrial films. These have been donated to the work of the Y. M. C. A. by various manufacturers.

The circulation of film by the Industrial Department of the International Committee has been under way since 1912, and was established for the purpose of supplying a weekly service to local branches of the Y. M. C. A., which in turn offer the use of these films free to schools, churches and other institutions in their respective localities. We understand that at least seven hundred of the Y. M. C. A. buildings throughout the country are equipped with all projection necessities. The work of the Y. M. C. A. in this respect is far-reaching, and an endeavor is now being made, in answer to a request, to supply the National Committee of the Y. M. C. A. in China with 300,000 feet of industrial film.

INTERNATIONAL SUBJECTS AT WALDORF.

For the first time in its history the guests at the Waldorf-Astoria in New York will be entertained on election night with a moving picture performance, instead of receiving the election returns to the accompaniment of a cabaret.

Because of its varied attractive features, the International was selected by the management of the Waldorf to furnish the entire evening's entertainment. The program will include the current issues of the Hearst International News Pictorial, one of the episodes of "Beatrice Fairfax," the current animated cartoons of George MacManus, Tom Powers and other International cartoonists; a comedy feature and the current issues of fashions, in which prominent Broadway stars pose.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Setting for "The Devil's Prize."

Released by The Greater Vitagraph.

Musical Suggestions by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 38½ T "The day of the sale" is a sub-title and is printed reading matter on the screen. But 69 D, "When Arnold dies," is a description of action.

Arnold St. Clair, brilliant and wealthy through his marriage to Adeline Stratton, sacrifices everything to obtain his own ends. Forced by his wife's uncle, he persuades Hugh Rowland, a newspaper owner, to boost some mining stock, which results in the poor miner losing their investments. In further scheming to cover his misdeeds, he murders Mark Stratton, then trying to place the blame on another. After a series of dramatic incidents, just as he is about to be arrested, death overtakes him.

The character of this picture is an intensely dramatic modern Society Drama. The music for this picture should be subdued at all times so as to enhance the dramatic and tense situations.

Note particularly: Piano only according to action at 6.
The required THEME to interpret this picture must be dramatic in character, so Irene Berg's "Dramatic Andante No. 32" is suggested. Time schedule—71 minutes (5 reels—about 4,750 feet).

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	Joy of Youth—Raymond (Moderato Intermezzo)
2	T "See what Uncle Johnny—"	
3	T "It is St. Clair and his—"	Dream Chimes—Wyatt (Andante moderato)
4½	T "Mark Stratton, Mrs. St. Clair's—"	
6	D Rowlands call on the St. Clairs.	Dramatic Andante No. 32—Berg Repeat: THEME.
	(Piano only according to action)	
8	T "It's too late now to be sorry."	
9½	T When Emmy came.	Cradle song MacDowell (Andante sonnolento)
13	T "I've heard so much about your—"	
14½	T Mark Stratton faces a wealthy—	Reverie MacDowell (Andante)
16	T And determines to use this—	
19	T "Are you sure you haven't—"	Dreams of Love—Liszt (Poco Allegro, con affeto)
22	T "How he loves children."	
24	T "You know, St. Clair, I've fallen—"	Andante Pathetique No. 23—Borch
25½	T "So you've converted Stratton."	
27½	T "See here, Stratton, if this deal—"	Dramatic Andante No. 24—Borch
30½	D Adeline enters child's room.	On Wings of Love—Bendix (Andante sostenuto)
31½	T St. Clair feels that he can't—	
32½	T The booming of the Westfield—	Joyous Allegro No. 25—Borch
35	T "You backed out of this scheme."	Repeat: THEME.
38½	T The day of the sale.	Pizzicato No. 28—Bergé (Petite Ballet)
41	T Westfield News—Panic—	
42½	D When miners congregate.	Allegro Agitato No. 1—Kiefert
43½	T "They'll believe I was—"	

45½	D When miners leave office.	Repeat: THEME.
47½	T In the months that followed.	
49	D Stratton embraces Myra.	Can I Forget?—De Koven (Andante con moto)
50½	T "You're afraid she'll tell."	
53	T "Watch your chance to give—"	Misterioso Dramatico No. 22—Borch
55	T "Come, Baldwin, don't put it—"	
56	T "I'll give you your last chance."	Andante Dramatic No. 15—Herbert
57	T Stratton has just been murdered.	
58	T "It was Baldwin who did it."	Dramatic Tension No. 9—Andino
61½	D Clock-face—10:30.	
62	T "John, you can't push this case."	Dolorosa—Tobani (Moderato con espressione)
64½	D Rowland puts out light.	Repeat: THEME.
66	D When child wakes up.	Misterioso Dramatico No. 22—Borch
69	D When Arnold dies.	
70	D When Rowland embraces child	Repeat: THEME.
71	T The End.	

For Special Prices of the above Musical Suggestions, see Berg's advertisement

Tempo.

By S. M. Berg.

Every musical composition is always marked in some form or other with the speed at which it should be performed. When a composer writes a number he has in mind the way he desires it to be rendered. Musicians, however, do not always give a serious thought to this problem, or note with sufficient care, the marked tempo.

The word *Tempo* is Italian. In German, *Zeitmass*, meaning rate of speed, movement, time, measure or beat. A *Tempo* or *Tempo Primo*—return to the original tempo; *Tempo alla breve*—half tempo; *Tempo comodo*—at a convenient pace; *Tempo debole*—weak beat; *Tempo forte*—strong beat; *Tempo giusto*—strict tempo; *Tempo perduto*—irregular, unsteady tempo; *Tempo primo*—as first tempo; *Tempo ternario*—triple time.

Tempo-mark. A word or phrase indicating the pace or speed of a movement and thus establishing the absolute time-value of the notes—Generally accepted tempo-marks were hardly known before the beginning of the 17th century, and were used sparingly until the 18th.—There are 3 classes; (1) indicating a steady rate of speed; (2) indicating acceleration; (3) indicating a slackening of the pace.—They do not in themselves indicate a fixed and positive rate of speed, but only the general character of the movement; consequently, for the sake of precision, a metronome mark is often added to the tempo-mark. Furthermore, various qualifying words are added

CLASS I

(Indicating a steady rate of speed.)

Larghissimo, Molto largo	Group I General Signification of terms is SLOW
LARGO (broad, stately)	
Largamente	
Larghetto	
GRAVE (heavy, dragging)	
Lento (slow)	Group II General Signification of terms is FAST
ADAGIO (slow tranquil)	
Adagietto	
Andantino	Group II General Signification of terms is FAST
ANDANTE (moving, going along)	
(Moderato)	
Allegretto	
Allegramente	
ALLEGRO (brisk, lively), (con moto, vivace) agitato, ap-	
Passionato	
PRESTO (rapid), (con fuoco veloce)	
Prestissimo	

CLASS II.

(Indicating acceleration.)

Accelerando (gradually accelerating)	Group II General Signification of terms is FAST
Stringendo	
Affrettando (suddenly accelerating, usually with a crescendo)	
Incalzando	
Doppio movimento (twice as fast)	
Più mosso (a steady rate of speed, faster than preceding movement)	
Velocé	

CLASS III.

(Indicating a slackening in speed.)

Ritardando	} (gradually growing slower)
Ritardando	
Largando	
Tardando	} (a sudden drop to a lower rate of speed)
Sleitando	
Strascinando	
Ritenuto	} (growing slower and softer)
Menomosso	
Calando	
Delicendo	} (growing slower and softer)
Mancando	
Morendo	
Sminuendo	} (growing slower and softer)
Smorzando	

This question of Tempo is of more necessity to the Moving Picture Player, than to any other class of musician. I have always advocated in these columns that license should be allowed in the broadness of the interpretation of tempo, so as to carefully follow the action of the picture. But it is in the rendering of compositions suggested in what might be aptly described as the neutral scenes that more care of tempo should be taken.

As an instance of carelessness on behalf of the leader, a few nights ago, at a theater, the scene called for a *Misterioso* which the leader started to play. It happened to be the *Pizzicato Misterioso* No. 30 from Berg's *Incidental Series*, composed by Adolf Minot. The tempo-marking being *Moderato* 2/4, strings, of course being *Pizzicato*. The leader, however, took it at allegro, the consequences being that the strings were unable to play the number at such a rapid speed, so that the whole desired effect of mystery was lost.

Take, for example, that well-known composition by Victor Herbert, "Badinage." Here is a composition which, under my impression, is a test of any orchestra's or director's ability, because so much can be added to the composition by carefully following the composer's markings and tempos.

Characteristic numbers are another stumbling block for musicians. A Metronome is not a very expensive outlay, and a little study given to one will doubly repay any musician in grasping by a momentary glance the tempo markings on music, and he will also find that his ability to read at first sight will be greatly improved.

Careful attention to marks of expression and tempo is but a further requirement in the make-up of a musician, earnestly striving to interpret the emotions of the film.

Increased Demand for Our Productions

Fully 60 Per Cent. of Productions Shown in Great Britain Are of American Make—Higher Import Duties Fail to Affect Market.

CONSUL C. M. HITCH, Nottingham, England, writes in "Commerce Reports" that American photoplays are popular throughout the United Kingdom. Fully 60 per cent. of the pictures shown here are of American manufacture, and the demand appears to be steadily increasing. The balance of the films shown appear to be chiefly British, French and Italian.

The prices on films released for the open market—those which may be shown at more than one place at the same time—range from \$30 per 1,000 feet for the first three days of their release to \$1.25 per 1,000 feet after they have been in use for a few months. Those for which exclusive rights to exhibit have been granted bring from \$25 to \$250 per week, a fair average being \$30 per 1,000 feet for three days.

There has been considerable agitation in the press in favor of limiting film imports into this country. It was thought for a time that the recent imposition of a customs duty of two-thirds cent per foot on blank films, 2 cents per foot on positive films, and 10 cents per foot on negative films would have a tendency to lessen the imports, but so far there has been no apparent diminution in the demand for foreign films.

Picture houses are well patronized in all sections of Great Britain, although the average price of admission is somewhat higher than in the United States. The prices outside of London generally range from 3d. (6 cents) to 1s. (24 cents), with an additional war tax, which came into force on May 15, 1916, and which varies according to the price of admission. Where the admission exceeds 2d (4 cents), but does not exceed 6d. (12 cents), the tax is 1d. (2 cents). Where it exceeds 6d. (12 cents), but does not exceed 2s. 6d. (60 cents), the tax is 2d (4 cents). This tax is always added to the cost of the ticket, and is paid by the public.

American films are usually imported through Liverpool or Southampton, and prices are quoted f. o. b. New York. The usual terms of sale, when American firms are selling to agents in London, are cash against documents, with a discount varying from 2½ to 10 per cent. The common terms between English distributors and renters are cash against weekly invoices. To secure a footing in this market it is advisable to open a branch, or grant agency rights to some established firm. All the American film companies doing business in Great Britain have recognized this requirement.

As London is the chief distributing center, it would be advisable to establish a branch or agency there, for the amount of business to be done in Nottingham and district would hardly warrant the location of a general agency here.

The present demand appears to be chiefly for films produced from the stories of prominent writers, particularly one-reel and two-reel dramas, with a leaning toward romance. This is attributed to the fact that most of the picture houses throughout this country are a present patronized largely by women and children. Apparently there is a good opening for the production of films illustrating American cities and life and reviews of current events, but there is no demand for war dramas, nor is any expected for some time.

Honduras Theaters Show Foreign Films

But American Subjects Are Popular—High Cost of Rental Precludes Use of Our Pictures.

THERE is not a playhouse for the spoken drama on the north coast of Honduras, and in the Ceiba consular district the only public amusements are motion picture shows, of which there are two, one in Ceiba, the other in Tela, says Consul Francis J. Dyer at Ceiba in "Commerce Reports." The house in Ceiba gives three shows a week—Thursday, Saturday and Sundays.

Both of these houses secure their films from Guatemala City. The Ceiba theater presents from 5,000 to 8,000 feet of film at each performance—French and Italian, and occasionally one from the United States; in the latter case usually a "wild west" film with cowboys and Indians, always popular with local audiences and provocative of boisterous applause. All comic and western films go well here. The foreign films are frequently of the society-drama type, which are less favored.

The Tivoli theater in Ceiba seats 1,000. The entire front of the frame structure is occupied by the "cantina," where soft drinks, beer, wines and liquors are served, as well as sandwiches. On the first presentation of a film the admission prices are 1.25, 1 and 0.50 pesos, local currency, equivalent in United States gold to 51.25, 41 and 20.5 cents. On the second presentation of a film the scale of admission is 1, 0.75 and 0.25 peso (41, 30.75 and 10.25 cents). When the lower scale prevails the house is often filled to capacity.

Usually the show begins at 8 o'clock and lasts until 11, with an intermission, which gives an opportunity to visit the "cantina," although drinks are served to patrons in their seats. Outside several little carts dispense popcorn, which meets with a ready sale, and the street vendors also sell native cakes and sweetmeats and "frescos," or cool drinks, consisting mostly of shaved ice and fruit syrup. The local American population contributes but little to the attendance.

Expenses are comparatively heavy. Frequently the box office receipts do not meet them, but the bar makes up the deficiency. The cost of the films is \$18 gold a night. The proprietor (J. Figols) says that if he obtained his films from the United States they would cost him \$23 a night, but he has had an offer from the Cuban office of an American concern to supply him with films for a period of three months at 1 cent per foot. As his contract for the Guatemala films has six months to run, he has not been able to close with this offer.

Dr. R. H. Wilson is lessee of the theater in Tela, which seats 400 persons and does a good business one night a week. Formerly it gave four shows a week, but now it is open only on Sundays. Like the Tivoli theater, in Ceiba, it is on the Guatemala circuit, and therefore it has to use French and Italian films, although the American films are more popular. The price paid is \$4 per 1,000 feet for 30 days.

Dr. Wilson has been in negotiation with the manager of the cinematograph in San Pedro Sula for the use of that theater's films, which are procured from the United States, but the best terms offered him, he says, are 50 per cent. of the gross receipts. The Tela theater presents 8,000 feet of film at a performance which lasts an hour and a half, and the admission price is 1, 0.50 and 0.25 peso (41, 20.5 and 10.25 cents). There is no duty on rented films.

"LUMBERLANDS" OPENS IN THE CHIEF CITIES.

In many of the best theaters of the large cities of the country Helen Holmes' new fifteen chapter thrill picture, "A Lass of the Lumberlands," had its first chapter showing Monday, October 23, and managers report it was given "a critical and flattering reception." The Pantages Circuit of vaudeville and moving picture houses opened its Minneapolis theater Saturday, October 28, with "A Lass of the Lumberlands." This opening marks "the farthest East" movement of Pantages entertainment.

Music for the Picture

Conducted by CLARENCE E. SINN and S. M. BERG

Musical Suggestion for "The Devil's Double."

Released by Triangle Film Corp.

Compiled by S. M. Berg.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 22½ T "Sir, my husband is very ill" is a sub-title and is printed reading matter on the screen. But 18½ D "At end of song" is a description of action.

Van Dyke Tarleton, an erratic artist, lacking a model with satanic qualities, leaves for the West with his beautiful wife Naomi. In Tophet, a "tough" border town, he meets "Bowie" Blake, a one-time outlaw, whom he recognizes as just the man for his painting. Through the persuasive efforts of Naomi, whom Blake has learned to love, he becomes her husband's model, but, taunted by the insulting words of Van Dyke to his wife, leaves them. Later, regretting his action, he returns in time to save Naomi from the hands of bandits who have already killed her husband, and the picture closes with the future uplifting of "Bowie" Blake.

The character of this picture is a strong dramatic offering, where heavy, subdued music will be found necessary for the interpretation.

The THEME selected, "Dramatic Tension No. 9"—Andino, will be found to have the characteristics depicting the regeneration of a bad man by the love of a good woman.

Note particularly: Horses' hoofs' effects throughout picture. Short flash of dancing in a Western border dance hall at 7½; organ only according to action (direct cue) of "Love's Old Sweet Song" at 15; shots at 26½, 40 and 57½; fire effects at 44½.

Time schedule: 68 minutes (5 reels—4,540 feet).

Time.	Sub-titles or descriptive cues.	Music.
0	D Opening.	Pastel-Menuet—Paradis (Allegro giocoso)
2¼	T Naomi Tarleton, the patient	
3½	D When maid enters studio—	King Manfred (Prelude— (Lento) Reincke
7	T "Then take your work with you."	
7½	T Later, Tophet, the Arizona— (Short flash of dancing scene.)	Popular Dancing Waltz
8¼	T "Bowie" Blake, faro dealer—	Galop No. 7—Minot
10¼	T An enemy.	Dramatic Tension No. 9— (THEME) Andino
11	T "Lucifer in the flesh—"	
11¾	T That afternoon.	Andante Pathetique No. 10— Berge
14	T "I must have you for my work."	
15	T In the days that followed. (Direct cue.) (Organ only, according to action.)	Love's Old Sweet Song—Molloy (Adapte con moto)
18½	D At end of song.	Andante Dramatic No. 15— Herbert
22½	T "Sir, my husband is very ill."	
23¼	T The three things that come	Repeat: THEME
25	T "Your presence hinders my work."	
25¾	T Within the week.	
26½	T "This is where we settle—" (Shot.)	Agitato No. 6—Kisfert
29	T "I reckon this here Lucifer—"	Told at Twilight—Hueter (Moderato cantabile)
32¼	T After a few weeks.	

34	T The surge of blind anger.	Repeat: THEME.
37	T "Come in, Naomi; that is —"	
37¼	T "Girl, girl, let me take you —"	Misterioso Dramatico No. 22— Borch
39¼	T Sinister spirits of the—	
40	T "Red Dog" Cleason and his pal. (Shots.)	Allegro Agitato No. 1—Kisfert
42	T "I'll cut you yards for her —"	Allegro Agitato No. 8—Audino
43	T "I'm a skunk to leave that —"	
44½	D When Bowie enters cabin. (Fire effects.)	Hurry No. 26—Minot
47¼	T Aa bour later.	Serenade—Drkla (Allegretto con espresso)
50	T When the pink rose of dawn —"	
52¼	T "She's jest like a child—"	Coquette—Arensky (Allegretto, tempo rubato)
53¼	T Days that followed.	
55	T The Battle. Fired by the—	Repeat: THEME.
57½	D When Naomi sees snake. (Shot.)	Hurry No. 2—Simoo
58½	D When Bowie picks up Naomi.	Dramatic Andante No. 24— Borch
59¼	T "What am I doing here?—"	
60½	T "If you come any nearer—"	Dramatic Andante No. 32— Berge
63	T "Come to supper, Bowie—"	
63¼	T The day that takes his wonder— (Stage coach.)	Stampede No. 5—Simoo
64	T "Some day, ma'am, I'm comin' —"	Repeat: Love's Old Sweet Song
67	T "We got work to do, li'l haws—"	Repeat: THEME
68	T The End.	

Music Must Be Subordinated to the Picture.

By S. M. Berg.

At the Broadway Theater on October 19, there was presented a special showing of the Metro Pictures Corporation's production of "Romeo and Juliet." Accompanying the picture was a Musical Setting of which I had the honor of synchronizing, and Irene Berge co-operated with me in the arranging. For this occasion the Broadway Theatre Orchestra, under the direction of Mr. James (Jimmie) Bradford, was considerably augmented, and the film, together with its musical setting, was exhibited to the press and invited guests.

A few days elapsed and at a private showing of a feature picture I encountered a well-known press representative who when I asked him "what he thought of 'Romeo and Juliet'" replied, "a wonderful picture." My further interrogation was "what about the music," and brought forth the reply, "Really, I didn't notice it." As the words passed this jovial person's lips he suddenly realized he was talking to the man who had been responsible for the musical setting, and possibly some apologetic phrase was forming in his mind when I replied: "Many kind words of appreciation have been made upon the musical interpretation of 'Romeo and Juliet,' but it is left to you to unconsciously express the highest form of appreciation yet given it."

Music must and should be subordinated to the picture. Patrons go to a moving picture theater to see pictures. Music is the addition to the picture which turns "silent drama" into "speaking drama." It can and must interpret every emotion, just like the gifted orator plays upon the heartstrings of his audience and moves them from laughter to tears, so should the music intensify and brighten the changing emotions of the screen action. Musicians and managers must realize that the greatest compliment that can be paid a performance in a theater is to hear the departing audience express themselves on the beauties of the picture, entirely forgetting the merits of the music presented.

What percentage of an audience will speak of the projection if it is perfect? But if it is bad, they will complain. They justifiably demand service which covers every adjunct in the theatre presented with the film.

Visit an art gallery and you will possibly notice a crowd standing in silent admiration in front of some artist's masterpiece. Notice the frame which surrounds the picture. It is almost a certainty that such care and thought has been exhibited in the selection of a harmonious design to enshrine the masterpiece. It lends beauty and finish to the painting, but no one admires gives thought to the purpose of the frame.

In the new wave that is spreading over the country for better musical interpretation for the motion picture, a great deal of care should be taken to sufficiently curb the enthusiasm and to judiciously restrain the music that shall appropriately interpret the film.

Music for the Picture

Conducted by CLARENCE E. SINN.

Harmo-Electric Pipe Organ.

LAST year I described at some length a pipe-organ played from a piano keyboard to which it was electrically connected. Some time ago when this instrument was described to a Chicago organist he remarked: "Oh! That's a tubular organ; those tubular organs are not real pipe-organs." He hadn't seen the Harmo-Electric and took it for granted that the instrument was "only a tubular organ." Now I don't know whether or not this impression was held by other organists; but if so I wish to set them right. The Harmo-Electric is *not* a tubular organ. Its pipes do not contain reeds. They are genuine organ pipes, made by one of the best organ pipe manufacturers in this country, and are made with the same careful attention as are those intended for the best church organs. The principal difference between this instrument and the church organ is that the Harmo-Electric is attached (or connected) electrically to a piano keyboard, while a church organ has one, two or more keyboards (manuals). A piano keyboard is a little longer than that of the organ, but otherwise—as a keyboard—it is the same thing. Like all organs, the Harmo-Electric presents a slight difference of touch to that of the piano, otherwise an ordinary good pianist will find no real difficulties to overcome in mastering this instrument. Mr. Henri Keates (who is one of Chicago's best moving picture organists) was at the factory on the day I looked at the Harmo-Electric, and he told me any pianist could handle it with a few hours' practice. Mr. Keates seemed quite enthusiastic over this musical innovation. He is playing at the De Luxe theater—a beautiful picture house on Chicago's North Side—which contains an excellent pipe-organ. Mr. Keates said he could "do anything on the Harmo-Electric that could be done on the pipe-organ." He meant, of course, that he could produce the same effect on the one as upon the other; and judging from what I saw and heard, I believe he could.

The length of keyboard is the same as in all organs—sixty-one notes. The adjustment is so perfect that when a note is struck the organ response is as sharp and quick as the action of a piano; quicker, if such a thing is possible. Rapid, staccato playing is entirely practicable, and even if one wishes to deprecate this noble instrument with "rag time," there are no mechanical difficulties in the way.

One of the new developments is a method of connecting either the upper or lower half of any set of pipes at will. This provides a good working substitute for the double keyboard (or "two manuals"). An illustration will make this more clear to the uninitiated.

In the cut a piano keyboard is shown. The arrow in the middle shows where the division occurs. (That is, when you want to use the instrument in this manner.) On the right hand you can throw on any one of the four foot stops, its compass running from "F" in the middle octave upward to its highest note. On the left any eight foot stop can be connected, with a compass ranging from "E" middle octave, downward to its lowest note. This gives the performer a good practical range for solo and accompaniment work with two contrasting voices.

In operating an ordinary pipe organ, the performer—wishing to use a different voice for each, his solo and accompaniment—(say, flute and cello) will connect one of the stops with his upper manual, the other with his lower. In the economical substitute here offered by the Harmo-Electric, the player connects his flute stop to one side of his keyboard, the cello to the other, thus getting a combination which answers admirably for ordinary work.

You don't overlook this. You can have more keyboards if you want them, but they cost more. The Harmo-Electric people build organs too, and can supply your instruments with as many manuals as you care to pay for, but the point they are working on is this: To provide the exhibitor with the most satisfactory pipe-organ at the least possible expenditure. And this one item of substituting a divided keyboard for a double manual is a point of economy which more than compensates for the slight restriction of compass.

I said you could throw any one of the four foot stops on one side and any one of the eight foot on the other. As a matter of fact, you can throw on any number of stops (on either side) which you care to use at the time. This gives you a wealth of combination color only limited by the number of stops (sets of pipes) in the style you are using.

Like the most modern organs, the Harmo-Electric has "flappers" to throw off and on the different sets of pipes instead of the old-fashioned "stops" which pulled out and pushed in. These "flappers" all lie just above the performer's hands along the middle of the keyboard and are thrown on and off by an upward or downward stroke of the hand while playing.

Two things should appeal to exhibitors. One is the extreme simplicity of the instrument, the other is the short time required to install it in your house, or to take it down—in case you want to move to a bigger house.

Its simplicity of construction reduces to a minimum any chances of

getting out of order. They tell me that once a Harmo-Electric is set up no further attention is required beyond keeping the piano in tune—and you have to do that anyway, even when you use only a piano. The Orpheum theater in South Omaha has had one of the smaller instruments in use for nearly two years and hasn't needed fixing once.

The new "Style E" can be set up in three days; the medium styles (those described last year) can be set up in one day. Either kind can be taken down in three hours. All the pipes are contained in big



cases (sound chests) which are placed where most convenient. The organ does not need to be built in your theater.

A detail to which they have given much attention is the automatic player. This is worked through a perforated roll, of course, but with some new features. Here is a partial description as given to me. "The automatic stop-action is operated by air suction to electro-pneumatics and from there is air pressure which opens electro-pneumatics. This is operated by one hole in the perforated roll instead of two, as in other players. Its advantage lies in the saving of paper, tracker bar and other labor on the mechanical end—that is, when it makes and breaks the contact. Makes for durability and simplicity."

Another item is the octave coupler, which is only one and a half inches thick and three and a half inches in diameter.

Style E has eleven stops, including chimes and pedal. The pedal notes are, of course, operated by the feet, but there is a stop which connects these pipes to the keyboard, permitting them to be played by left hand if desirable. This will appeal to beginners.

The Kramer Organ Co. represents the Harmo-Electric in New York in their show rooms in the Film Building, 729 Seventh avenue, New York City.

PANCHO VILLA'S FAMILY PHOTOGRAPHED.

The immediate family and near relatives of Francisco Villa, the famous Mexican bandit and outlaw, have just been filmed for the first time by the International and will appear in the Hearst International News Pictorial. The most notable persons of the group are Mrs. Francisco Villa and her young son, Augustin Francisco, Jr., who is said to bear a strong resemblance to his notorious father. Next in importance come Hipolito Villa, Francisco's brother, his wife and baby, Maria Louisa, and Mrs. Antonio Villa, widow of the Villa brother, who was killed in battle. Others appearing in this interesting group are Mrs. Reynolds Martinez Villa, Gen. Caesar F. Moyia, Major Antonio Casteklanos, two notable Villista officers, and Prof. Matias Garcia, of the University of Chihuahua.

"A SHORT-SIGHTED CRIME"—(Tweedledum).

In "A Short-Sighted Crime," which will be released by Unity this week, Tweedledum is given a chance to be irresistibly funny and he lives up to his opportunities from beginning to end. The story is very modern, even though it depends for its fun upon two of our very oldest institutions, marriage and motherhood.

SPLENDID CAST FOR WALSH PICTURE.

A cast which is really superb has been assembled for William Fox's "The Island of Desire," released on December 18. Besides George Walsh, the star, there are such notable players as Anna Luther, Margaret Gibson, Herschel Mayall, William Burgess, William Clifford, Willard Louis, Hector Sarno and Samuel Searles. Otis Turner, who made "The Mediator," had charge of the direction. This is Miss Gibson's first appearance in Fox films.

"CONQUEST OF CANAAN" FOR THE COAST.

The De Luxe Film-Lasky Corporation of San Francisco have secured the Frohman production "Conquest of Canaan," taken from the novel by Booth Tarkington. This is their initial release, and as the reviews of and comments on this big six-reeler have expressed a most gratifying approval, this company is getting off to a good start.

1917

© 2021 Coale Education Group, Inc.
DUPLICATION PROHIBITED

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

THE MOVING PICTURE WORLD has engaged Norman Stuckey, a musician of wide experience, to edit, in conjunction with Clarence E. Sinn, the "Music for the Picture" department of this magazine.

Mr. Stuckey has had ten years' experience playing for moving pictures, as pianist, organist and orchestra director. He has also been connected with some of the largest theaters and hotels in this country. With his knowledge of music and practical experience in arranging music for the film, his articles should prove of exceptional interest to readers of the Moving Picture World.

Any questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison Avenue, New York City.

The Importance of Tone Color in Relation to Musical Interpretation.

By Norman Stuckey.

The significance of tone color and its relation to interpreting the varied emotions on the screen is an important subject that should command the attention of every musician who is interested in securing the best musical results, whether from piano, organ or orchestra.

Character, emotional appeal and atmosphere are the chief things that we should consider when selecting a number to portray action. The two important materials of music must either be (1) fast or slow, (2) loud or soft. These are the main factors of emotional appeal.

In cataloging a music library to be used for depicting the screen action, every musician should have his music classified under the following titles: Characteristic, Descriptive, Andantes, Moderatos, Marches, Waltzes, Rags, Fox-trots, One-steps, Oriental, etc.

There is a new method of cataloging your music library which will prove more practical than the method used by many musicians and, as these are days of progress, it is hoped that the following suggestions will prove of value to the musician who endeavors to interpret pictures correctly.

There are often times when a mere suggestion as to a plaintive or an agitated number will not exactly portray the emotion on the screen. There are scenes of impending danger; scenes of despair, of longing, of rage, of humor, of mystery, of gloom and of terror. There are scenes requiring humorous or grotesque music. Often sacred and national music will be required.

A piece of music catalogued under the head of plaintive does not always fit the picture as a plaintive scene may be one of despair or longing. It is therefore suggested that another classification be prepared, one that adequately covers the demands of tone coloring, and a system that will lighten the labor of the musician who plays for moving pictures.

The various emotions can be summed up under the following titles: Agitation, Agony, Despair, Energy, Exultation, Mystery, Pathos, Response, Rage, Romance, Storm, Terror, Yearning, Pleading, etc.

The experienced musician knows that music of a minor nature portrays more accurately scenes of agitation, agony, despair, gloom, rage, storm, terror, than major music. These are scenes of longing, love, joy and romance that are better portrayed by major music.

The leader who takes the time to reclassify his catalog under the above emotions will be able to depict more accurately emotional scenes than if his library is classified in the usual manner.

Beethoven's music, more particularly than any other composer, is replete with emotional appeal. Movements from his symphonies can be described as follows: Six impassioned, two tragic, four sublime, five joyous, four peaceful, three sweet and charming, six cheerful and serene, eight wild and boisterous. A careful analysis of the nine symphonies will disclose the emotional movements above described.

Many of the standard overtures contain many tone pictures that fit the screen action well, but the difficulty with many overtures and selections, too, is the fact that certain movements are too short. They will bear repeating sometimes, but to repeat a movement more than once, unless used as a theme in different parts of the program, is not considered good judgment by experienced musicians playing for the film.

Suites are very practical for pictures, each number usually being long enough to carry out the action as desired. Many musicians who use suites lament the fact that there are not more published. The number of published suites is very limited at the present time. Often an entire suite can be played through and it will be found to fit the action perfectly, though many leaders find it more practical to play but one movement for a feature, reserving the others for future use.

Wagner was a past master in the use of music to depict human emotions. A close study of his operas will give the musician an insight

into music and their importance in relation to portraying the language of emotion.

In the prelude to Act III. of "Tristan and Isolde," the slow, sustained music, low in pitch, wonderfully portrays an atmosphere of sickness and gloom.

The grand march from Tannhauser is an excellent example of tone color. Opening with the martial peal of trumpets, this number is characterized throughout by pomp and grandeur.

(To be continued.)

Better Results in Piano-Playing.

Many pianists form the habit of playing nothing but classical music. This is a mistake, as every program should be varied with a little popular music. There are many light intermezzos that are popular with an audience and now and then a popular song worked into a certain scene is effective.

It is best, though, to confine the playing of popular music strictly to comedy pictures, saving the better music for the dramas.

For scenic pictures a concert waltz played in a brilliant manner is pleasing. For comedy-cartoons a grotesque dance or lively rag is appropriate.

For weeklies requiring many changes of scene, a selection of marches, waltzes, dances and descriptive music is necessary.

Some pianists can memorize pieces easily and this is a great advantage when playing for pictures, but it is not absolutely necessary to memorize everything you play. Rather than play a number incorrectly, it would be better tact to play from the music. Unless absolutely sure of the fingering and phrasing, the pianist should never fail to play from music.

There are many pictures requiring improvisation. It is then an excellent plan for the pianist to know several numbers that he can play at once without referring to any music. For example, martial airs, church music and a number of waltzes, dances and marches are music that the pianist should memorize and have ready to play, should the occasion demand them.

Brevities.

William Furst, the well-known composer, prepared the musical setting for "Joan, the Woman," featuring Geraldine Farrar, which opened at the Forty-fourth Street theater on Christmas.

Musicians throughout the country will be glad to know that Carl Fischer is publishing another set of moving picture music containing forty-six numbers. The set includes: Characteristic numbers, Marches, Western music, Spanish, Indian, Chinese and Oriental numbers, as well as a liberal number of Agitateds, Hurries, Allegros, etc., for which there is always a constant demand.

William Fox is sending a number of companies of "A Daughter of the Gods" on tour. Theater musicians should not miss the opportunity of witnessing this artistic film masterpiece and every musician who is interested in appropriate music for the film should pay particular attention to the beautiful musical score which Robert Hood Bowers composed for this production.



Scene from "On the Brink of War" (Kalem).

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Improvising (Part II).

ARTICLE I.

By Clarence E. Sinn.

PART I. of a series of letters on improvising for the pictures appeared in this department in issues of the Moving Picture World from November 13, 1915, to May 6, 1916, inclusive. It is not expedient to go over the ground again which is covered by those nine articles, some of the elementals found in the study of harmony, though occasionally one or more points will be reintroduced in another form for purposes of illustration. We must take it for granted that the interested reader knows the elements of a simple chord in its first form—that is, a *triad*—consisting of a *tonic*, a third and a fifth. This is illustrated in Articles VII. and VIII. (issues of March 25 and April 15). It is also surmised that the reader—if he be interested—has also an idea of the difference between major and minor keys, and wherein this difference lies. The matter of major and minor thirds (as well as major and minor keys) is also touched upon in the same two Articles (VII. and VIII.). These, however, are among the rudiments of the science of harmony and are taught fully in the textbooks of that study.

Elaborating upon a theme or subject is a different matter, and one which I believe can best be studied through a repetition of examples and illustrations—not necessarily the same, but upon similar lines.

Before going further I wish to refer the reader to Article VI. (issue of February 19, 1916) regarding the use of the words "theme" and "subject." Reasons are there given why it is thought advisable to give these words a meaning and distinction of their own (in these articles) regardless of usual definitions. Hence (for my own purposes) I shall define the words as follows:

Theme.—A melody or strain of music, or a *complete* musical idea capable of describing (or through improvising being made to describe) a certain scene or character. In other words, being musically appropriate to the scene or character.

Subject.—A group of notes, a measure, or a few measures—that is, an *incomplete* musical idea—from which a melody may be made. (This last is improvisation in its true sense, and includes composition to a large degree.)

The Theme (as above defined) will be the more interesting as well as of more practical value to the accompanist of moving pictures. It presents a complete musical idea ready made, which seems appropriate to his character, or scene, or to the story; and this idea may be made through elaboration (one form of improvising) to describe different emotions, thus giving his accompanist light and shade. Elaborate and intricate melodies do not lend themselves so readily to this work as the simple forms. They are themselves elaborations of simple themes, and much further elaboration (such as addition, subtraction or inversion) might destroy their identity, and to this extent, their value as a descriptive theme. Sometimes a few measures may be taken from such a composition, and used as a *subject*, upon which to build another melody. This will be taken up at another time, however. At present we will concern ourselves with the Theme in simple forms.

Usually the picture accompanist prefers to play a number which is more or less in keeping with the spirit of the picture, and as the character of the scenes change, introduce other musical numbers suitable to the varying moods of the story. This is perfectly correct, of course. It is the procedure followed by the better picture accompanists who play from notes. It is about the only satisfactory method which could be used by an orchestra. But a "one-man" accompanist (be he using the organ, piano or one of the "combination instruments") will find opportunities for effective use of the Theme which is denied the orchestra except when the music is specially written for the picture. Very few organists, or pianists, nowadays confine themselves to the printed page entirely, but have a number of melodies memorized which they introduce as their fancy or judgment dictates. It has been repeatedly stated that "it is not always what you play" that counts; the *manner of playing* has a great deal to do with it.

We all know the value of choosing some easily recognized melody as a "theme" to run throughout a picture, introducing it whenever it can be made most effective. Usually it is attached to one of the prominent characters and is used in that character's best (or most dramatic) scenes. This "Theme" can be made still more effective at times by changing the *nature* of the melody to fit the varying moods of the scene. As an illustration, let us look at an old song called "Long Ago." Example 1 gives this Theme in its original form. The nature of the music is suggestive of a tender, melancholy mood.

It is simple in structure, and therefore contains possibilities for elaboration. It is not best to twist a Theme out of all resemblance to its former self (although this is sometimes permissible when a flight of fancy leads you in that direction), but your best dramatic effects are

Moderato.

Example 1.

generally obtained by presenting the same melody to your hearers in a *different* though still recognizable form. Example No. 2 suggests how this Theme may be given an air of gaiety by doubling up the tempo. To make variety, I have introduced three "auxiliary notes" (marked with a "v") in this example.

Allegro moderato

Example 2.

With the exception of this slight elaboration—if it can be called such—the melody in example No. 2 is identical with that of the original Theme. (Ex. 1.) The tempo is much accelerated, and that is about all. Though the character of the music is changed, the Theme is still easily recognizable, and might be very appropriate in the lighter scenes of the character to which the Theme is applied. (Meaning the Theme as shown in Example 1.)

Now let us look at Example 3. Here we have the same thing changed

Slow.

Example 3.

to a minor key. The melody sounds somewhat different, though it may still be recognized as our original Theme.

Its character is sad—plaintive—almost dirge-like, in fact. With very little modification we have produced two widely variant characteristics from a given theme. By elaborating and more or less modifying this theme we can make it portray any emotion or action depicted upon the screen. These elaborations and modifications may be made through alteration of the figure, inversion, extension of intervals, etc., all of which were shown in former articles and will be illustrated from time to time.

Good Music as a Business Asset.

Norman Stuckey.

MANAGERS in small cities can improve business by giving more thought and attention to the musical part of their programs.

The time when a picture program alone was sufficient to satisfy an audience has passed, and today moving picture audiences are more exacting and are demanding more for their money, not only in quantity, but in quality.

As a rule the music is the last detail considered by many managers. They exert every effort in procuring the best pictures, the best projection, an attractive theater, everything in fact before the music, and this is thought of last. This is a grave mistake and managers should realize that an appropriate musical program well rendered by competent musicians is quite important and proves a real business asset.

How many managers feature their music or musicians? In many theaters throughout the country the shows are started without an overture. There are no singers to vary the program. It has been proved that a moving picture show is an incomplete entertainment without excellent music, instrumental and vocal.

A manager in a small town recently advertised "The best music and the best pictures." He could back this statement to the letter as he had first-class musicians and the best pictures procurable. He was willing to pay the price for music and he was more than repaid by increased patronage. Whether your music is an organ, an orchestra or a piano, it is every exhibitor's duty and interest to see that the highest standard is maintained. Many managers fail to give the music the attention it deserves because they know nothing of music. Many regard music as some regard a foreign language. It is the manager's duty to learn something of music, the important details if nothing more. He should know when his musician or musicians are playing appropriate music for the film, but he must base his knowledge on intelligent understanding of facts and conditions rather than jump at conclusions.

Aside from being willing to learn about this important phase of his business, the manager can overcome much difficulty by engaging competent musicians who thoroughly know the art of selecting and playing appropriate music for the screen. There are many reliable musicians who are conscientious in regard to their work and it is a wise manager who trusts the musical end of his business with a musician whose efforts prove satisfactory to an audience.

If the manager is unfortunate in engaging a careless, or unskilled musician, he should take drastic steps at once to remedy his trouble. Managers can quickly learn if their music is pleasing or displeasing to their patrons—by the consensus of opinion of his audience. What the majority agree upon is usually right, but managers should never believe the opinions of a few, as they may be prejudiced—one way or the other. There are many methods that can be used in getting better results from your musician or musicians the same as there are different methods for getting results from advertising.

It is only because managers consider the music last why there are not more ideas and suggestions made known relating to this important detail of the business. The Editor of this department will be glad to receive suggestions, programs and other matter regarding the musical phase of the motion picture theater.

While there are many musicians who are progressive and who always strive to improve their playing, many are confronted with many little obstacles that prevent them from becoming as efficient as they would like to be. It is the aim of this department to offer suggestions that will prove of help to the theater musician.

A visit to the large motion picture theaters in New York will convince any exhibitors the importance of music in connection with the film, and though his theater may not be a large one, it is possible to get better results from his music—results that mean increased patronage.

Better Results in Piano Playing.

To get the best results from piano playing for moving pictures it is highly essential that the pianist uses a piano that is in tune.

The real musician is particular in this respect and when the piano shows signs of being out of tune he immediately has it tuned and all necessary repairs made. One of the reasons for unsatisfactory musical interpretation, aside from the pianist being unskilled, is an instrument with a poor quality of tone.

The manager who makes his music a feature should satisfy himself that his piano is a first class instrument and he should engage a tuner to call at least once a month to tune and regulate it.

Many managers make arrangements with tuners to call regularly, getting a flat rate for a certain number of tunings a year. Musicians and managers should pay particular attention to this important detail, for aside from a piano being poorly played there is nothing worse to a discriminating audience than a piano badly out of tune.

Music Every Musician Should Know.

SONG OF THE VOLGA BOATMEN.

This number is distinctly Russian in treatment, the melody founded upon an old Russian tune. It is of minor character and suggests the flowing of the river Volga and then the start of the voyage of the boatman who sings his song as his little vessel disappears down the river.

SERENADE—Pierne.

In this Serenade, Pierne has given the work a true song-like character. The rhythm of the accompaniment (left hand), which is carried through the piece, is exactly that of the Polonaise, and will be found in Chopin's "Military Polonaise," but here it is used in a softer and daintier fashion, and lacks the fire and passion of the stately Polish dance. The phrases are clean-cut enough in style, but are extended and altered here and there in a way that causes the most pleasing variety of effect.

RACKOCZY MARCH—Liszt.

This number was originally a true Gypsy piece written by Michael Barna, leader of the Gypsies, and court violinist to Prince Franz

Rakoczy II, who lived from 1676 to 1735. The piece has become of national significance and has been for many years a sort of Hungarian Marseillaise. Berlioz has set this march in his "Damnation of Faust" and Liszt's version is much the same, being built mostly of the true "Rakoczy Song," but having some of Ruzsitska's battle music also.

The march is played loud nearly all through, marked and with as much fire as possible. The real march begins after the first six bars of introduction, and consists of a 16-bar period (8 bars repeated), 10 measures of episode, and 11 of somewhat altered period. The trio has a 10-bar period. Care must be used in shading this number.

New Publications.

ONE HUNDRED ENGLISH FOLKSONGS—The songs are all recently collected by the editor, Cecil J. Sharp, from the lips of folk-singers themselves, and demonstrate the unsuspected wealth of melodies—strongly racial, picturesque and expressive—which has been handed down among the people of England. The editor's masterly accompaniments preserve to perfection the character of the songs, and are at the same time a delight to the musician requiring this character of music for interpreting moving pictures. \$1.50. Published by C. H. Ditson, New York.

SIXTY FOLKSONGS OF FRANCE—Edited by Julien Tiersot. These songs prove that France need yield to no nation in respect to the abundance, variety and vitality of her folk-songs. The editor, who is librarian at the Paris Conservatory, has made a most catholic and judicious selection. An illuminating essay and individual notes to each song preface the volume. \$1.50. Published by C. H. Ditson, New York.

ONE HUNDRED FOLKSONGS OF ALL NATIONS—Edited by Granville Bantock. The editor of this volume has drawn on the treasures of folk-songs of every nation in Europe, various races in Asia, Africa and America, making it by far the most valuable collection in the English language. The thoughtful introduction and the brief scholarly notes add to the interest of the volume. The accompaniments are interesting and musicianly. This volume should be included in the library of every musician who endeavors to interpret pictures correctly. \$1.50. Published by C. H. Ditson, New York.

Dream Pictures by Wilmot Lemont.

Oliver Ditson Company publish an album of Dream Pictures by Wilmot Lemont which should be included in every musician's library who is striving to play appropriate music for motion pictures. The pieces are arranged for piano, Grade III-IV, in difficulty, but can be easily adapted for the organ. The volume contains nine different pieces:

1. Lotus Bloom, 4-4 Andantino in A Flat.
2. The Dancers, 4-4 Moderato in A.
3. At Eventide, 4-4 Andante in B Flat.
4. Reverie D'Amour, 2-4 Moderato in G Flat.
5. Serenade Mexicaine, 3-8 in A.
6. The Nautch Girl, 3-4 Moderato in E Flat Minor.
7. To My Valentine, 2-4 Moderato. 2-4 in E Flat. Con Moto.
8. The Caress, 4-4 Andante in D Flat.
9. Valse Intermezzo, 3-4 in A Flat. Tempo Rubato.

Each piece is arranged and carefully fingered. The volume is printed on heavy paper, concert size. For the pianist or organist who specializes in music that please the public's fancy, this collection of Dream Pictures is indispensable.

Special Musical Score for New Pickford Play.

Particular care has been devoted to the musical setting of the new Mary Pickford production, "The Pride of the Clan," released by Arcraft. For this work the Arcraft Corporation engaged the services of William C. Stickles of the firm of George W. Benyon, Inc., pioneers in the preparation of musical scores for motion pictures.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo. The piano sheets in such musical scores of the past have never, in themselves, presented a comprehensive accompaniment for the picture. "The Pride of the Clan" piano score will offer a distinct departure from the usual motion picture in that it forms a perfect accompaniment in itself and can be handled entirely from the complete orchestral score.

In addition to this, the new Pickford music is being arranged so that any orchestra ranging in size from two to forty pieces will be able to present the complete accompaniment. Each scene in the photoplay, even to the flash, is cued in the score sheets, thus making perfect synchronization an easy matter, even for the most ordinary musician. This also prevents trouble in the event of the loss of several feet of film from the picture through wear, etc.

Most of the score prepared by Mr. Stickles presents original themes interpolated from old Scottish songs. In accordance with the Benyon method, the role of Margot, portrayed by Mary Pickford, is given a particularly catchy theme which is played whenever she appears in the photoplay.

The score prepared by Mr. Stickles is published by G. Schirmer, Inc., New York City.

Some pretty influential exhibitors in various parts of the country seem to believe a lot they hear about profits in the publishing business, judging from the enthusiasm they are displaying in their new job of subscription agents. Possibly that old story about the manufacturer sticking to his own end, and the exhibitor to his is out of date. If there are any profits they will be well cared for, no doubt. THINK IT OVER.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Victrola as Accompaniment for Pictures.

THIS is how a Kentucky exhibitor solved the particular musical problem by which she was confronted:

Musical Editor, Moving Picture World:

Dear Sir.—We have, in a town of 1,200, a small theater seating 250. At first we tried a player piano. The music for the picture falls on me, so I am deeply interested in seeing that each picture has as good a musical setting as I can get. The piano proved very unsatisfactory, as it took so long to re-wind the rolls, and we could not make changes quick enough. So, after a long time, I hit upon what I consider the next best to having a real good pianist (which is something we can't afford). I bought a Victrola.

Now, if you have never heard of a Victrola being used in a picture show, do not condemn it. You see I can get any kind of music I want in this way—from the popular airs, waltzes, marches, on up to grand opera and the classics, played by the world's best musicians and, of course, I only use instrumental music.

I play just as much of the record as it is necessary, or play it over if needed. I can make my changes from one record to another in just a second or two, and as I go over my picture when the reels come in the morning and select what suits the different scenes, writing down my cues, I do get real satisfactory results.

Yours very sincerely,

(Mrs.) A. N. MILES, Eminence, Kentucky.

Managers in other small towns will probably find this plan an excellent one, as it is often impossible to get a good pianist and often too expensive where the seating capacity is small. Attention must be given to the selection of suitable records, and the following list from the catalog of the Victor Talking Machine Company is suggested for managers or musicians interested in the Victrola as means of musical interpretation for the films:

Amaryllis (Ghys), No. 67683. Andante from Beethoven's Fifth Symphony, No. 35275. Apple Blossoms (Reviere), No. 35101. Badinage (Herbert), No. 70053. Blue Danube Waltz (Strauss), No. 31294. Casse Noisette (Nut Cracker Suite) (Tschaiakowsky), No. 45053. Dance of the Hours from "Glaconda," No. 70070. Firefly Waltzes (Friml), No. 35278. Jewels of the Madonna Intermezzo, No. 35270. L'Arlesienne Prelude, Part I, No. 35461. L'Arlesienne Pastorale, Part I, No. 17660. Liebestraum (Liszt), No. 70046. Lohengrin, Prelude, No. 31779. March Militaire (Schubert), No. 35493. March Slave (Tschaiakowsky), No. 70050. Intermezzo and Nocturne from "Midsummer Night's Dream" (Mendelssohn), No. 35527. Natoma Dagger Dance (Herbert), No. 70049. Peer Gynt Suite (Grieg), No. 35470. "Romeo and Juliet" (Gounod). Juliet's Slumber, No. 17866. Scenes Pittoresques "Angelus" Massenet, No. 35437. Traviata Prelude (Verdi), No. 68027. Woodland Sketches, "An Old Trysting Place," "To a Wild Rose," (MacDowell), No. 60053.

Additional numbers suitable for depicting screen action can be secured by addressing Musical Editor, Moving Picture World, also questions regarding the Victrola for interpreting moving pictures will be answered by letter or through this department.

Three Important Harmony Books.

A STUDY OF MODERN HARMONY, by Rene Lenormand, is an exhaustive presentation of the latest phases into which the art of composition has developed in France. This book is replete with musical examples taken from the works of Louis Aubert, Bruneau, Chabrier, Chausson, Debussy, Dukas, Dupont, Faure, d'Indy, Ravel, Satie, Florent Schmitt and others. The author shows the many harmonic innovations of these men, which might seem at times to be discords rather than to merit the term of "harmony," can still be explained, and have their roots in established and recognized chord forms. They follow an underlying principle as closely as did the music of older masters. It must be acknowledged that Mr. Lenormand has solved the problem in the most interesting manner, and that his lucid exposition forms highly enlightening material. It was not the author's plan to write a treatise upon how to write modern music. Nevertheless, one cannot but feel that this subject, so succinctly treated, teaches an inspiring lesson to every musician ac-

tively engaged in composition, and that it will dissipate many erroneous beliefs with regard to supposedly arbitrary practices of modern French writers. Particularly instructive chapters are those dealing with chords of the seventh and ninth, with the preparation of discords, and with the novel devices for ending a piece. It is only natural that in this book the whole tone scale receives its due consideration, as it was mainly through the Neo-French School that its legitimate effects and usage have been introduced. Published by the Boston Music Co.

MODERN HARMONY—ITS EXPLANATION AND APPLICATION.—By A. Eaglefield Hull, Mus. Doc. Oxon., F. R. C. O. This work is intended, not to supplant, but to supplement the existing harmony books. Teachers, students and musicians will welcome this book, which is the first of its kind, dealing comprehensively with both the technical and aesthetic elucidation of modern music. It contains 400 examples from the works of Richard Strauss, Debussy, Stravinsky, Scriabine, Ravel, Schonberg, Albeniz, Dohnanyi, Korngold, Reger, Sibelius and of many other modern as well as earlier composers. In order to make the book interesting to the general reader, as well as useful to the student, a glossary of technical terms has been supplied for the convenience of the former, while the practical student may like to try his hand in the working out of some of the exercises appended to the volume. The book is attractively bound and contains 219 pages of actual text matter, besides handy indices. Published by the Boston Music Company.

MELODIES AND HOW TO HARMONIZE THEM.—By Edmonstone Duncan. The aim of this book is chiefly practical. An average student finds it difficult to begin harmonizing melodies, and he is usually left to pick it up by himself, with what aid he may derive from counterpoint and occasional remarks from his teacher. To such, the present treatise should appeal, while to the really gifted student (who finds melodies and basses offer no difference in degree of difficulty) benefit may accrue from a perusal of the examples, some of which are rare. Doubtless the most sensible method of employing the work will be to use it concurrently with a Manual on Harmony. As the best and most up-to-date in this line may be recommended the "Treatise on Harmony" by J. Humfrey Anger, with analytical keys for self-instruction. Published by the Boston Music Company.

Music Every Musician Should Know.

NOCTURNE OP. 27, NO. 2—Chopin.

This Nocturne in C-sharp minor belongs among the most poetical of Chopin's works. On account of its romantic character it rather eludes analysis. A poetical picture, suggested by this Nocturne, stirs our imagination, giving more color to our interpretations. Suppose we imagine in this Nocturne, a calm, silvery lake, on a misty night, moonlight shining softly through the clouds. A sweet melody is sung to the accompaniment of the gentle motion of the waves. Farther on there comes a gathering storm; the lovely melody is interrupted by cries of anguish, which soon reaches the climax of despair, amidst the restless tossing of the stormy waves. Suddenly there bursts a new note, and there we come back again to the calm and mist and moonlight.

THE FLATTERER—Chaminade.

Cecile Chaminade has become known all over the world for the daintiness and piquancy of her music. Her compositions, fresh and individual in style, are tuneful and attractive. Her harmonic changes are captivating in originality, and her work marked with grace that is extremely individual and at the same time distinctively French. "Lisonjera" is a Spanish word meaning flatterer, or cajoler. The piece should be played with humorous allurement and should be made very rhythmic, with full attention to *rubato* and all changes or *tempo*; and the pace should not be too languid.

A DREAM OF LOVE—Liszt.

This piece is the best known of a series of three Nocturnes written by Liszt, depicting the emotions suggested by certain love-poems by Uhland and Freiligrath. This Nocturne consists entirely of the development of a luscious melody of a rather sentimental character which is brought to a climax of effect culminating in one of those typical *bravura* passages that are so distinctly characteristic of Liszt's style.

There is only one real way to censor pictures. Punish the man who makes them, just as the publisher of a forbidden book is punished. No new laws are necessary for this, merely persistent enforcement of existing legislation. Were it possible to ship film through the mails, it is probable that Atlanta would already be housing some examples, but the law against obscene matter does not apply solely to matter in the mails.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Development of the Film Player.

The limits of the film player should command the attention of every exhibitor who contemplates the purchase of such an instrument for depicting the action on the screen.

The automatic player-piano, combined with the organ is the surprise of the musical world and late improvements and inventions have made this instrument the most satisfactory single instrument for the musical accompaniment of moving pictures. The automatic film player has developed from a very small and imperfect player-piano, driven by an electric motor, into a huge affair in which the organ feature predominates. It is well that the exhibitor understands the limits of the film player and he should also have a comprehensive knowledge of its possibilities. Many exhibitors, hearing the film player for the first time, are immediately impressed with it, but intelligent understanding should enter into the purchase of such an instrument and architectural and acoustical limits should be thoroughly considered.

What may be called architectural limits is of first importance. The average theater, by the conditions of its size, shape and manner of building, limits the development of the film player. Few theaters are constructed with a view to having the music well located so as to get the best results. The orchestra pit, the location of the organ, the piano or the film player usually receive the last consideration from the architect. As a rule the builders have an idea that the music should be somewhere in front of the stage and they usually leave this important phase until last—until it is too late to arrange the proper architectural and acoustical scheme for the location of the film player.

Little by little prospective builders of film theaters are coming to figure ahead on their musical requirements. That means to say that the purchase of an organ is often considered and even completed before the theater itself is finished. At present the ordinary moving picture theater is designed with rectangular floor plan and semi-cylindrical roof. The type is almost ideal for all purposes of sound, save for its sharp corners, which have a tendency to promote echoes. These corners could, of course, be rounded off, but it is too much to expect most architects or even managers to consider little things like these.

The arrangement of pipes is also highly important. The roof of the theater is usually low, and the organ pipes often have to be put on a gallery on account of there being no space for them on the floor. Hence sixteen-foot pipes are sometimes too long or else come too near the roof. It is necessary in planning the typical organ for film purposes, especially in smaller houses, to see that the Bourdon and other sixteen-foot stops, if there be any more, are placed down as low as possible, for if they are placed too near the roof, they will tend to sound heavy, rumbly and echoish.

An organ must have a good foundation, and any instrument of this sort which is to fill a hall seating 500 people must be provided with at least one strong bass, sixteen-foot stop, and two good eight-foot Diapasons on the manuals. Let these be provided first, and the remaining stops are not then half as important. Excellent results can be obtained if the organ contains an eight-foot stop of clarinet tone, a four-foot oboe tone, a four-foot flute, an eight-foot Gamba and a four-foot Salicional. With these one can do anything an organ needs to do for the interpretation of screen action.

If there is plenty of room, let there be added to this a stopped diapason of eight-foot tone, another Gamba, and an eight-foot trombone or trumpet. The sixteen-foot Bourdon will be on the pedal, while on the first manual will be the eight-foot metal diapason, the stopped diapason, one Gamba (low) and one flute. On the other organ will be the open diapason, the other Gamba (high), the oboe, the clarinet and the trumpet or trombone. Enclose these in swell boxes and you have an expressive organ of small size that can be played by hand most satisfactorily, and that by a double roll system can be played also as a solo automatic organ of considerable capacity and of good tonal quality. It will sound well, with strong middle voices, clean bass and not too squeaky a treble. Suppose such an organ divided, and placed with one organ on each side of the screen, while the sixteen-foot pedal stop is cut in two also and placed half on each side. There you have an arrangement quite feasible wherever a motion picture theater has any

spare room in front. In many cases, where space is hard to find, a gallery arrangement can be used for the manual stops, leaving the pedal stop on the ground floor level.

Of course, we are counseling an ideal; but it will soon be seen, upon analysis, that it is much better in every way to have pure organ tone with good foundation and no fancy stops than to put in the fancy stops at the expense of the foundation. If you have a good diapason tone and plenty of it, then the next great requirement is that the manual stops shall be enclosed in swell boxes. With a two-manual organ this means that you have in reality two organs each in its swell box, placed on either side of the screen. It is just as easy to have two swells as to have but one, and the result—that the organ becomes expressive in every stop; a result to be desired by every exhibitor who wishes the best musical results. Add expressiveness to solid tone and you have as much as you really need in an organ of relatively small size.

Even the above catalog of stops could be cut down by removing the stopped diapason and the trumpet or trombone stops. But the idea of two manual organs should be rigidly adhered to, at any cost, for the single manual instrument is not, strictly speaking, an organ at all when played by hand.

The same remarks apply to the pneumatic player attached to the film organ. As a matter of fact, a double-roll system, with one roll for each manual and couplers allowing the pedal to be hooked up with either organ as required is quite adequate. A double tracker system with two rows of perforations, and roll to correspond, is even better for convenience sake but more complex to read, not to mention the patent rights that cannot be disturbed for some time to come.

There are many little problems to be solved, as will be seen from the above brief considerations; yet they are quite simple when taken up in an intelligent manner, with real knowledge of the requirements.

To play an organ for moving pictures is an art in itself, and there are very few organists who are now practicing the art of playing for moving pictures who have any conception of how their playing sounds out in the body of the theater. The idea too often is that an "effect" can only be made by pulling out all the stops. And another mistake many organists make is the use of the tremulant. Organists playing organs equipped with a vox humana should use this effect sparingly and not play every number with the tremulant or vox humana. The acoustic properties of the average moving picture theater will not stand the excessive use of certain stops and they should be used with discretion. A simple plain diapason tone is the necessary basis for successful organ playing in a theater of the architectural type common to the majority of moving picture theaters; and exhibitors should not fail to realize this when they consider the purchase of an instrument.

It is highly important to remember that good solid tone, based on the open diapason of the organ proper, with a few stops of soft reed quality to provide variety, is the best possible equipment for any sort of organ in any sort of room, and especially the sort of room the average motion picture theater is. The resources of the moving picture theater in space available and in respect to the money to be laid out, are not usually large enough to permit the erection of a great concert organ. The film-player for general use must have first of all a good organ foundation and the diapason should receive first consideration. If to this are added stopped diapason, octave, twelfth, one "mixture" of three ranks, flute, trumpet and salicional and gamba, no more will be needed. Any more will do more harm than good and will be simply wasted.

It is hoped that in time there will be enough musicians available for playing the organ, but to put such an instrument into the hands of a young lady who has just graduated from piano playing is mere foolishness. The subject "Film-Players," "Organs," "Photo-Players," etc., will be thoroughly dealt with in a series of articles now in course of preparation.

Membership Requirements of the American Guild of Organists.

Theater organists will be interested in the requirements for examination of the American Guild of Organists of the United States and Canada. Full particulars may be obtained from W. R. Hedden, Mus. Bac., F. A. G. O., Chairman of Examination Committee, 170 West 75th Street, New York City.

The requirements for the Guild examination are as follows:

FOR THE CERTIFICATE OF ASSOCIATE.

Tests at the Organ.

1. Candidates must be prepared to play the whole or any portion of one of the following compositions, the selection of the piece to be made by the candidate: "Fugue in E Flat" ("St. Anne's"), Bach, Bridge and Higgs edition, Book 6, page 36, or No. 1, Book III, Peter's edition, or "Postlude in D," Henry Smart (H. W. Gray Co.).

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Success of S. L. Rothapfel.

At a time not so far distant the music supplied at the average motion picture house was of a grade about two degrees above that of a blind man's hand organ. The film business wasn't the sixth largest industry in the country then, and the picture houses were still in the dime museum and side show category. Naturally they were operated by managers of the side show stripe, who judged music by its value as a ballyhoo and accordingly placed their old style raucous electric pianos close to the doorway where they would compel the attention of the people on the street. Never mind the people in the audience; their money was in the box office. If the music was not to their taste they could move on and leave vacant seats for others who had a nickel to squander.

That was the first phase. Then, following the player piano came the piano player. His interpretation was about as good as that of his automatic predecessor, except that the mechanical piano played all the notes and he didn't.

But "the movies" were progressing. The places where they were shown were getting cleaner. A better class of people was beginning to patronize them. Prices went up to a dime and managers were overcome by a sudden rush of money to the box office. They could afford more music, so the rough work was taken off the piano player's hands and turned over to a trap drummer. This virtuoso on the cow bell and the auto horn added much indiscriminate atmosphere to the pictures, and his installation was a step in the right direction. A violinist or some one who had been told he was a violinist, was usually added to the ensemble at this period, but the less said about him the better.

Next came the pipe organ, and with that the motion picture began to come into its own from the standpoint of musical accompaniment. Things were possible with an organ which no handful of journeymen musicians could even approach, and the organ business picked up all over the country.

Also certain inventive geniuses began turning out elaborate mechanical orchestras which one man could operate and which could produce practically all the effects originated by the nimble-fingered trap drummer.

Even at this stage, however, there was no intelligence brought to bear in correlating the spirit of the music with the spirit of the pictures. The orchestra and the organ played tunes, that was all.

Then in the grimy little mining town of Forest City, Pa., something happened. A young man there was running a nickel picture show in a dance hall back of a saloon. Scarcely the environment to produce an aesthetic ideal one would say; yet in those sordid surroundings a desire was born which has been bountifully gratified in recent years and has left its impress wherever motion pictures are shown.

For this young man who ran the picture show and separated the Poles and Huns whenever knives began to flash in the combats incident to pay-day, had an imagination which made thrilling flights into the future. He was gifted with the soul of a musician and an artist, and as he worked he thought, and dreamed and hoped.

That was seven years ago. Today that young man selects the musical numbers for an orchestra which acknowledges no superior save the Metropolitan Opera House. The pictures which that orchestra interprets are presented in a theater which serves as the model for every new motion picture house throughout the country. It has the largest organ in any theater anywhere; its auditorium is lighted by a color system unique in the beauty and variety of its possible effects; it stands on the choicest theatrical location in New York; and it is filled rightly with a clientele which represents quite the opposite extreme from the Polish miners of Forest City. The theater is the Rialto. The young man who directs it is Samuel Rothapfel.

Every new spectacular film production, the kind that constitutes an evening's entertainment, has its specially arranged score. Some of these, notably that for Geraldine Farrar's appearance in "Carmen," was arranged by Mr. Rothapfel. Others has enlisted the services of many well-known composers and directors. The desire for interpretative music has become fixed with the public and their standards of taste in such matters have been immeasurably elevated.

The latest and most gratifying result obtained by presenting classical music in motion picture houses is the increased interest it has created in the opera and the higher class concerts. Thousands of people go to see motion pictures every week, and to get the best pictures they have listened to good music. Symphony concerts and grand opera have limited seasons and comparatively few performances. Also the prices are high. The motion picture houses are open the year round; they give several performances a day, and the price is within the reach of everyone. For this reason Mr. Rothapfel makes the well-substantiated claim that the orchestras in the theaters with which he has been connected have done more to create a popular demand for high-class music than all the symphony orchestras put together.

Large Organ for Detroit Theater.

Hillgreen, Lane & Co., of Alliance, Ohio, have under construction one of the largest theater organs in the United States. It is to be installed at the Madison theater, Detroit, Mich.

The specifications of this instrument were drafted by Arthur H. J. Searle, of Detroit, in co-operation with the builders, and Mr. Searle is to preside at the organ when it is completed.

The following scheme contains virtually 10 duplexed stops and presents a large variety and wealth of power:

GREAT ORGAN.

Double Open Diapason, 16 ft.	Grosse Floete, 8 ft.
Major Diapason, 8 ft.	Octave, 4 ft.
Minor Diapason, 8 ft.	Harmonic Flute, 4 ft.
Gamba, 8 ft.	Tuba Mirabilis, 8 ft.
Gamba Celeste, 8 ft.	Tuba Clarion, 4 ft.
Duiciana, 8 ft.	Tuba Profunda, 16 ft.
Doppel Floete, 8 ft.	Xylophone.

SWELL ORGAN.

Contra Gamba, 16 ft.	Rohr Floete, 4 ft.
Open Diapason, 8 ft.	Contra Fagotta, 16 ft.
Viol d'Orchestre, 8 ft.	Oboe, 8 ft.
Viol Celeste, 8 ft.	French Horn, 8 ft.
Salicional, 8 ft.	Vox Humana, 8 ft.
Hohl Floete, 8 ft.	

ORCHESTRAL ORGAN.

Geigen Principal, 8 ft.	Flute d'Amour, 4 ft.
Viola, 8 ft.	Piccolo, 2 ft.
Unda Maris, 8 ft.	Clarinet, 8 ft.
Concert Flute, 8 ft.	Orchestral Oboe, 8 ft.
Dolce, 8 ft.	Harp.
Quintadena, 8 ft.	

ANTIPHONAL ORGAN.

Diapason, 8 ft.	Wald Floete, 4 ft.
Arzähler, 8 ft.	Cor Anglais, 8 ft.
Vox Angelica, 8 ft.	Vox Humana, 8 ft.
Gedeckt, 8 ft.	Cathedral Chimes.

PEDAL ORGAN.

(Augmented)

Resultant, 32 ft.	Cello, 8 ft.
Double Open Diapason, 16 ft.	Contra Fagotta, 16 ft.
Vioione, 16 ft.	Tuba Profunda, 16 ft.
Bourdon, 16 ft.	Tromba, 8 ft.
Grosse Floete, 8 ft.	

An Album of National Music for Musicians Playing Weeklies.

The musician playing weeklies is often confronted with the task of supplying National music to many scenes. For example: one scene in a weekly may be laid in Turkey, the next scene in Holland and the scene following in Greece, etc.

While many musicians have memorized a number of National airs, particularly America, Great Britain, Germany and France, the national music of other countries is not always easily memorized.

Carl Fischer publishes an album of National Anthems, Hymns and Patriotic songs containing the following National airs:

- AMERICA—"Hail Columbia," "The Star Spangled Banner," "Yankee Doodle," Columbia, the Gem of the Ocean," "My Country 'tis of Thee," "Maryland, my Mariand," "Dixie's Land," "Hail to the Chief."
- AUSTRIA—"Got erhalte Franz den Kaiser."
- BAVARIA—"Heil unserm Konig, Heil."
- BELGIUM—"La Brabanconne."
- BOHEMIA—National Hymn.

DENMARK—"King Christian."
 FRANCE—"La Marseillaise," "Partant pour la Syrie."
 GERMANY—"Heil Dir im Siegerkranz," "Deutschland uber Alles,"
 "Die Wacht am Rhein," "Was ist des Deutschen Vaterland?"
 GREAT BRITAIN—"God Save the Queen," Rule Britannia."
 GREECE—National Hymn.
 HOLLAND—"Mien Neerlandsch Bloed."
 HUNGARY—"Rakoczy March."
 IRELAND—"The Minstrel Boy," "Killarney," "St. Patrick's Day."
 ITALY—"Garibaldi Hymn," Marcia Reale Italiana."
 MEXICO—National Air.
 NORWAY—"Sonner of Norge."
 POLAND—Patriotic Song.
 PORTUGAL—National Hymn.
 PRUSSIA—"Ich bin ein Preusse."
 RUSSIA—"God Save our Noble Czar."
 SPAIN—"Hymne de Riego."
 SCOTLAND—"The Blue Bells of Scotland," "The Campbells are Comin'."
 SWEDEN—National Hymn.
 SWITZERLAND—"Rufst Du, mein Vaterland."
 TURKEY—"National March."

This album is small in size and should be on every musician's stand who endeavors to play weeklies correctly. Arranged for piano, the album can be used for organ, and it is also arranged for full and small orchestra.

Music Every Musician Should Know.

Kammenoi-Ostrow—Rubenstein.

This piece forms one of a series of portraits from the Album de Portraits, Opus 10. The title—meaning "Stone Island"—requires explanation. It refers to an island in the River Neva near Petrograd upon which is an old monastery famous in Russian history. The piece can be considered to belong to the class of descriptive music; being doubtless an attempt to portray the thoughts and emotions aroused by contemplation of the great names of the past, their strivings and achievements, in contrast to the present peaceful environment. Rippling water is suggested, and the bells and chants of the monastery are portrayed.

Hungarian Dances—Brahms.

Funeral March of a Marionette—Gounod.

Gounod's piece is one of the best examples of humor, as the drollery comes from the clever humor put into the music itself. Even without titles and sub-titles, this march would be noticeably comic. In playing this number, the musician should make a strong contrast between legato and staccato. Let the music have a steady rhythm, and a little touch of Bohemian jollity. The end must die away very softly.

Doubled.

Something new is the double use of a Chaplin film by the Heiberger, of the Bethlehems. They played The Rink in one of their houses at the matinee and at another in the evening. Bicycling a program is by no means uncommon, but this subject was shown but once in each house, at the Lorenz in the afternoon and at the Broad in the evening.

Music Helps Acting in William Fox Studios.

"Music hath charms," saith the poets. "It certainly hath," every director at the William Fox studios will agree. For, whether you know it or not, it is true that an orchestra plays at each of the Fox plants while practically all of the scenes are being filmed.

The music is there because tests proved the efficiency of cadence. It was found that the players worked much more easily and that the tedium and constant strain were relieved greatly by the presence of a small group of musicians.

The music played is of the utmost "democracy," chiefly because of the methods used in screening a picture.

Scenes laid in one room are taken consecutively by the director, regardless of the order in which they appear in the finished product. This, of course, makes it necessary to skip back and forth in the scenario.

Consequently, in filming a script, dramatic values change more rapidly than the weather. These shifts, in turn, are reflected in the music, which is always appropriate to the situation which is being enacted.

A sample program of an orchestra's afternoon at the studio would read like a musical melange. It would be not the least unusual, for instance, to have in succession bits from "La Boheme," "Ragging the Scale," "The Maiden's Prayer," "Aloha Oe" and "I Vespri Siciliani."

A Film Best Seller.

Thanhouser Film Corporation announces the release of "A Modern Monte Cristo" through Pathe exchanges on February 4. Vincent Serrano is the star. "A Modern Monte Cristo" is to be a "best seller" according to the forecast of Edwin Thanhouser. The story was written by Lloyd Lonergan, the direction was by W. Eugene Moore.

As a story with rapidly tumbling incidents, "A Modern Monte Cristo" is a fast-told drama. Lively situations of wide diversity include a shipwreck; the marooning on an island of the man seeking vengeance and the little daughter of his enemy; an aeroplane rescue, and pearl-fishing in diving outfits. Supporting Mr. Serrano in the cast are Thomas A. Curran, Helen Badgley, Gladys Dore and Boyd Marshall.

"Civilization" Bookings in the Mid West.

The Mid West Civilization Corporation, which handles the Thomas H. Ince spectacle "Civilization" for the states of Colorado, Utah, Wyoming, New Mexico, etc., report many bookings for the picture in their territory. The picture is to be shown shortly at Pueblo, Colorado Springs, by the Moore Graves Amusement Company; then at the Atlas theater, Cheyenne, and in other large theaters of the territory. It is stipulated by the holders of the territorial rights that the admission charges in these and other theaters is to be not less than 25 cents to 75 cents per person. The offices of the Mid West Civilization Corporation are at 763-764 Gas and Electric Building, Denver, Colorado.

Mutual Weekly a Feature.

Los Angeles, Cal., the home of so many producing companies, has long been regarded as the city in which competition is the keenest between producers to get their film on the screen. It is therefore a matter of gratification to the Gaumont Company and the Mutual Film Corporation to announce that The Mutual Weekly has a seven days' run at Clune's Broadway Theater, the finest motion picture house in Los Angeles. It is used from Sunday to Saturday, inclusive, to be succeeded by the next issue.

Ivan Popular in New England.

F. J. Willis, the manager of the Ivan Film Exchange, located at 23 Piedmont street, Boston, Mass., the distributor of Ivan photoplays in the New England states, has in a remarkably short time completed arrangements for the first runs of Ivan photoplays in the leading theaters of the largest cities. Every Ivan photoplay secures a first run of not less than one week in Boston at the Modern theater, and the largest theaters of Providence, New Haven, Portland, Manchester, Springfield, Worcester and so on.



The "Poor Man's Club" of the Future.

John T. McCutcheon's Caricature in the Chicago Tribune of January 10, in Connection with the Threatened Closing of Saloons Throughout the Country.

Music for the Picture

Conducted by CLARENCE E SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any questions concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered thorough this department.

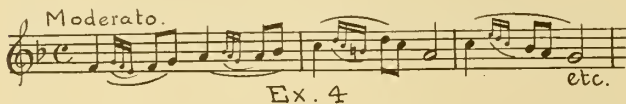
Improvising. (Part II.)

By Clarence E. Sinn.

ARTICLE II.

THE grace note the turn and like embellishments may, with very slight modification, be changed to "passing notes," and the phrase resulting may suggest other variations. Note the groups of triple grace notes in Ex. 4.

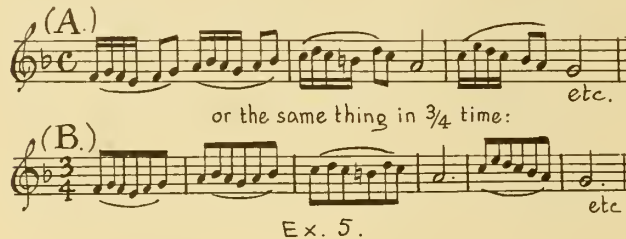
Using this as a starting point the most likely thing to suggest itself



Ex. 4

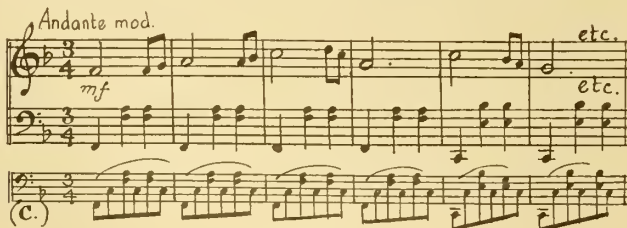
would be the variant as shown in the top line of Ex. 5. (A.) Nothing very characteristic about it, neither is it particularly attractive, but by changing the tempo to $\frac{3}{4}$ we get a phrase which is a little better. (B.) This could be used in lively passages similar to Ex. 2, which was given in the previous letter. (Article I.)

The examples given above are not to be considered as finished products



Ex. 5.

nor themes worked out to completion. They are given merely as illustrations of a mechanical means of making one theme suggest another. The new theme resulting may resemble the original closely or remotely, just as you wish. As a general rule, when using a theme to represent your pictured character, you want that theme to be recognized by your hearers whenever you play it. And if you ever do feel that variety demands a change—or at least a modification—and you do not care to let your descriptive theme be lost sight of (I should have said sound instead of sight, only I don't know how to ring in the word), you can satisfy yourself and the hearers by modifying and elaborating the theme.



Ex. 6.

If your invention is good, you need no hints as to how to use it. If you haven't had much experience along this line, you will find in these articles much help as to the modifying and elaborating melodies in a mechanical way.

The last article touched upon changing the tempo and reversing the keys from major to minor, etc. This bears upon the introduction of "passing notes."

Look again at the small notes in Ex. 4. You can see what relationship they bear to the original melody, and yet how they can suggest (when changed to passing notes) an entirely different theme.

By changing the two themes suggested in Ex. 4. (A. and B.) to minor keys (make the signature four flats) we carry the idea still further.

Ex. 6 gives still another form of the original theme. This time we have simply lengthened the first notes of the group—making it a $\frac{3}{4}$ Andante mod. The character is much the same as that of the theme in its original form. (Ex. 1. Article I.)

A "running" accompaniment is also shown in an extra staff. (C.)

Tubular Organs.

By Clarence E. Sinn.

SOME time ago in describing an instrument in this department I quoted an organist as saying "a tubular organ is not a pipe organ."

I was trying to get some information at the time regarding organ mechanics—something outside of the technical expressions of the factory. I am in receipt of two communications from Mr. F. F. Pitts, president of the "Pitts Pipe Organ Co," Omaha, Neb. Mr. Pitts has partly promised to write an article for this department concerning pipe-organs and I am sure he could give us something of interest. Indeed, I should like to use the two letters I now have from him, but he asks me to defer quoting him at present. I'll confess here and now that I am using this means to try and pry a letter out of him. However, I cannot refrain from using a couple of passages from his letters—and I hope he will forgive me for it. He says in one place:

"In your article you convey the impression that a tubular organ is not a pipe-organ. Such ignorance stamps the writer as incompetent to deal with the subject intelligently and comprehensively."

In another place he says:

"Please let me make this plain, that a Tubular Organ has no reference to the pipes whatsoever, but is only applicable to the mechanism. It denotes the method employed in the operation of the mechanical parts of the instrument."

Here follows a short but interesting description of organ mechanism which I will not print at present—not until I see whether Brother Pitts is going to come across with an article.

As to the term "tubular organ," I have heard it used on a few occasions to differentiate instruments containing pipes of a certain kind from other instruments containing only another kind of organ pipes. Now the organist quoted in the previous article certainly used the expression in this sense—a wrong sense it seems. I am not an organ huffer and in seeking details about these instruments I gather information where I can, and take every precaution I can think of to verify it before sending it to the printer. Now the combination instruments which have entered the field are a comparatively new thing. By reason of their makers' direct appeal to moving picture exhibitors, these machines have a news value to me. I believe their inventors and builders are trying honestly and conscientiously to fill what they believe to be a want. And judging from the growth of their business one would be justified in presuming the exhibitors were of the same opinion. Now anything about these instruments will interest a certain number of Moving Picture World readers, and so when a manufacturer sends me word that he has something new I go and take a look at it. If it looks good I will say so. I can only vouch (personal knowledge) from what I see and hear and understand. As much of the description is usually technical, I sometimes try to simplify it and submit it to the demonstrator before using it in a letter. Sometimes I get some good tips from instrumentalists working in the theaters. But one must allow for two things, namely: The attitude of the maker or of the demonstrator who are so wrapped up in their project as to be over-enthusiastic quite often. Second: The attitude of the average organist, who is often bitterly prejudiced against innovations.

And this brings me back to my starting point. When I quoted the party as saying "a tubular organ is not a pipe-organ," he did not refer to the action but to the kind of pipes used. That was the impression I tried to convey and I know some of my readers understood it in that way, for at least one of them thinks I favored one "tone-quality" of organ pipes above the tone quality of another. On re-reading my article (Dec. 16) I can see how it might be made to read that way, but I shouldn't have let it. The tone-quality of one kind of pipes is different from that of another. Both wood and metal pipes (including "reed pipes") are used in the large and pretentious church organs. It would be absurd to say the tone quality of one was better than that of another. But they are vastly different. The instrument I saw at the "Harmo-lectric" factory was as I described it. Some of my information was the result of my own observations, some of it (necessarily) given by the superintendent and demonstrator; and all verified insofar as I was able to do so.

As to relative merits of any of the combination instruments, I would

not presume to discuss the matter even if I had an opinion. It is largely a matter of personal opinion, and not a proper subject of this department.

I understand the "Harmo" people will fit their instruments with any or all kinds of organ pipes, to suit the buyers' pleasure or fancy.

I believe Seeburg and some others are prepared to do the same thing. I expect to visit his factory (Seeburg's) soon and see what they have. They told me last summer they would have something new to talk about pretty soon, but I haven't heard from them since.

Musical Score of Joan the Woman.

Reviewed by Norman Stuckey.

FOR the Lasky production, "Joan, the Woman," featuring Geraldine Farrar, now playing at the Forty-fourth Street Theater, William Furst has composed a musical setting that now stands as the most noteworthy film score ever heard in New York theaters.

Mr. Furst was formerly musical director for David Belasco and the late Charles Frohman. His musical setting of "Kismet" and other productions attracted wide attention.

This is not the first time that Mr. Furst has composed a music score for a big "Joan of Arc" production as it was he who composed the music for the Joan of Arc pageant in the Harvard Stadium in 1907, when Charles Frohman there presented Maude Adams as the immortal Maid or Orleans.

When Miss Farrar was at the Lasky studios in Hollywood, California, last summer, appearing as Joan of Arc before the camera, Mr. Furst at the same time was working on the music score for the production. This association between the composer, star and producer, Cecil B. De Mille, established a new kind of relationship so far as the musical setting of pictures is concerned.

An incident of interest in this connection is that when Mr. De Mille came to New York and first showed "Joan, the Woman," privately to friends, he remarked when they congratulated him—"I am glad you are delighted, but wait until you see it at the same time you hear Mr. Furst's score." It was a word of prophecy more than realized at the public exhibition.

The history of "Joan" is known by nearly everybody and the screen version, written by Jeanie MacPherson follows history in its essentials. "Joan, the Woman" traces the story of the peasant girl in the little village of Domremy to her final martyrdom by burning. We see the brooding of Joan, the coming of the spiritual call to deliver her country, her appearance at the shabby make-shift court of the weakling, Charles VII., her electrical appeal to her courtiers and the march of the newly created army, led by the girl in white armor, upon the British forces laying siege to the city of Orleans. The story moves swiftly from the crowning of Charles VII., at Rheims to the ultimate capture of Joan, her cruel persecution by the Bishop Pierre Cauchon and her death as a heretic, neglected by the king who owed his throne to the girl.

The story itself offers wonderful opportunities for a composer, and Mr. Furst has taken cognizance of these and the result is an exceptionally beautiful score, resonant in tone, finely balanced, and by turns delicate and powerful.

From a musical standpoint, the score itself is distinctive. It is exceedingly well orchestrated and this means much, especially where a great variety of tone painting is necessary to faithfully portray the many highly dramatic scenes.

The orchestra comprises forty capable musicians, an important point overlooked in many productions of such magnitude and quite necessary where much solo work is required, and there is plenty in Mr. Furst's score.

There is an orchestral prelude lasting about four minutes, with brass introduction, followed by a short Oboe solo. The prelude ends and the curtain is raised during the sounding of deep-toned chimes which are on the stage. There is no music during the showing of the descriptive titles.

Two themes are quite prominent throughout the entire score—the love theme—a beautiful andante movement, played during the love scenes between Joan and Eric Trent, and a misterioso whenever L'Oiseleur, a fanatical monk, appears.

The love theme is made highly effective as a cello solo, accompanied by harp and later with strings and harp.

Muted brass is used with excellent effect in many of the big scenes, but Mr. Furst does not hesitate to use the entire brass section in scenes of any magnitude. Particularly noticeable in the brass section is a Tuba, which is used effectively.

As the story concerns Englishmen fighting in France, Mr. Furst has cleverly arranged the Marseillaise, which he introduces in many scenes. He also uses the English song, Rule Britannia. Combining Rule Britannia with the Marseillaise in different parts of the picture, a novel and appropriate effect is secured.

When the Burgundians, led by Eric Trent, attacked the little French village of Domremy, there is a splendid and colorful *agitato*. This is followed by another *agitato* of entirely different tempo, when the soldiers put the peasants to rout and ransack the village.

When Eric discovers Joan, the love theme is heard for the first time, interrupted by a highly dramatic movement when Gaspard wounds Eric. The love theme is heard again when Joan sympathizes with Eric and continues quite softly until they part.

Later Joan seeks an interview with Charles VII. The guards laugh at Joan, and when Joan snatches a dagger from a nearby soldier's sheath and breaks the sword of the soldier who doubts her faith, there is a sudden crash and a brief pause in the music.

The scene changes to the court, where music of lively character is introduced. Charles VII is finally persuaded to see Joan. A beautiful *andante* is played, and during Joan's interview with Charles VII, the music blends perfectly with the varied action, reaching a *grandioso*

climax when Joan assures Charles VII and his subjects that she will save France.

The scene suddenly changes. The English soldiers approach the city walls. Rule Britannia, arranged as a brilliant march, is used effectively.

Arrayed for battle, Joan enters the hall, announced by the fanfare of trumpets. Mr. Furst introduces a short hymn here as Charles VII blesses Joan, who is about to lead the soldiers of France into battle. A long drum roll calls the soldiers to the colors.

During a stirring march, the troops, led by Joan, depart for the city of Orleans. The music increases in tempo as Joan enters the city, and during the battle scenes, dramatic *agitatos* are used. This battle music is very descriptive, with its orchestral masses of tone and its wonderful harmonic colors.

Later, Joan is wounded, and when discovered by Eric Trent, the love theme is heard again, and it reaches a beautiful climax when Eric surrenders to the victorious Joan.

In the opening of Part II, Joan returns victorious. For this scene Mr. Furst has composed a splendid triumphal march. When Eric is brought before Joan and sentenced to imprisonment, the love theme is again made quite prominent.

Mr. Furst has composed a colorful coronation march for the scene when Charles VII is crowned. A short *religioso* movement is heard as the priest crowns Charles VII, and strains of the Marseillaise are again introduced.

Later, a peasant calls and begs Joan to return to her parents. Joan refuses and a pathetic *andante* makes this scene one of sadness.

In the chapel, Eric is brought before Joan and given his freedom. Eric confesses his love for Joan. The love theme is heard again when Joan tells Eric that her love is for France alone, and for him to go his way and forget her.

During the scene when L'Oiseleur, the fanatical monk, tells Charles VII that Joan is a witch, Mr. Furst introduces a minor theme, which is heard throughout the score whenever the monk appears.

Later, Eric returns to the English camp. He is ordered to capture Joan, which he does, much against his wishes, and when Joan learns that Eric is responsible for her capture, a beautiful and dramatic *andante* movement is introduced which is totally untrammelled in matter of expression.

When Joan is being ransomed, the music reaches a superb dramatic climax. Joan is led to trial for witchcraft, and a slow, minor march creates a scene of sadness and despair.

Eric tries to rescue Joan, and Mr. Furst, never at loss for a fitting dramatic movement, introduces another effective *agitato* in this scene.

There is lively music during the King's festival, followed by characteristic numbers while the girls are dancing.

The scene changes. Joan, in prison, has not lost faith, and Mr. Furst has composed some beautiful, religious music, powerful in harmonic treatment and rich in tonal beauty.

Music of sad and minor character is introduced when Joan is led to the stake, and when Eric approaches and hands Joan a small wooden cross, the love theme, with heart-breaking pathos, is heard again.

Mr. Furst has secured a wonderful orchestral effect during the fire scene, and aside from being entirely original in treatment, it is exceptionally descriptive and fine.

The picture ends with the Marseillaise, full brass. There is a brief pause and then three sustained chords.

The score of "Joan, the Woman" is a profoundly beautiful one, noble in conception, and wrought out in an infinity of subtle detail of nuance, dynamic contrast and orchestral color.

Mr. Furst can well be proud of his score, and all interested in the musical interpretation of moving pictures should not fail to see "Joan, the Woman," and hear Mr. William Furst's symphonic masterpiece.

New Popular Numbers.

One-Steps—"How's Every Thing in Dixie?" "I Want to Be Good, But My Eyes Won't Let Me" (Remick); "Put On Your Slippers and Fill Up Your Pipe," "Have to Pass the Apples" (Broadway Music Co.); "Two things to Do on a Rainy Night" (Shapiro-Bernstein); "Sweet Babetta," "Honest Injun" (Harry Von Tilzer); "Pink Pajamas" (Waterson, Berlin & Snyder); "Back to California" (Witmark); "Smile, Smile, Smile" (Chappell).

Fox Trots—"They've Got Me Doin' It, Too," "Buzzin' the Bee," "Yaddi Kaddi Koo," "Dance and Grow Thin" (Waterson, Berlin & Snyder); "Whose Pretty Baby Arc You Now?" "Pozzo" (Remick); "Just the Kind of Girl" (Harry Von Tilzer); "Made to Order for Me," "Pray for the Lights to Go Out" (Stern); "Whole World Comes From Dixie" (Shapiro-Bernstein); "Teasing the Cat" (Forster); "Her Soldier Boy," "You're in Love," "Girl From Brazil" (Schirmer); "Havana" (Ricardi); "Turn to the Right," "Mississippi" (Jerome); "Hicki Boola Boo" (Broadway Music Co.).

Waltzes—"Flora Bella," "I've Loved Only Once" (Feist); "Come Back, Sweet Dreams," "Bring Your Kisses to Me," "The Kiss Waltz" (Schirmer); "Erin Is Calling" (Jerome); "Fanny's First Waltz" (Ricardi); "Missouri Waltz" (Forster); "Since You Have Told Me You Love Me" (Waterson, Berlin & Snyder).

New Russian Piano Music.

Four new Russian piano numbers, which should find a place in every pianist's library, are the following, from the house of Oliver Ditson Company, Boston: Glazounoff—"Valse in D major," Grodski—"Valse Capricieuse," Barmotine—"Berceuse," and "Orientale," by Armani.

Send Us Your Programs.

Musicians are requested to send us their musical programs used for feature pictures, and those of merit will be published in these columns.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

The Expression of Human Emotion in the Works of Richard Wagner.

LOOKING through Wagner's musico-dramatic works we must acknowledge, whatever musical creed we have, that there are parts which are of a beauty unsurpassed in the past and present literature of music; parts that will take hold of us with irresistible force, sweep through our system like a tornado and often leave us exhausted and prostrated. Any person who has been fortunate to hear "Götterdämmerung" cannot forget the dramatic power of this enormous tragedy, the intense passionate and fiercely emotional music that can never be forgotten.

The same feelings will be experienced in "Tristan and Isolde," and in still stronger measure. Whether this stirring up of one's innermost being is the final object of general art may perhaps be questioned, but it is surely one of the principal factors in dramatic art. It must take hold of us, force us to follow the action on the stage and to actually feel and live over again with the composer what has moved his heart. Only that which has lived and stormed, suffered and complained in the composer's heart, will ignite the audience, and stir it up.

Dramatic music appeals more directly than any other to our heart and emotions. The composer with the most human feeling, with the most passion, will follow his instinct a great deal more than his scheming reason and will always be sure of moving his audience, especially those that come to him not biase, but with unspoiled heart and undegenerated ideas and nerves.

Wagner once said, with certain pride, that his audience was up in the gallery and that he always was sure to touch the heart of the common people, whether or not they knew anything about his revolutionary ideas in music, his orchestration, harmonies or leit-motifs.

Such part of Wagner's works, where the dramatic flood rises high, where he has left philosophy and deliberately planned theatrical effects at home and has followed his strong emotional and dramatic nature, where he reveals to us the depths of his own burning passion, these are the parts that are most beautiful in his dramas. The orchestration is here the most ingenious, spontaneous and striking; the melodies the most characteristic and beautiful, the harmonies the most suggestive and touching.

Take, for instance, Siegfried's horn-call in the end of the greatest of all paeons in the "Götterdämmerung." Since Siegfried's youthful days this happy phrase has gaily fluttered from the horn with its merry 9-8 time and its bright major key. Now it appears in 4-4 time and in minor, laden down with heavy harmony, the cheerful rhythm is torn to pieces; tired and exhausted, it staggers to its end and the syncopated notes make it appear like a face drawn up in agony and wretched pain.

Wagner's musical expressions of human emotions are wonderfully true and characteristic as they are beautiful, touching and pathetic. These passages appeal to everybody capable of being moved by art; they are aglow with intense fire, fraught with anguish, and with their mournful pathos they bring tears to the strongest man.

Take, for instance, Tannhauser's "Pilgrimage to Rome," musically narrating the suffering of the minstrel; the first act of the "Valkyrie," with its quick changes of emotional pictures; take other places in "Lohengrin," "Tristan," "Nihelungen" and "Parsifal." Wherever we look we find the emotional life reflected in the masterly handled orchestra. Here it is the far distant horn of Dunding which speaks of the trembling fear of Sieglinde; again it is the beautiful phrase in the tender woodwind recalling in Parsifal the dim picture of his mother, lost in early youth. Then again it is the sorrowful little melodic phrase which foretells to us the sad fate of Tristan and Isolde.

In such moments Wagner never fails; he always accomplishes his purpose to impress upon his hearers just what is felt in his own heart, whether his means be a broad, sweeping melody, a small tympani solo, a sequence of brilliant iridescent chords or an intense phrase, which, like the outburst of uncontrollable passion, rends through the orchestra with its unruly syncopated rhythm.

(To be continued.)

Bonnet, Distinguished French Organist, Arrives.

Joseph Bonnet, the distinguished French organist, arrived in New York January 14 from Paris via Bordeaux, on the steamer Chicago. Mr. Bonnet, one of the most prominent pupils of the late Alexandre

Guilmant, has been for years organist of Saint Eustache, Paris, and the successor of the late Alexandre Guilmant as official organist for the Society of Concerts of the National Conservatory. Among recent honors conferred upon him was his unanimous election as Honorary Fellow of the Royal College of Organists of London, this election taking place at the time of the fiftieth anniversary of that institution.

A reception was tendered Mr. Bonnet by Dr. William C. Carl at the Waldorf-Astoria on January 29th which was attended by many persons prominent in the musical and social circles of New York.

Mr. Bonnet, who is here on leave of absence from military service, will remain only three or four months and during that time will make an extended tour, during which he will be heard in practically all of the larger cities of the United States. Since the beginning of the war he has been almost continually at the front. This is the first visit of a distinguished foreign organist to the United States since the last tour of the late Alexandre Guilmant at the time of the St. Louis Exposition. There is much interest to hear him and already a lively demand for his services as recitalist.

Serious Playing in the Theater.

M. P. Moller reports the completion of his fourteenth organ contract for William Fox, in the New Terminal Theater, at Newark, New Jersey.

This instrument, like the others, is a three-manual arranged partly on the stage and partly in the house in such a manner that either section is a complete two-manual organ.

The Fox policy in exhibiting pictures is generally considered very advanced musically. His larger theaters each have an orchestra of twenty or thirty men under competent directors, and the organists are men of high attainments. On his staff more than twenty organists are men who have held important cathedral positions in Europe or England and the other players are without exception men who have held important positions as church or concert players.

It is interesting to note that in William Fox theaters the organists are expected to play in a "legitimate" manner. Waltzes and rags on the organ are taboo. The player is expected to exploit the dignity and grandeur of his instrument in the serious and subjective parts of the picture. This is on the theory that the organ has its greatest usefulness not as an imitator of the orchestra, but as a foil or contrast to it.

In these theaters the organists are not encouraged to thunder on their instruments and are under strong injunction as to heavy pedal work. Quiet and unobtrusive melody is the desideratum and anything calculated to detract attention from the picture is discouraged.

Music Every Musician Should Know.

Mignon Overture—Thomas.

"Mignon" was the composer's most successful opera. It won success at its premiere at the Paris Opera Comique in 1866, and its fame and popularity traveled into the nooks and corners of the universe where opera is given. Save for occasional performances of "Hamlet," "Mignon" is probably the only one of this famous musician's operas which still thrives outside of his own country. And the Overture is even more universally heard than the opera itself.

It has been suggested that this overture might more aptly be called "Introduction," since it has none of the earmarks of the classic overture form, but the term "Overture" has become so elastic that it does not seem out of place here. The thematic material of the "Mignon" Overture is taken from the opera, and its chief themes, following a brief, effective introduction, are "Know'st Thou the Land" (which is sung by Mignon) and the Polacca, or polonaise, which is the vehicle for the display of the coloratura voice of Filina, and is sung by her in the second act. It is a graceful overture and is received with as much favor in the concert room as it is in the theater.

Hawaiian Orchestra Music.

The following Hawaiian orchestra music is published by Carl Fischer, New York City:

One, Two, Three, Four (Hawaiian Waltz); Hilo Hawaiian (One Step); Like-No-a-Like (Hawaiian Love Song); Kahola Honolulu (Hawaiian), a selection of Hawaiian numbers arranged by M. L. Lake, (Waltzes); Kilauea (Hawaiian Patrol); Aloha Oe (Waltz), and "Hawaiian," a selection of Hawaiian numbers arranged by M. L. Lake, containing the following:

My Honolulu Tomboy; Lei Aloha; My Tropical Hula Girl; The Old Plantation; On the Beach at Waikiki; Like-no-a-like; One, Two, Three, Four; Aloha Oe; Hula o Makee; Pua Mohola; Kauli I Ka Huahuai; Lika I Ke Ahola; My Honolulu Girl; Hawaii Pono! (National Hymn., and My Hawaiian Maid.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison Avenue, New York City.

World's Music Center Is Now New York City.

AT THE outbreak of the war a few wise persons predicted that it would have the effect, temporarily at least, of making New York the center of culture of the world. This high position has now been realized in the field of music at least," says Herman Sandby, the Danish cellist and composer.

Mr. Sandby has been coming to this country annually for the past seven years and is able to compare the present New York with the New York that foreigners saw before the war.

"Never were there so many distinguished foreign or native artists in London, in Paris, in Rome, Berlin, Petrograd, or any of the great European cities as there are now in New York," he declares. "The war has sent practically every important artist in Europe to this country, and that means, of course, to New York.

"The public, as a consequence, is able to hear one night, the greatest artists of Italy, for instance; the next, the greatest of Austria; the next, the greatest of Russia, and so on throughout the season. It is, for music lovers, the most remarkable jubilee that history has ever produced.

"The result? New York—all of America, in fact (for most of the artists go on tour through the land)—will have better taste in music hereafter than would have been possible for a century under normal conditions.

"Americans are lovers of music, but never before have they been able to get enough of the sort that appealed to discerning taste.

"However, it will be difficult for any humble artist who might have got along quite well before, to make a 'hit' in America after the war when many of the foreigners will go home again.

"New York by that time will have become so critical that beginners will have a hard time indeed. This, however, may produce real genius in the end."

New York, moreover, will not lose its recently gained position in the world of music. The world's artists will come back regularly. One doesn't visit New York once only.

Clarence Eddy's Tour.

The tour of Clarence Eddy, the famous organist, beginning at the Pacific Coast, has opened auspiciously, and is proving to be a huge success, as may be expected by those who have heard him play.

Some may ask, "Who is Clarence Eddy?" The name Clarence Eddy is known and honored throughout the entire musical world.

He is recognized, by the best authorities, as one of the world's greatest organists, and his reputation extends to every civilized country. His first lessons on the organ were under J. Gilbert Wilson, and Dudley Buck of Hartford.

Mr. Eddy commenced drawing a salary as organist at the age of fourteen. He was for two years organist of Bethany Church of Montpelier, Vermont, and then went to Berlin, where he studied the organ and composition under August Haupt, the master organist of Germany, and the piano under Albert Loeschorn.

After numerous highly successful concert tours covering Germany, Austria, Switzerland, Holland, England and Italy, Mr. Eddy returned to this country where he located in Chicago.

At the age of twenty-two Mr. Eddy gave a series of one hundred recitals in Chicago, without a single repetition. This made him famous, and his reputation rapidly grew, by reason of his numerous recitals all over the country, and he was called to dedicate new organs in nearly every state in the Union. He has undoubtedly opened more new organs than any other living organist.

Mr. Eddy in Chicago gave upwards of four hundred recitals, including in his repertoire practically everything written for the organ, as well as hundreds of manuscripts which have been dedicated to him. His four organ collections, published by Edward Schuberth & Co., of New York, and one by the Oliver Ditson Company, of Boston, are extensively used throughout the United States.

Mr. Eddy has been identified, officially, with every important exposition since the one in Vienna in 1873, namely: those at Philadelphia in 1876, Paris in 1889, Chicago in 1893 with twenty-one recitals, Buffalo in 1901, St. Louis in 1904, Jamestown in 1907 with six recitals, and more recently at our own Panama Pacific International Exposition in San Francisco with forty recitals, where his concerts were among the best advertised attractions of the great fair.

Following a recital given at the famous Saint Cecilia Academy, Rome, Mr. Eddy was made an honorary member, a distinction considered, in musical circles, one of the greatest honors that can be conferred upon a musician in any country, and among the encomiums he received following the recital was this expression from the great composer, Sgambati: "He is one of the greatest organists of the present epoch." Also, this noteworthy expression from E. di San Martino, president of the Royal Academy of St. Cecilia: "Mr. Eddy is the most marvelous and versatile executant of the organ we have ever entertained. We consider ourselves honored in placing his name on our list of distinguished members." August Haupt declared that, "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organists."

Clarence Eddy is now organist at the First Presbyterian Church, Oakland, California, where the wonderful organ of this new and costly edifice is being employed, under Mr. Eddy's magic skill, as one of the greatest institutions for the interpretation and inspiration of high class music in the West. His semi-monthly recitals are being enjoyed with increasing attendance and interest.

California should be extremely gratified in acquiring this great master, and may be justly proud in realizing that our matchless climate can overcome the claims that the East and Europe have on this renowned artist, and be able to induce him to bring to us from his many tours of the world, as a great storehouse of accumulated accomplishments and experiences, his great talent, so completely matured and perfected.

Musicians, and especially organists, should not fail to hear this great organist, should the opportunity present itself.

New Rules in Counterpoint.

An English society, known as the Council of the Union of Graduates in Music, has issued an interesting document relative to strict counterpoint.

The musician who has completed his work in harmony and has proceeded to study the text-books of the older contrapuntists (Cherubini, Albrechtsberger, etc.), has always wondered at the strict process of counterpoint of their school and probably noticed the inadaptability of these processes in modern writing.

The Council above mentioned had discussed this question. While it disclaims any direct influence on teachers, private or institutional, it expresses its views on counterpoint written against a *Cantus Firmus*, as follows:

1. The parts may cross with reason in counterpoint for more than two voices.

2. While it is preferable that the first note of the counterpoint shall make a perfect concord, the use of the third of the chord is not considered to be an offence.

3. Modulation to nearly related keys may be sparingly used after the original key has been established.

4. Syncopation, in examples of the fourth species, may be occasionally broken.

5. In combined counterpoint, dotted half notes and dotted quarter notes may be used, the latter sparingly.

6. A quarter note should seldom be tied to a quarter note.

7. Two chords may be used in a bar (measure), although it is recognized that the use of one chord in a bar is often stronger in effect.

8. More than two consecutive eighth notes should not be used; and these groups of two eighth notes should occur on the second and fourth beats of the bar in conjunct motion.

9. Changing notes may be used, but except in the cadence they should be rare.

10. A second inversion should not occur on the first beat of any bar, unless the fourth of the chord having been previously prepared, is resolved in the same bar.

11. The objection to consecutive perfect fifths does not depend on the number of notes intervening, but on the character of fifths themselves; for instance, two perfect fifths are always permissible with one or more notes intervening, provided that at least one of the fifths is unessential.

This document is signed by the Professor of Music in the Universities of Oxford, Dublin, London, Durham and Manchester.

This document also advocates essential principles that bring the order of strict counterpoint within the domain of practical writing. Furthermore, it narrows the hitherto existing chasm between harmony as taught to-day and counterpoint as it was taught by Cherubini.

A Well Arranged Program.

Following is a program adopted in many of the larger moving picture theaters throughout the country. At a glance, one realizes the important part music is playing in the making up of perfect program:

1—Overture; 2—Travelogue; 3—Cartoon; 4—Topical Review or Weekly; 5—Soprano or Contralto Solo; 6—Feature; 7—Vocal or Instrumental Solo (Organ or Violin); 8—Comedy.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Furst's Score of "Joan, the Woman."

"**J**OAN, THE WOMAN" was recently produced in Los Angeles, and Gilbert Brown, of the Tribune, has much to say regarding Mr. Furst's score. Chicago, San Francisco, Boston and other large cities will have a chance to hear Mr. Furst's score before spring, and in each city Mr. Furst will personally rehearse the orchestra and direct the music on the opening night.

Mr. Brown says: "Ever since big single motion picture productions began to bid for the privilege of entertaining the public for an entire evening, I have cherished the ambition of seeing a fine feature film in the presentation of which music should take what seemed to me to be its rightful place.

That ambition was realized when I saw and heard "Joan, the Woman." This splendid, stirring screen epic, with its attendant music by William Furst, seems to me to be the finest union of the two arts—the oldest and the newest—that the public has yet witnessed.

In all but a few previous productions of this type the music has been "arranged"—that is, an adapter has selected from the world of musical literature what he believed to be suitable themes for various characters and big incidents in the screen drama, and then has hitched them together, orchestrating them when necessary.

It is not to be denied that some splendid effects have been obtained by this method, but all too frequently the heroine's theme was taken from some well known opera or stage music, and the listener was distracted by the inevitable association of the borrowed theme.

Motion picture directors objected that no composer could in a few short months produce a score sufficiently rich in new melodies to be regarded as high class music; it was much better, they thought, to borrow from the best music of the world.

To back up this argument they pointed to the sad failure of such films as had been provided with special scores. To me it always seemed that the failure was due rather to the lack of inspiration in the subject.

"Joan, the Woman," however, is a photoplay to inspire the ablest composer, and William Furst has provided a score that richly mirrors the lofty ideal set forth on the screen.

It is as difficult to particularize the merits of Mr. Furst's music a few moments after one's first view of the drama as it would be to give a detailed analysis of a grand opera score under the same circumstances.

Foremost among the many impressions received, however, is that of the perfect union of both factors, film and music, into something greater than either. Even one who attends for the chief purpose of judging the music finds its attention centering, time and time again, on the screen, the music weaves itself into the picture so that he is unconscious of it as music.

At other times—and always when the composer so intended—the music becomes an equal partner, as in the glorious hymn-like marches when Joan, in shining armor, leads the armies of France to victory, and in the scenes preceding the burning of the Maid, when the ceaseless throbbing of the kettle drum keeps time with the spectator's laden heart.

There never was a moment during the course of the drama when the music was not in keeping with the lofty dignity and beautiful idealism of the play.

Mr. Furst's score is Wagnerian to the extent of a complete scheme of musical "motifs," which appear in the music simultaneously with the entrance onto the screen of the characters to whom they are ascribed.

In the invention of these themes the composer has entered remarkably into the spirit of the various characters and their relation to the action and driving purposes of the drama. The theme of the Voices, in particular, is exalting in the extreme, and its introduction into the various scenes—Joan's torture and during her night of terror preceding her execution—produces a curiously uplifting effect.

The composer will doubtless be subjected to criticism for his use of the Marseillaise to represent the spirit which gives the Maid strength to redeem France from the enemy. Liberal minded souls will point out that this is a terrible anachronism, that the Marseillaise was not written until 350 years after Joan's era.

The world is agreed that this song typifies today the spirit of France, and the spirit of France born in Joan's breast was the same flame that inspired Rouget de Lisle and that inspires France today.

Therefore, why may not a melody that spells the soul of France now be used to typify that same soul 500 years ago?

New Type of Theater Organ.

Good music will always pay its own way, whereas no music at all is what many of the picture theaters give us at the present time.

We believe it is admitted that best results are now obtained by using an organ, which can follow the picture and quickly interpret the varied emotional action on the screen.

What we mean by organ is such as is used in the Rialto, Strand, Academy of Music, Broadway, Audubon, etc., but the orchestral department of the organ must, to a considerable degree, represent the tones of the orchestral instruments. An out and out church organ will not do. The average church organ is too heavy and lacking in light and frolicsome character which is absolutely necessary to entertain theater audiences.

Such an instrument has finally been developed and found absolutely satisfactory. This new instrument is the "Unit Organ," built by the Wagnerin-Weickhardt Co., and designed by Eugene F. Licome, one of the pioneers who introduced the organ into New York theaters.

This organ has no noise producing effects such as auto horn, fire gong, whistles, etc., but it is certainly rich in real musical effects. Many orchestral tones of the orchestral instruments themselves are faithfully reproduced, as well as that of the church organ. There is a wonderful variety in an instrument of this character, very much more than that obtained by an orchestra of six or eight musicians. It is also effective when used with three or more musicians, because it blends perfectly with them that the character of the tones accentuate the orchestral quality and makes an orchestra of four men sound like twelve first-class musicians.

The following specification of the Unit Organ is suitable for and can be afforded easily for the average six hundred seat house:

GREAT ORGAN

(Enclosed in expression chamber.)

Name.	Pitch.	Notes.	Material.
1. *Flute	8'	61	wood
2. Vox Humana.....	8'	61	reed
3. *Flute	4'	61	wood & metal
4. Snare drum .....		..	....
5. Great to great	16'	..	....
6. Great to great	4'	..	....
7. Great unison off .....		..	....
8. Swell to great	16'	..	....
9. Swell to great	8'	..	....
10. Swell to great	4'	..	....

11-16 Six numbered pistons, controlling Great and Pedal organ couplers.

SWELL ORGAN

(Enclosed.)

17. *Flute	8'	61	wood
18. Viole d'Orchestra	8'	61	pure tin
19. Viole Celeste	8'	61	pure tin
20. †Violincello	8'	61	synthetic
21. Clarinet	8'	61	reed
22. †Saxophone	8'	61	synthetic
23. †Orchestral oboe	8'	61	synthetic
24. *Flute	4'	61	wood & metal
25. *Piccolo	2'	61	wood & metal
26. Swell to swell	16'	..	....
27. Swell to swell	4'	..	....
28. Swell unison off .....		..	....
29. Tremolo .....		..	....

30-35 Six numbered pistons, controlling Swell and Pedal organ couplers.

PEDAL ORGAN.

36. Contra bass	16'	30	wood
37. Bass flute.....	8'	30	wood
38. Bass drum			
39. Kettle drum			
40. Cymbals			
41. Great to pedal			
42. Swell to pedal			
43. Swell to pedal			

* Unified stop 100 pipes.
† Combination stops.

ACCESSORIES.

Balanced swell pedal for entire organ.
Balanced crescendo pedal affecting entire organ, except octave couplers and unisons off.
Sforzando pedal, affecting entire organ and couplers.
Spencer steel orgoblo.
Organ bench.
Action current generator.
Electro-pneumatic action.
Weickhardt universal wind chest system.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

High Class Music a Feature.

By S. L. Rothappel.

UP TO two or three years ago the average man paid little attention to the better kind of music. He could whistle the popular song of the moment, he was familiar with fragments of the current light opera successes, and there were certain grand opera strains which had been impressed on his memory because he had been hearing them all his life. These and a few national airs and folk songs of various countries represented practically all he knew about music.

The reason for this is obvious. Grand opera was expensive. Symphony concerts were regarded as too "high-brow" for the average taste. Other concerts of various sorts were given at regular intervals in scattered locations and only during a limited season. To attend them meant definite planning ahead; and to the average man the amount of pleasure to be derived from them was not worth the bother. They were supported by musicians and genuine lovers of music, to whom each concert was an important occasion.

The combining of a motion picture entertainment with a high class musical programme has changed this condition in a way that is amazing. Today the average man can and does go to hear music of the most artistic quality any afternoon or evening that he feels like it, any day in the week, any week in the year. More than a quarter of a million persons come to the Rialto every month—an increasing large percentage of whom "repeat," because they were attracted by the music we give them. The educational effect of this cannot be estimated. The enjoyment our patrons have experienced from the playing of our orchestra and the singing of our soloists has done more, perhaps, to instill in them a love of good music than any other one factor whose influence has been brought to bear.

The phonograph has had a tremendous and widespread influence in the same direction; but hearing an orchestral number on the phonograph and hearing it—as one does at the Rialto—with all the embellishment of color and scenery that we can give it, and the life and motion lent to the effect by the presence of the musicians themselves, are two experiences not to be compared in the same breath.

It has been extremely interesting to watch the gradual broadening of appreciation developed in our audiences. The grade of music we give our patrons would have been wasted on them—on most of them—two years ago. We had to lead them up to it gradually by a prolonged series of experiments. Our earlier musical offerings in the theaters with which I have been connected in New York were on the border line between the sort of thing which has a general appeal to the masses and the better sort, which demands of its hearers a little more refinement of perception, a little more cultivation of taste. They never were lowered below a certain standard merely for the applause which would have resulted from cheaper selections. Far better "over their heads" than "down to their taste." There was plenty of ragtime and popular stuff of the sort in the incidental music to the comedies, scenic pictures and topical reviews.

We managed to reach all preferences in that manner, just as we do today. Our orchestra can play an operatic overture in a way to satisfy the most critical of musicians, but also can play lighter numbers in a way that sets the toes of the audience tapping all over the house.

Occasionally we introduced selections of too classical a nature, to "get over" with our audiences. We did it deliberately, and we kept the selection on all week, whether it was liberally applauded or not. We knew that the next time our patrons heard it they were bound to like it better. We do the same thing today; but so rapidly have our audiences kept pace with us that the numbers which do not "go big" are now practically negligible.

It is a remarkable fact that not once since the Rialto was opened have we had to take a musical number off our programme because its reception did not warrant its retention. When the idea of better music with motion pictures was young, we sometimes took off a selection which obviously was not appreciated by the majority of those who heard it—or even by a sufficiently large minority. That never happens now. Our audiences today contain so many persons who have always liked good music, and so many whom we have taught to like it, that within certain natural limitations we can give them almost anything we choose, with the assurance beforehand that it will be thoroughly appreciated.

The result of all this is that not only in New York, but in all parts

of the country, motion picture audiences have begun to demand better music. In every new theater that is built, provision is made for an orchestra of from a dozen to twenty-five pieces. People have come to know good music when they hear it. They are not satisfied with the inferior quality formerly accepted without comment. Not only in motion picture houses, but everywhere else, better music meets with keener appreciation.

Where are the cheap ballads and popular ragtime hits which used to sweep the country from end to end so that one couldn't escape hearing them day and night? They are not being taken up as they used to be. There hasn't been an "Alexander's Ragtime Band" in the last two years. Why not? Because operatic airs, high class ballads, and standard compositions of all sorts are being whistled and hummed to an extent never before heard in this country.

The whole standard of taste in music has risen rapidly of late, and for this gratifying condition we believe the musical programme at the Rialto and other houses which pattern after us may fairly claim a large share of the credit.

Saint-Saens on Improvising.

The art of improvising has of late engaged the attention of theater organists. It is now included in the course of instruction in many colleges of music, and some excellent modern works have appeared on the subject. What is known as "commonplace" improvisation has perhaps been too severely frowned upon by many organists. That even an uninspired and extemporaneous performance sounds better than a set piece which may not suit the occasion is the opinion of at least one notable authority. We read in a contemporary:

"Saint-Saens has a rather curious plea for improvisation on the organ. The organist," he says, "must improvise if he is to use freely the tone colors of his instrument. In recent years young organists have been deterred from practicing the art. They have been told that an improvisation has not the worth of a piece by Bach or Mendelssohn. I should say not, judging from the vapid, formless things one has heard in that way. But Saint-Saens' experiences have evidently been fortunate. 'Lefebure-Wely, who was a marvellous improvisator—I can say this, for I have heard him—left behind him only insignificant compositions for the organ; and I could cite among contemporaries those who wholly reveal themselves only by improvisation. The organ is an evocator; in contact with it the imagination awakes.' That there are poor improvisators, Saint-Saens holds to be immaterial.

"A mediocre improvisation is always endurable when the organist is imbued with the idea that music should be in accordance with the office.

"Saint-Saens adds that during the twenty years or more he was organist at the Madeleine, he almost always improvised, and this was one of the joys of his existence. But there was a legend. He was a severe, austere musician and the public had been led to believe that he constantly played fugues. Thus it happened that a young girl came to him and begged him not to play a fugue at her wedding. It is true that another asked him to play funeral marches. She wished to weep at her wedding; and, as she would not feel tearful, she depended on the organ for the waterworks. A vicar of the parish said to Saint-Saens one day: 'The congregation of the Madeleine is composed for the most part of rich persons who often go to the Opera Comique. They have acquired musical tastes that should be respected.' To which Saint-Saens made answer: 'Monsieur l'Abbe, when I shall hear in the pulpit the dialogue of the Opera Comique, I shall play appropriate music, but not until then.'"

Music Every Musician Should Know.

"Zampa" Overture—Harold.

Zampa was a notorious pirate, whose exploits made him the dread of all Italy. The French composer, Joseph Ferdinand Herold (1791-1833) based his opera "Zampa, or the Marble Bride," upon incidents in the life of this brigand.

The overture is one of the most tuneful and popular compositions. It is a splendid example of the use not only of the different orchestral "choirs" as such, but the use of individual instruments for solo work and particularly clarinet.

It opens with an impetuous introduction for full orchestra, during which the flute has a short solo, followed again by all. After this comes a short episode for strings, flutes and brass, which leads into the proper motive.

Further along we have a melodious solo for clarinet alone, accompanied by the strings. This is a favorite with clarinet players.

This is followed by a dainty flute solo, working up to a *crescendo*, introducing all of the orchestra. Finally comes the blare of the trumpets, which leads into the spirited finale.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

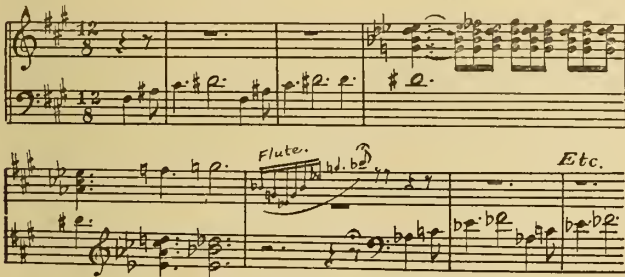
THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Improvising. (Part II.)

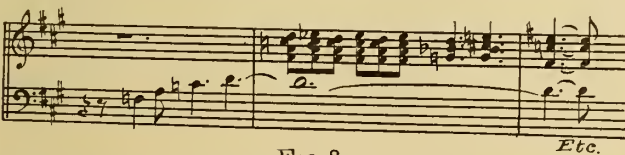
By Clarence E. Sinn.

IT HAS been repeatedly said here that in improvising for pictures one should use at least one principal theme to run through the story. Usually this can be given to one of the leading characters and will be recognized as that character's music. It is best to play this theme



Ex. 7.

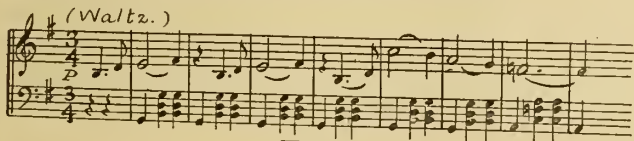
in such a manner that it can be recognized when used in the dominant scenes. It may be altered in such a way as to merely hint at the theme, yet still be recognizable. Often this is very effective, particularly if the scene works up so as to permit of a musical climax. In



Ex. 8.

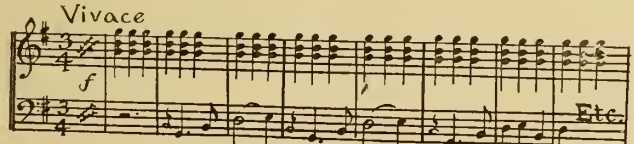
orchestra work it is easy to make differences in effect by giving the theme to different instruments in turn, and thus portray emotional variations by the tonal coloring of different instruments.

A theme played softly on muted violin has one effect. On the 'cello



Ex. 9.

another. On the oboe, flute or clarinet it expresses a different emotion, while the same theme played fortissimo by the brass section, accompanied by the full orchestra, conveys an idea entirely opposite to the others. The organ can follow along the same lines to a very great degree; the piano not at all. With this instrument the differ-

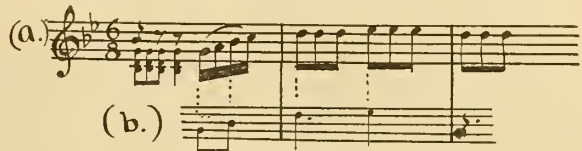


Ex. 10.

ences must be marked by changes of expression and of tempo. But alterations of the theme itself are often useful as well as effective, as has been argued before in our department. A few examples are included in this article showing a theme in the overture "The Beautiful Galatea" by Von Suppe. Example 7 is the opening to the second movement in the overture. The theme in question is given in the left hand (lower staff) in Ex. 7. As given it is really in the key of F sharp major modulating to the key of A flat. In the repetition (5th and 6th measures) a minor 6th occurs (E flat to F flat) which distinguishes it from the major 6th (C sharp to D sharp) as shown in the first measure. This same theme occurs throughout the movement

(2d movement in the overture) with but little variation, except that it may start in different parts of the measure. (See Fig. 8.)

A development of the theme is shown in the 4th movement of the overture—a waltz movement. (See Ex. 9.)



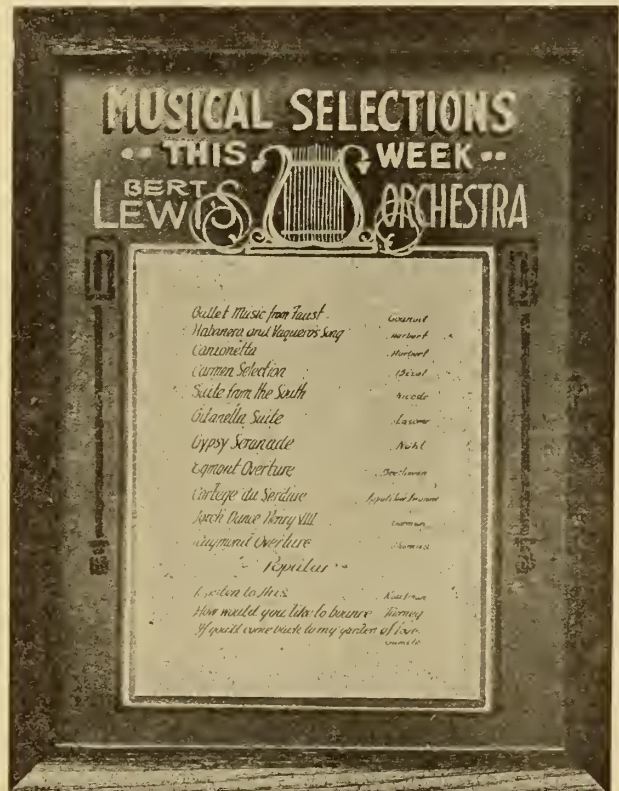
Ex. 11.

This same variant is shown in the finale of the overture, where it is given to the basses, fortissimo, and vivace. (See Ex. 10.)

A hint or slight suggestion of the subject of the theme may be found also in the 3d movement of the overture (the 6/8 in G minor). See Ex. 11 and notice the dotted lines running from the accented notes in the melody (a) to those in the skeleton of the theme (b). You will there find a very pronounced suggestion of the original subject as shown in other examples.

A Lobby Musical Program.

"Most beautiful houses west of the Mississippi" is the rather high claim printed on the letterheads of the Royal and Regent theaters of Kansas City. Frank L. Newman, president and manager; T. H. Cochran, vice-president and treasurer, and W. P. Fullerton, secretary. A mammoth pipe organ and a ten-piece orchestra indicate the attention given to the musical side of the program. Mr. Cecil Summers, house



manager for President Newman, sends the accompanying illustration of frame used in their lobby to stimulate interest in the musical part of the program and the selections given by the orchestra from week to week. The frame is 14x22 inches and the management has been surprised at the interest it has created. The names of selections are neatly printed with pen and ink on white cardboard, with a few underscored lines in a blue ink. A good effect is obtained by using ruling pens of different sizes for both the lettering and rules and simple border designs. The idea is an excellent one. The program in the illustration was given with the Fox feature "Darling of Paris."

Music for the Picture

Conducted by CLARENCE E SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Supreme Court Decision That May Eventually Affect Theaters.

The Supreme Court of the United States recently rendered a decision that will probably affect theaters using copyrighted music.

In a decision rendered January 22, 1917, Victor Herbert et al. vs. The Shanley Company, Mr. Justice Holmes found that the playing or singing of copyrighted songs and other musical numbers in a restaurant, hotel, cabaret, etc., without permission of the copyright owner, subjects the proprietor of such establishment to very serious penalties.

This decision has the support of the American Society of Composers, Authors and Publishers, organized to protect composers, authors and publishers against such playing of their compositions, and for the purpose of licensing the public performance of the works of its members, who comprise most of the well-known authors, composers and publishers of America, England, Italy and Austria.

Just how this law will affect the many moving picture theaters in this country is a point yet to be decided by the American Society of Composers, Authors and Publishers, but it is likely that a small fee, or license, will entitle the musician, or theater owner, to use and play such musical compositions as he wishes; that is, all compositions, published or written by the members of this society. It is probable that the size of the house will be considered and the license fee regulated according to the seating capacity.

Mr. Justice Holmes delivered the opinion of the Court:

These two cases (Victor Herbert, Harry E. Smith, et al., vs. The Shanley Company. The John Church Company vs. Hilliard Hotel Company) present the same question: whether the performance of a copyrighted musical composition in a restaurant or hotel without charge for admission to hear it infringes the exclusive right of the owner of the copyright to perform the work publicly for profit. Act of March 4, 1909, c. No. 1 (e), 35 Sta. 1075. The last case was decided before the other and may be stated first. The plaintiff owns the copyright of a lyric comedy in which is a march called "From Maine to Georgia." It took out a separate copyright for the march and published it separately. The defendant hotel company caused this march to be performed in the dining room of the Vanderbilt Hotel for the entertainment of guests during meal times, in a way common, by an orchestra employed and paid by this company. It was held by the Circuit Court of Appeals, reversing the decision of the District Court, that this was not a performance within the meaning of the Act 221 Fed. Rep. 229, 136 C. C. A. 639.

The other case is similar so far as the present discussion is concerned. The plaintiffs were the composers and owners of a comic opera entitled "Sweethearts," containing a song of the same title as a leading feature in the performance. There is a copyright for the opera and also one for the song, which is published and sold separately. This the Shanley Company caused to be sung by professional singers, upon a stage in its restaurant on Broadway, accompanied by an orchestra. The District Court, after holding that by the separate publication of the plaintiff's rights were limited to those conferred by the separate copyright, a matter that it will not be necessary to discuss, followed the decision 221 Fed. Rep. 229, as to public performance for profit. 222 Fed. Rep. 344. The decree was affirmed by the Circuit Court of Appeals, 229 Fed. Rep. 340, 143 C. C. A. 460.

If the rights under the copyright law are infringed only by performances where money is taken at the door, they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendants' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.

The extracts from the Copyright Law relating to the public performance and rendition of musical works are as follows:

"Section 25. That if any person shall infringe the copyright in any work protected under the copyright law of the United States such person is liable:

"(a) To an injunction restraining such infringement.

"(b) To pay to the copyright proprietor such damages as the copyright proprietor may have suffered due to the infringement, as well as all the profits which the infringer shall have made from such an infringement * * * or in lieu of actual damages and profits such damages, the Court may, in its discretion, allow the amounts as hereinafter stated, and such damages shall not exceed the sum of five thousand dollars, nor be less than two hundred and fifty dollars, and shall not be regarded as a penalty; * * *

"Fourth: In the case of dramatic or dramatic-musical or a choral or orchestral composition, one hundred dollars for the first and fifty dollars for every subsequent infringing performance; in the case of other musical compositions, ten dollars for every infringing performance.

"Section 28. That any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the Court; provided, however, that nothing in this Act shall be so construed as to prevent the performance of religious or secular works, such as oratorios, cantatas, masses or octavo choruses by public schools, church choirs or vocal societies, rented, borrowed or obtained from some public library, public school, church choir, school choir, or vocal society, provided the performance is given for charitable or educational purposes and not for profit."

(Further questions dealing with this copyright law will be dealt with through this department.—ED.)

Classic Melodies for the Organists' Use.

It is interesting to think of a list of great andante melodies fitting for plaintive scenes. It is perhaps a little like the list of the hundred best books, and, to be sure, it is somewhat a personal matter, one of individual experience. But in spite of the lack of applause, there is no difficulty in the test. The organist is sure to know when he has touched his hearers.

First of all, it seems, come the andantes from the great sonatas and symphonies—chiefly of Beethoven. The symphonies are a less fruitful field than the sonatas. Of the former, there are the slow movements, in particular of the Sixth, the Seventh and the Second symphonies. Of the sonatas there are the Andante of the Pathétique, of Opus 26; the Menuetto in Opus 31, No. 3, and the Andante in the Sonata Appassionata. To these may be added the Largo of Opus 2, No. 2. These have always seemed to us in the essence of the most beautiful andante music.

But while Beethoven's melody is the familiar type, his are not the only examples. The Andante of Mozart's Symphony in E flat is equal in beauty and earlier in the time of its creation. In Beethoven's violin sonata there is also the great theme of the Kreutzer Sonata and the Adagio of No. 7. The Andante of the 10th Trio, Opus 97, is also a melody wonderfully suited to the organ. Handel's Largo, and the Harmonious Blacksmith hardly need a reminder. In Bach's works there are very few examples that may be used for this special purpose; the best is probably the melody known as the Air for the G Strings.

In Haydn's symphonies there is here and there a slow melody well suited to the organ. An example is the Andante in G, from the Symphony in D No. 2 (B. & H. edition).

Of Schubert's music, the first part of the Impromptu in A flat, No. 142, is an ideal melody for the organ. The beautiful "Rosamunde" air (in both its verses) is also suitable. A perfect organ melody is the theme of Schubert's song, "Death and the Maiden." The Andante melodies of both the great symphonies of Schubert are effective on the organ. The second movement of the "Unfinished" may be played throughout, but it should be played from the score for the true effect, and this requires due preparation. As we leave the group of classic masters, we find less of this simple kind of melody. Schumann's "Traumerei," to be sure, needs a long rest from overwork, and other of his melodies—the "Nachstück" or "Warum"—are graceful on the organ.

Mendelssohn's "Songs Without Words" afford an example here and there; and the andante theme from the Italian symphony or from the violin concerto, and the Notturmo from the "Midsummer Night's Dream" music may be played with effect.

All these melodies have a splendid place during plaintive scenes, and the organist who interprets properly the above-mentioned music will raise the standard of his playing high above the usual organ music heard in the picture theater.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Selecting the Music.

By Clarence E. Sinn.

AT PRESENT a majority of the medium sized picture theaters—and some of the larger as well—pursue a policy of changing programs daily. These programs usually include a "feature" consisting of five or six reels, which, taken with the single reels, make a longer show and fewer performances than the exhibition of a few years ago. These conditions make the musicians' task more difficult for the reason that he sees but a few presentations of the picture, and by the time he has a reasonable idea of the musical requirements of the pictures, the show is ended. If it was a difficult proposition in the past to lay out fitting musical accompaniments to the one and two-reelers when we often played the same program from six to fourteen times a day, how much more difficult to select music for a show which runs nearly twice as long and which we can only see about half as many times. One must of necessity see a picture through before he really knows what it is about and exactly what music he needs for its accompaniment. I am referring, of course, to performers who play entirely from notes and who must have those notes ready at hand before the show begins. A great many simply pick out as good a concert number as is available—regardless of its relationship to the picture—and let it go at that. His idea being that if he has given a good musical program, he has done all that is required. While it is true that the first requirement of picture music is that it shall be good music, another—quite as urgent, but often overlooked—is that it shall be appropriate music.

Many performers memorize a stock of standard musical numbers which permits them to watch the pictures unhampered by the necessity of watching their notes, for the first run, at least. It seems to me this is a safe rule to follow. Later, having decided on the proper music for its accompaniment, he can select his program to fit the picture. Sometimes his selection includes memorized numbers—often they include improvisations, though these last usually take the form of connecting links between numbers of contrasting character. I have always contended that the performer who combines these three processes (i. e.: reading, playing from memory and improvising) will—if he uses discretion—get better results than from any other method.

It is understood, of course, that we are referring to the performer who plays for the same picture but one day. A "run" of any length with its attending rehearsals is another proposition entirely.

The orchestra leader who cares enough for the show to try to help it would do well to have a goodly number of things memorized, and to have his musicians learn them too. He could thus watch the picture on its first run in his theater, change instantly, if necessary, from one fairly appropriate number to another, and after the picture was shown take enough time off to select other numbers which in his opinion will fit the picture, at least approximately. If you are making a feature of the orchestra, you want to make your best showing in the "feature" picture, and surely your manager will not begrudge you the necessary time off to select fitting music for that feature. He wants the orchestra to make a good showing. But you cannot make a really good showing if you pick out your program hap-hazard before the show (as so many are accustomed to doing) for in this way nothing could be appropriate except through accident. But having seen the picture the first show without being hampered with reading music, you all have a fair idea of its character, and with a flexible orchestra used to "following the leader," you should be able to accompany your picture intelligently. In selecting fitting music, the important thing to bear in mind is that you need not go to extremes. If your music does not oppose the picture—if it doesn't disagree with the picture—if it doesn't "kid" or swear at it, there is a possibility that you can make it almost fit. And that is something. Remember, it isn't always *what* you play so much as *how you play it*, that counts. You know you don't want to play fast stuff in the slow scenes, nor noisy music in the quiet scenes. Likewise, you know that slow, sentimental or pathetic music will kill a gay and lively scene. It shouldn't be difficult to avoid the glaringly inappropriate in your music, and when you have done this you have won more than half the battle. All the intelligent part of your audience will recognize inappropriate or incongruous music. Very few—even among musicians

—will agree on what is *exactly appropriate*. Some will favor a certain number for a certain scene, others may prefer another. These are merely personal opinions, and their value depends upon the holder's experience in this particular line of business. But the glaring faults can be discerned by any one and should be corrected.

Carl Edouarde, Strand Theater, New York City.

Carl Edouarde, the musical director of the Strand Theater Concert Orchestra, is a pioneer in the art of setting music to moving pictures and was the first man in the business to study the various themes of the pictures and interpret them musically.

Mr. Edouarde has conducted the Concert Orchestra at the Strand theater ever since the opening of the house nearly three years ago. He first entered the moving picture field in November, 1913, when he took charge of the orchestra at the Regent theater. It was at this house that Mr. Edouarde gave the music to moving pictures real serious consideration, and the first time a picture with a musical setting was shown at this house it was hailed with delight by the audience and the news of the new method of presenting music to the pictures soon spread over New York and the Regent was considered the best picture house in New York.

Mr. Edouarde is primarily a musician of the highest rank and no business man. He was not given credit for his work nor indeed did he seek any. The credit went to another man who could not read a note of music. This man saw the importance of appropriate music to moving pictures and had the good judgment and bad taste to claim the credit.

When the Strand opened in April, 1914, Mr. Edouarde had better facilities to carry out his ideas. Chief among the things that have distinguished the Strand from any other moving picture theaters is the musical program. The fitting of music to a feature picture has become an industry almost, since the inception of the idea of the Strand. Selection from an average of fifty compositions a week is necessary for the incidental music played during the showing of a five reel feature picture. This phase of the work has been under Mr. Edouarde, who has built up a library which is the largest of its kind in the United States. The orchestra has gradually been enlarged to a surprising extent. When the Strand was first opened to the public there were sixteen musicians in the orchestra—today there are thirty-three.

Before entering the moving picture field, Mr. Edouarde gained a solid musical foundation from a variety of studies and positions. He was born in Cleveland, Ohio. As a young man he began the study of the violin, later going to Europe to complete his musical education. He graduated from the Royal Conservatory in Leipzig, in 1900. Returning to this country he made a tour with Liberati's Band, as violin virtuoso.

Following his tour Mr. Edouarde assumed the professorship of harmony and theory in the Cleveland Conservatory of Music. He resigned this chair several years later to become conductor of Knapp's Millionaire Band, after which he organized the Carl Edouarde Concert Band. During his leadership of his band, Mr. Edouarde was the author of many popular compositions. He established an office in New York City to direct the bookings of his band. When the Strand was opened its owner offered the post of musical director to Mr. Edouarde, and he abandoned his organization to accept the position.

Music Every Musician Should Know.

Polish Dance—Scharwenka.

There are two Scharwenkas who are celebrated composers, Xaver Scharwenka, who composed this piece, and his brother, Ludwig Philipp Scharwenka. Both have written much music, but Xaver has achieved the greater number of successes.

His opera "Mataswintha" is highly spoken of, but his Polish Dance is known all over the world.

The work is somewhat in the Mazurka vein, with its many syncopations and accented structure of accompaniment. As a rule the musician should not take liberties with form, though he may vary it, within judicious limits, and obtain excellent effects thereby. Many musicians disregard rules, but in such cases the results justify their action.

Poupee Valsante—Poldini.

The Waltzing Doll, (which is a translation of the title of this piece), is a dainty tone picture which might be a companion piece to Liadow's "Musical Box." Like the latter, it represents automatic motion and it should be played in a mechanical and rhythmic style.

The automatic character of the dance is well indicated by the *staccato* phrases in the chief theme. The *tempo* must be rather quick throughout, and at times a *legato* style must be used in phrasing. The use of the pedal should help to give expression.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

The Importance of Tone Coloring in Relation to Musical Interpretation.

By Norman Stuckey.

MUSICIANS interested in tone color and its application in portraying the varied emotions on the screen will find much to interest them in the study of symphonic music. The musician playing for moving pictures should never miss the opportunity of hearing as many symphonic concerts as possible.

From each concert he will derive many suggestions for his work in depicting emotion on the screen.

First in importance among symphonic music are Beethoven's nine symphonies. Beethoven, after he had emancipated himself from the influence of Haydn and Mozart, wrote a succession of musical epics, setting forth with the boldness, sureness and strength of a master hand, human life and its destiny, man's struggles with fate, the aspirations of the soul toward liberty, the nobility of human brotherhood, the grandeur and beauty of nature, and its mighty mysteries. His faith rested upon a pantheistic abstraction which he called "Love," and that emotion is the keynote of his work.

It imparted majesty, nobility, elevation, and profound seriousness to his music. His ideas not only reflected the sentiment of his own time, which is one of the tests of a great artist, but they were broad and far-reaching enough to comprehend the great world of humanity, like those of his favorite Shakespeare before him, and this it is that insures immortality.

Space does not permit me to deal with each of Beethoven's nine symphonies, but for illustrating tone color in relation to musical interpretation we will analyze the Sixth Symphony known as the Pastoral Symphony. There are five movements in this symphony, as follows:

1. Allegro ma non troppo (the cheerful impressions excited on arriving in the country).
2. Andante con moto (By the Brook).
3. Allegro (Peasant's Merrymaking).
4. Allegro (Thunder Storm).
5. Allegretto (The Shepherd's Song).

This symphony reveals Beethoven as a lyric poet. It is by no means the sentimental strain of the conventional Spring poet, but the masterly expression of that happy and contented feeling which the lover of nature experiences during a ramble through a lovely country. The motives employed are apparently of the simplest kind, but demonstrate the evolution of intense thought. They cannot be altered by a note without the sacrifice of their meaning.

The first movement is an allegro ma non troppo in F major, 2-4 time, and in keeping with the general description of cheerful impressions excited on arriving in the country.

The Andante molto moto in B flat, 12-8 time, gives voice to the listless dreaming of the wayfarer, who is resting at the banks of the brook.

The first violins give out the principal melodic theme, while the wind instruments respond with the second phrase. Short figures abound, fitting about with the different instruments, sometimes in imitation, again in euphonious thirds or sixths, and at time a brief trill or the short snapping of pizzicato notes. Its effect is that of the evening air alive with the songs of birds and the buzz of insects. In the last twelve measures of the movement, the composer even introduces the bird-songs—a proceeding which has been pronounced childish and unworthy of Beethoven, but which to the unprejudiced listener seems to belong in its connection. When we consider that its use by Beethoven cannot possibly have sprung from a desire to write catch-peany claptrap, it would perhaps be well to accept the intention of the composer.

The third movement, Allegro, in F major, 2-4 time, representing the Minuet, introduces the purely human element. The first eight measures usher in the good country people tripping briskly along. In the next phrase, the fair damsels carry their part of the program quite gracefully. Then we strike the dance proper with its "hand accompaniment." The minuet-like movement is interrupted by a short tempo d'allegro, 2-4, which seems like the change to another dance, though being more boisterous, it comes to a close by two short pauses, as if to give the dancers a chance to catch their breaths before returning to the triple time of the minuet closing the movement.

The next movement, an allegro in A flat, is entitled "Thunderstorm," and brings before us the lowering sky, the distant rumbling

of thunder, the sultry air, and the cumulous clouds as they rise higher and higher above the horizon until we are almost in darkness, and the storm breaks forth in all its fury. It soon passes over, however, the clouds break, and sunshine illuminates the refreshed landscape. Without interruption, the closing measure leads into the last movement, a shepherd's song of joy and his feeling of relief from the dangers of the tempest. The movement closes with one of those dynamic contrasts in which Beethoven delighted.

Goldmark is another composer whose symphony, "The Country Wedding," lends itself well to descriptive tone coloring. Its brightness (freshness, make it a favorite among concert goers in this country and abroad. "The Country Wedding" is a suite of series of musical pictures woven and held together by the slightest of symphonic threads. Its program is a sketch of a country wedding. The march procession, the nuptial song, which we may imagine sung by the friends of the happy pair, the inevitable serenade, the discourse of the lovers in a garden, interrupted by the entrance of friends whose greetings lead up to a genuine country dance in the finale, are the various scenes in this series of cheerful pastoral pictures.

The various movements are so characteristic and tell their story so simply to the hearer that they hardly need detailed analysis. The first movement is a march with thirteen variations. Though treated very freely and fancifully the movement never loses the "country" spirit of the work.

The second movement, "Bridal Song," is a charming melody in genuine aria form. It is short, but graceful and delicate, and admirably fills its place in the fanciful scheme of the work.

The third movement, "Serenade," comes nearer the sonata form, and yet preserves the pastoral characteristics throughout.

The fourth movement, "In the Garden," well known by organists and orchestra musicians, is a charming picture of the lovers tenderly conversing with each other and exchanging vows of constancy. The scene changes and in the final movement we have the dance. It is very brilliant and picturesque in its effects and contains many charming episodes, among them a return to the garden music in the middle part.

Mendelssohn's Symphony, No. 3, in A minor (Scotch), is another descriptive musical masterpiece and was suggested by a visit to Scotland, where the composer went in 1829. The day after he arrived in Edinburgh he heard a competition of the Highland pipers, which, it may be imagined, gave him a good idea of the national melodies. The next day he visited Holyrood and the chapel where Mary was crowned. It was there that he found the beginning of the Scotch symphony, and on the spot he wrote down the first sixteen bars of the introduction, announcing the theme which not only opens but closes the movements and thus gives an unmistakable clue to its meaning. The melancholy grandeur of this introduction shows how the influence of the scene affected his imaginative and poetical mind.

The Scotch Symphony is not the only souvenir of the visit. To it we also owe the overture to "Fingal's Cave."

This symphony is intended to give expression to the romantic and poetic phases of Scotch life. Its introduction begins with an andante theme, a melody of somber and melancholy cast, which admirably reflects the influence of his visit to Holyrood.

The second movement, the scherzo, is purely a caprice, and while at the same time it differs from all his other scherzos in the absence of their sportive, fantastic quality, it is a picture of pastoral nature, characterized by a continuous flow of rural gaiety. As one writer has characterized it: "It is a most wonderful compound of health and life, heath and moor, blowing wind, screaming eagles, babbles, fluttering tartans and elastic steps of racing Highlanders, all rounded off and brought into one perfect picture with consummate art." Schumann says: "I doubt whether a scherzo full of genius has been written in modern times."

The third movement (adagio cantabile) presents a picture, evidently a reverie in which the composer meditates upon the ancient state and grandeur of the country. In the finale, the romantic sentiment disappears and we have the heroic expressed with astonishing force and exuberant spirit in its three themes, which finally give place to a short second part, maestoso, colored by national melody, and closing this exquisite picture of the Scotch visit.

Art of Accompanying.

G. Schlerner has just published a book by Algernon H. Lindo, on "The Art of Accompanying." The author's valuable advice is based upon an experience of more than twenty years of accompanying at every kind of concert and for every grade of artist. The author moreover enjoyed the acquaintance of nearly every well known English accompanist and has carefully studied their methods, as well as the methods of many famous Continental accompanists. The musician will find hints as to reading at sight, technique and repertoire, transposing, alterations in accompaniments, airs from operas, foreign songs, violin and violoncello solos, and the special requirements for accompanying them, orchestral accompanying, etc.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Well-Known Musical Directors.

Hugo Riesenfeld, Rialto Theater, New York City.

OWING partly to the position he holds as conductor of the orchestra at The Rialto, and partly to the rare spirit and intelligence he displays in his work, Hugo Riesenfeld is perhaps the most popular musical director in New York today. Certainly he is known to a larger number of people than anyone else holding a like position. Four times a day, week in and week out, he steps into the pit, welcomed always by a friendly round of applause, and leads his men through a variety of selections which ranges from the most complicated symphonies to the lightest of musical comedy hits. Always earnest, always alert, and always magnetic, he holds his forty musicians to the finest shading of tempo and volume with a nicety which marks the truly gifted artist.

In Mr. Rothapel, who selects each musical number played at The Rialto, and Dr. Riesenfeld, who arranges the selections and interprets them for the public, the institution has a working combination difficult to excel. Mr. Rothapel has a natural intuition for the emotional significance of various kinds of music. Dr. Riesenfeld is the thoroughly schooled musician who can make the emotional quality of a selection apparent to those who hear it. Working together, the two produce harmonious results, which are a natural reflection of the harmonious personal relations existing between them. Each understands the other's temperament, each respects the other's distinctive abilities, and though they disagree occasionally upon the respective values of certain compositions, such an enduring friendship has sprung up between them that all disputes, no matter how heated, inevitably end in the linking of arms and an exit in search of a place where all arguments may be drowned in a convivial cup of coffee.

Much of Dr. Riesenfeld's marked success in the field where he is one of the pioneers is due to his pride in his position and his sincere belief in the genuine educational work which the Rialto Orchestra is accomplishing.

"To be the bridge which connects those incompetent to judge good music with those who appreciate the high standards of the Metropolitan Opera—that is the mission of an orchestra such as we have here," he explains, "I feel quite safe in saying, and I say in all sincerity, that because of the thousands of persons whom it reaches every day of the week, this orchestra is more directly responsible for awakening a widespread demand for good, well executed music than any symphony orchestra now in existence."

This explains why a man of Riesenfeld's musicianship, a man who has held the baton over the orchestra in the Imperial Opera House at Vienna, not only consented to devote his talent to the music of an institution dedicated primarily to the screen drama, but has entered wholeheartedly into the work with the firm belief that his organization has a definite, laudable mission to perform. His interest in the musical program is by no means confined to the overtures, the soloists, and the various concerted numbers which make it up. He is just as sincere in his musical interpretation of what is transpiring on the screen. It was this musical interpretation of the pictures which put Mr. Rothapel in the position he now occupies, and in Dr. Riesenfeld Mr. Rothapel has an able exponent of his theories along that line.

"The dramas portrayed on the screen, the wondrous views of Nature, the gripping interest of history-making events—all these have their distinct emotional appeal," he says. "It is there to be seized upon by the true musician and translated by him in a way that will move his auditors. By adding the sense of hearing to the sense of sight, the psychological appeal of the film is just doubled and if the selections used be of the better sort—the truly interpretative sort—the film becomes one of the greatest educators the world of music has ever known."

Dr. Riesenfeld was born in Vienna. He graduated as violinist from the Vienna Conservatory and after leaving that celebrated institution he became a concert violinist. He has had the distinction of playing before the German Emperor. When Gustave Mahler, director of the Vienna Opera House, heard him play he engaged him at once, and it was at the Imperial Opera House that Dr. Riesenfeld conducted the ballet and produced the first ballet that he composed himself. It was called "Chopin's Dance," and met with enthusiastic approval.

Oscar Hammerstein brought Riesenfeld over to New York and for four years he was engaged at the Grand Opera House as concert master and conductor. Later Klaw & Erlanger engaged him as conductor and produced a comic opera which he composed. Mr. Rothapel, hearing him interpret a Strauss waltz, engaged him as conductor for The Rialto, where he has had charge of the orchestra ever since the institution opened.

The Art of Registration.

An organist seated before the keyboard to some extent resembles the artist who holds the palette in his left hand. Here are many colors to choose from. Which combinations will produce the desired effect? There are the diapason, string, wood and reed families. What can surpass the fine, rich, honest sonorosity of the diapason stops when united for full effects? And then, the strings, with their characteristic color. These combined on the different manuals seem so pure and yet so penetrating. The mellow wood or flute stop—how different they are from the metal stops! Finally the characteristic reeds with their ear-arresting quality. What beautiful sounds lie here.

In the hands of a discriminating, ignorant, or tasteless player, these rich resources may be rendered hideous and repelling. Careful study and close observation may cause the organist to make combinations which are safe and sane, and therefore not offensive to good taste.

But the feeling for "color"—as is the case in the art of painting—is born, not made. An organist can sit before a thirty stop, three manual instrument, hours a day for years, without exhausting its possible combinations. Of course, many of these would be inartistic or disagreeable, but it would rest with him to learn what to unite.

The organ has frequently been compared to an orchestra, but the comparison is not just to either side. While many names of organ stops are taken from orchestral instruments, yet the similarity, in a number of instances, ends with the name. It is, of course, radically impossible to obtain a true string effect by means of a column of air passing through a metal tube, yet the names of the entire family of stringed instruments (including a number now obsolete) are freely used by organ builders in their nomenclature of stops. Then, in regard to what is generally termed "tone color," an effect with an oboe, a clarinet, or a horn may be desired by the orchestral composer. He writes in such a manner that the special instrument called for is emphasized, but in only one note at a time. But the organist who has his oboe stop out can only make a single note prominent by playing it on a separate manual from that containing the other parts. The stop affects all other keys on the same manual. With the orchestra a variety of kaleidoscopic color effects may continually go on by means of instruments being added or dropped, but the organist cannot do this continually without injuring the flow of the music; so he must depend more upon a set of registration.

He is therefore necessarily more limited in obtaining variety of color than is the orchestral conductor, and sometimes must employ stops which he would prefer to omit. Indeed, an organist is apt to have his judgment calloused by the difficulty in obtaining a variety of registration, and thus become accustomed to retaining one or more stops when he feels that they should be discontinued. The reeds are liable to suffer in this respect. Their effectiveness is frequently abused by those who consider that they should employ them at every opportunity.

The present writer here takes advantage of his position and experience to give a few points of advice on registration to those who might have occasion to profit by them:

Be sparing of reeds; use the *tremolo* very seldom, and then only for special effect; do not use any 16-foot stops for ordinary playing—it makes the tone sound "thick"; be careful of the use of the 2 and 4-foot stops; some may say that the organ sounds like "a box of whistles"; good, 8-foot tone besprinkled with 4-foot is what is reliable; combine diapasons, strings and wood with discrimination; avoid bizarre effects, and especially loud playing. A few salient features in his work such as these as a basis, with occasional legitimate departures, may give an organist a reputation as being skillful and tasteful in registration.

Worth While Songs.

Five songs which will certainly find a conspicuous place in concert hall and theater very promptly are "I Am Thy Harp," "A Little Friendship Song," "A Weesome Little Baby," "Requiem" and "I Love You, Dear," compositions by Halle Cooke Caldwell, which are from the press of Luchardt and Eider of New York. These songs are far above the average. The musical conception is original and fine, the accompaniments ideal for the piano, and the flow of melody is in strictest harmony with the charm of the beautiful poems. The collection is altogether worthy of immediate and serious attention.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Music for the Picture.

By Clarence E. Sinn.
Improvising (Part II).

THESE articles are addressed particularly to those whose experience or whose location, or perhaps both, has prevented their hearing much improvising upon given themes, particularly in its relation to accompanying moving pictures. There is no question as to the advisability of choosing standard works for the accompanying of pictures, and there is likewise no question that as a rule these works will be

EX. 12

(*"Faust" waltz,*) etc.

played as written by the composer. Of course, one does not invariably play all the movements in a composition just as they are printed. Often one part will clash with the sentiment of the picture, and the conscientious performer will leave out that part. Sometimes he will want to use but a single part or strain. If he is playing to his pictures he will have no hesitation in choosing any part of a composer's work which seems to fit, or of leaving out any part which does not seem to fit. A great deal has been said in the past about playing a piece in its entirety "because the composer wrote it that way, and he knew how he wanted it played." Any one who is fortunate enough to hear some of the orchestral accompaniments selected for the more pretentious pictures will hear excerpts from the works of the best composers—whole movements, parts of movements, strains and phrases, anything which describes the sentiment of the picture, and played only so long as it does describe that sentiment. One doesn't always like chopping a phrase off abruptly to switch to another. Generally this jars on the hearer's sensibilities and draws his attention from the picture to the music—something you do not want to do. In changing from one movement to another which is in strong contrast to it—either a contrasting key or contrasting movement—or both—one will usually stop on a note which can be used as a "pivot" to swing easily into the next movement.

EX. 13

(A.) etc.

(B.)

As an illustration, let us look at an old friend—the "Dridal Chorus" from Lohengrin. While we are playing it the scene changes, and we want to change with it—say to another old friend—the waltz (ballad) from "Faust."

(I am using illustrations which I am sure everybody is familiar

with.) In the first example shown (Ex. 12) we will suppose the change occurs about the twenty-fifth measure after the chorus proper begins. I have chosen that particular spot and used the note "A" as a pivot to swing into the next movement. In each of the examples here given

EX. 14.

I changed directly to the new movement (a waltz) using the pivot note ("A") to mark the new tempo as well as to act as a pivot for the modulating chords which lead us into the new key. This modulation can be used just as it stands in any one of the measures from the 25th to the 32d. Suppose we wish to change a little earlier in the number. Ex. 13 shows the 17th and 8th measures after the chorus proper begins. Here we find ourselves stopping upon the chord of C minor. We will use the "G" as a pivot. You will notice in each example that although we are modulating to the key of D, we are not trying to bring into prominence the chord of D. We are introducing instead the dominant 7th of the key of D. (This chord—the dominant 7th—consists of the notes: A, C sharp, E and G.) Now, the first illustration in Ex. 13 starts with the note "G" as a pivot. This is the 7th of "A" (the dominant of D), and although an "A" is added in the 3d measure of the modulating phrase, "G" is still the pivot.

In the second illustration of Ex. 13 we make our change still further along in the number. We now change from the chord of B flat. I have chosen to use both B flat and D as pivotal notes, progressing through the chord of the augmented sixth to the dominant chord of the key of D natural. (A, C sharp and E natural.)

It is always safe to aim for the dominant chord of the new key rather

EX. 15.

than the chord of the key. In this case, we aimed for the chord of "A" (the dominant of the key of "D") instead of the chord of "D," although "D" is the key to which we are modulating. I do not mean to say that you must invariably aim for the dominant chord, nor that that is the only way to modulate. I only mean to say that it is a sure way—always bound to be satisfactory and not apt to grow tiresome nor monotonous. Leading to the dominant, or more preferably the dominant 7th and resolving from that to the new key is always satisfactory to the ear.

The modulations given in Ex. 12 and in the two illustrations in Ex. 13 are four measures in length. One doesn't like to make it much, if any shorter, as an abrupt change of key is sometimes startling rather than pleasing. However, it is sometimes necessary to change abruptly from one key to another—often to greatly contrasting keys. Changes to relative keys are easy and agreeable to the ear, but a quick change to a key a half tone or a whole tone higher, or a half tone or whole tone lower is not always to manage. Of course nobody wants to make these startling modulations if he can help it, but it comes in pretty handy sometimes to know the shortest way of getting to such keys.

Examples 14 and 15 illustrate a means of changing from one key to a key a half tone higher. This is done through one modulating chord only. Other tables will be introduced later illustrating methods of abrupt modulations by means of one or two modulating chords.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Individuality in Playing for Moving Pictures.

By Norman Stuckey.

MUSICIANS in moving picture theaters who are successful interpreting the varied action on the screen with appropriate and pleasing music should be artists of exceptional individuality. Individuality is nothing more or less than originality. There are few fields of human endeavor that require more creative effort than the musical field where the high-class musical settings for films is made a feature.

The musician, whether pianist, organist or orchestra leader, who lacks originality and individuality, is not an sure of success as his rival who possesses these essential qualities. There are thousands of musicians in picture theaters today who are making little advancement over their style of playing of a year ago, and this is a fact to be lamented, considering the progress it is possible to make in music.

Progress is the secret of success in any business, and this is especially true of music. The musician who is satisfied that he knows all there is to know about music is a detriment to himself, his manager and the public.

The ambitious and successful musician is wide-awake to conditions. He has an antipathy for the shirker. Always ready to improve his technique so that the rendition of new music is artistic, the progressive musician also should read the happenings in the musical world and always be eager to learn the new music appropriate for film interpretation that is constantly being published.

I once knew a violinist who was undoubtedly 50 per cent. better than the average theater musician. There were few numbers that he could not play in a clean, artistic style. His technique was exceptional and his foundation training the best. While the other members of the orchestra were spending their time playing pinocchio, this violinist would go to an unoccupied dressing room in a secluded part of the theater, where he would practice.

When a difficult piece of music was placed on his stand, he had the advantage over the other musicians. This violinist knew that his fingers were in condition to execute difficult passages and this alone gave him the confidence to attack and play the piece as it should be played. While the cornet player or cellist stumbled over their parts, they regretted the fact, but the damage had been done, and the effect of the music spoiled.

It is indeed surprising what a half-hour's practice a day will do for the musician who wishes to improve his playing and to impart individuality to his work. Your playing should reflect your disposition. If you come to the theater with a grouch, your playing is bound to show it. You are liable to take your feelings out on the music, and usually the result is not pleasant to the audience.

The pianist who has been away from the piano any length of time knows that his fingers are not responsive and that the rendition of scales and arpeggios is an effort. It is a known fact that a little practice each day makes the musician's work lighter. The fingers respond easier and there is not the mental worry and physical effort when the musician knows that he is "in condition."

Many musicians fail to make their playing individual because of their carelessness. Many pianists, especially beginners, fail to observe expression marks. They seldom observe the tempo in which a piece should be played, and they also often fail to notice whether it is marked loud (f) or soft (p). When they come to a sign that is unfamiliar, they guess at its meaning instead of looking it up in a musical dictionary at the first opportunity. Every musician should have a small musical dictionary handy where he can consult it when musical terms puzzle. This will materially aid him in playing a number correctly, and greatly enlarge his musical vocabulary.

The choice of interesting and tuneful music is also highly important. When the musician finds little interest in his work, he becomes mechanical and the result—his playing is cold and without feeling.

Orchestra leaders should always vary their program with a variety of tuneful and interesting numbers. They should also use care and discretion and not play any number too often or more than once, or at the most, twice through. There are many numbers, themes, etc., that will bear repeating, but the majority of numbers are more effective when played once or twice.

Many musicians who have had vaudeville experience know the labor and effort concerned when an act uses a waltz or a march for fifteen minutes. When selecting music for the film, do not use music that soon becomes monotonous or tiresome to the musicians to play. Usually, the best selections and standard numbers never become tiresome,

and numbers by the best composers seldom become monotonous to the real musician.

Individuality in playing for moving pictures is an art; and the successful composer, as everyone knows, is he who is entirely original in his compositions. The musician who interprets the compositions must also be original. He must grasp the composer's ideas at once and play the number exactly as the composer would play it himself. Many musicians play a piece in a sing-song manner, regardless of the tempo or phrasing. Certain liberties may be taken with many compositions, as it is sometimes necessary in order to fit the action on the screen, but the musician must use his best judgment instead of playing the piece so that it is not easily recognized by anyone in the audience who happens to know the composition.

The musician who is dissatisfied with his playing and wishes to improve his style, can, to a certain extent, cultivate style and originality that will make him a leader in the profession.

First, he must be serious. Many theater musicians regard their work in the theater as the hardest kind of manual labor. If they would look upon it as pleasure, better results would be forthcoming. Study and an intelligent understanding can make your work a pleasure. Many refer to their work as a "grind." Musicians who do this are not liable to advance.

It is impossible to succeed in your work if you do not like it. You must resolve to master the details of the position that will make it pleasant, and this can be accomplished by becoming proficient. The musician who dreads playing certain numbers, because of their technical difficulties, will always find his work unpleasant, for he is always in fear of having to play a number that is technically beyond him.

This musician should take immediate steps to overcome the little obstacles that make his work unpleasant, and this can be done only by serious and conscientious practice. In becoming proficient you become efficient, and this today is a paying asset, for there is no demand for the careless and inefficient musician.

The efficient musician is seldom out of work. His services are always in demand—as are the services of efficient men in every line of business. The efficient musician never has to worry about his position. He never has to worry about another musician succeeding him, because he knows that his work is of the highest standard which invariably brings its own rewards.

Music Every Musician Should Know.

"La Prophete" Coronation March—Meyerbeer.

Meyerbeer's opera is based upon the Anabaptist fanaticism of the sixteenth century, which agitated a large part of Germany and Holland. The leader was Bockelson, the "prophet," commonly called John of Leyden, son of an innkeeper.

The "Coronation March" occurs in the Cathedral of Munster, where the "prophet" is about to be crowned after the rebels under his leadership have captured the city. The royal cortege gradually assembles to the stirring strains of the march, much as the Landgrave's court assembles to the imposing march in Wagner's "Tannhauser," on the occasion when the minstrel knights are to be heard in the song tournament.

Meyerbeer placed a company of trumpeters and players of other brass instruments on the stage (in the cathedral) so that they and the orchestra proper talk back and forth to each other, as it were.

The march begins with the majestic passage from the full orchestra. Then the trumpets and saxhorns in the cathedral blare forth a mighty fanfare, answered immediately from the orchestra. This dialogue, as we might term it, proceeds for several measures.

After this, introduced by a solo-measure on the kettle drums, begins the beautiful lyric passage, sung by the clarinets, violins, cellos and bassoon, the accompaniment being for strings, and the French horns.

These episodes are repeated until, toward the finale, the brass band on the stage and the orchestra in the pit have another "argument," each one this time having a longer sentence to pronounce. Finally they become inextricably mixed up, every one shouting at once. Then the "Coronation March" closed in a tremendous climax in perfect harmony, all differences of opinion having been adjusted.

Too often the "Coronation March" is played too fast. The time or tempo should be slow enough to make it truly majestic.

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. The paper you need and the one that gives you weekly more news of the trade than all others combined is the **MOVING PICTURE WORLD**. It has done so for over ten years.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

C (being our foundation note or "fundamental") is numbered 1; the next degree above (D) is 2; the degree next above (E) is 3. Consequently, we say E is a third above C. Counting on we find G to be

(a.)

Improvising (Part II).

By Clarence E. Sinn.

IN OUR last article (April 21, page 426) something was said about modulating. Now, while this is a study apart from composition or improvisation, it will be found convenient by the picture-music improviser to memorize the examples we are here offering as a short and agreeable means of quickly progressing from any key to a remote key. Keys lying a half tone above or below are remote in that we cannot progress (or change) to them without one or more intervening chords which lead up to and connect the new key with the old. Keys

(b.) or: (c.)

Ex. 18.

a fifth above C. And so we say the chord consists of a "fundamental, its third and its fifth."

Look at Example 18. The first illustration (a) shows a chord of C. Being built on the note C, this note is the foundation or "fundamental." It is also called the "tonic," and the chord is known as "the tonic chord." (In the key of D the tonic chord is the chord of D; in the key of F the tonic chord is F, and so on.)

In the first chord shown in Example 18 (a) we find C (the tonic), E (the third), and G (the fifth).

This, as said before, constitutes the tonic chord, key of C. In the next measure (b) we find two other chords. These are also built with a fundamental, a third and a fifth. The fundamental note of the second chord is four notes above the tonic. This chord is called the "subdominant." The fundamental of the next chord is five notes above the tonic. The chord is called the "dominant chord." The dominant chord is always built on a note five notes above the tonic (or four notes below; it is the same thing). Adding an F to the chord shown (F is a seventh above G) makes the chord a "dominant seventh." Look at Example 19.

The first measure shows the tonic chord. (This is in the key of C.)

(Tonic chord.) Dominant (Dominant seventh chord.)

Ex. 19.

The second measure shows the same tonic chord in another position. The third measure (after the double bar) shows the dominant chord of the key of C (G, B and D). The following measure shows the same chord with a note added above. This note is F and is a seventh above G. The chord is therefore called a "dominant seventh." (In Example 19 the added note—the seventh—is indicated by an x.) The dominant seventh resolves naturally to its tonic chord. When you hear this chord you expect the tonic chord to follow it. For this reason I have chosen to make these illustrations of abrupt modulations made through the dominant seventh chord. As said before, it is safe and sure.

It will not be a bad idea for readers unfamiliar with chords and chord building to write the tonic chords in all keys, then—counting upward five notes, beginning with the tonic—find the dominant and write its chord; the seventh can then be added, giving you the dominant seventh chord. One should be familiar with these two chords, at least, in every key. The performer should be able to tell instantly what is the tonic chord of the key he may happen to be playing in, and also its dominant seventh.

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. This paper you need and the one that gives you weekly more news of the trade than all others combined is the MOVING PICTURE WORLD. It has done so for over ten years.

C. to D. D. to E. E. to F#. F# to G#. (G# is the same as Ab.) Ab to Bb. Bb to C.

Ex. 16.

a whole tone above (or below) are also remote in the same sense. Examples 14 and 15 (page 426, April 21) show a means of progressing from any key to the one a half tone above it by only one modulating chord. We first move to the dominant seventh of the new key we have in mind; the rest takes care of itself.

Moving upward a *whole tone*, we aim for the dominant seventh chord of the key to which we wish to change. See Examples 16 and 17.

From the key of C to that of D is a whole tone. Wishing to modulate immediately from the lower to the higher key, you first think of the dominant seventh of that key.

The dominant chord of D-major (or minor) is the chord of A-major, and is composed of the notes A, C-sharp and E. Adding the note G (which is seven notes above A) we get the chord of the dominant seventh of D. The chord of C already contains two of these notes, viz.: E and G. All we need alter is to raise our key note (C) to

Db to Eb Eb to F. F. to G. G. to A. A to Bb (Bb is the same as Cb.) Cb to Db.

Ex. 17

C-sharp, and to add our bass note (A). See first measure in Example 16.

Readers who have not studied harmony would do well to familiarize themselves with the names of the commoner chords and why they are so named. And this will, of course, include something of chord building. Although I gave a few explanatory illustrations of this in my first set of articles last year, I am going to risk repetition. Maybe there are some who don't know but would like to.

A chord in its simple form consists of three notes, viz.: A "fundamental," from which the chord takes its name (this is often called the "tonic"); a note two degrees higher than the fundamental, and another note two degrees higher than the last. For example, the chord of C consists of the fundamental note C, the note E and the note G. But we do not say any note in a chord is "so many degrees higher." We always count the lower note as 1 and reckon upward. Thus, the note

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Herbert Spencer on Music.

Herbert Spencer, one of England's greatest men and one of the greatest philosophers the world has known, wrote much about music and wrote intelligently about it as well. This is what he has to say to those who take no interest in music. It is to be found in "The Study of Sociology," Chapter VI:

"You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In the early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through the succeeding years brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any others. Remembering all this, you suspect your indifference to certain still more involved musical combinations may arise from incapacity in you and not from faults in them. See, on the other hand, what happens when one who has undergone no such series of changes—say, an old naval officer, whose life at sea kept him out of the way of concerts and operas. You hear him occasionally confess, or rather boast, how much he enjoys bagpipes. While the last cadence of a sonata which a young lady has just played are still in your ears he goes up to her and asks whether she can play 'Polly, Put the Kettle On,' or 'Johnny Comes Marching Home,' and then, when concerts are talked about at the table, he seizes the occasion for expressing his dislike of classical music, and scarcely conceals his contempt for those who go to hear it. On contemplating his mental state, you see that along with the absence of the ability to grasp complex musical combinations, there goes no consciousness of the absence—that there is no suspicion that such complex combinations exist, and that other persons have faculties for appreciating them."

In "Facts and Comments," Herbert Spencer's last work, published less than two years before his death, are to be found many references to music. There are forty short essays in the book, and the names of five of them are: "The Corruption of Music," "The Origin of Music," "Developed Music," "Meyerbeer," "Some Musical Heresies."

The essay called "The Purpose of Art" has more to do with music than with any other art. In that essay he says:

"Musical critics often give applause to compositions as being scientific—as being meritorious not in respect to the emotions they arouse but as appealing to the cultured intelligence of the musician. I hold these to be perverted beliefs having their roots in the prevailing enormous error respecting the constitution of mind. * * * When we come to the alleged higher meaning of music—to that instruction which a composer is assumed to utter and the listener to comprehend—we have yet a further interference with the true end."

In "The Corruption of Music" we find:

"Three-fourths of musical audiences at the present day appreciate but little the musical ideas and feelings of the composer, or the effective rendering of them; but the extraordinary feat of vocalization, or a display of marvelous gymnastics on the violin, bring a round of applause. * * *

In this way performers, desiring less to render faithfully the meanings of the composers than to exhibit their powers of execution, vitiate the music and the tastes of their hearers. * * * The mischief originates in the performer's preoccupation with self, for this largely excludes occupation with the composer's thought. The dominant feeling is not love of the music rendered, but the desire for applause which brilliant rendering will bring. Nor is this all. There is a more widely diffused and less obtrusive mischief. A dominant trait of musical execution is rapidity. A sarabande or a tarantelle is easy enough, provided it be played slowly. The skill is shown in playing it with great speed; and teachers incite their pupils to achieve this great speed. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only but pieces of genuine music."

From "Some Musical Heresies":

"Among future changes some old forms of orchestral music may possibly lose their pre-eminence. It is said that the symphony was originally a suite de pieces—the pieces being dance music. Hence, considered as a work of art, the symphony has no natural coherence. Further, it seems that since in the choice of pieces to form the suite, the aim must have been variety, the successive pieces were selected not for their kinship, but for their absence of kinship. Of course, a like remark applies to the sonata, in which, also, the absence of kinship

is conspicuous; instance in Beethoven's op. 26, in which the funeral march stands in such strong contrast alike with the scherzo which precedes it, and with the *allegro*, which succeeds it. * * * True artistic changes should be such as minister to natural changes of feeling, either emotional or sensational, such as might naturally arise from changes of mood. Arbitrary ones, however skillfully managed, negative that manifest coherence which a work of art should have."

The Study of Composition.

Musical composition is the art of building musical phrases—portions of melody—into periods of greater extent than is natural. The laws governing the structure of a symmetrical melody, or tune, are so simple that they may be acquired almost intuitively; but to construct music of greater scope than this requires conscious labor and considerable technical knowledge.

Composition is as much a constructive art as joinery or architecture and must therefore be practiced consciously until long use of experience enables us to exercise our painfully acquired powers subconsciously. Yet nearly every one begins with the vague idea that he has only to turn his eyes up to heaven, like a prophet in a picture to be delivered of a musical work complete in all its parts. I would advise a perusal, of Edgar Allan Poe's fine essay on "The Philosophy of Composition," as the most effectual antidote to this perilous delusion. It is only possible to dispense with the searchlight of ratiocination, and it is very doubtful whether the expert gains anything by so doing. But it is in the nature of the person of feeling to want to do everything by unbridled impulse, as it is in the nature of the intellectual person to love, to fill up a form. The real artist—a combination of two—reasons out his work first; then, having fashioned it in the rough, he rewrites and rewrites until the bare bones are quite hidden. I am aware that in order that the musician, in order to understand composition, must first be taught to recognize time and irregular patterns of notes in time which we call rhythm; secondly to appreciate the relative pitch of notes (not necessarily the absolute pitch); thirdly to analyze combined sounds; fourthly to retain the memory of music just heard while listening to fresh sounds and anticipating coming ones. That such powers are possible to the ordinary ear without special gifts I affirm most emphatically, and can produce ample evidence of the fact.—Frederick Cordeur.

Better Results in Piano Playing.

A beautiful sonorous tone is not acquired without difficulty. Persons generally say, "On the piano the sound is already made." This is absolutely wrong. Every virtuoso has a tone quality peculiar to himself. In addition to the study which he has made of tone, of his intelligence, of his artistic temperament we must take into consideration the conformation of the hand, its fleshy or bony character, its lightness or heaviness. The tone is not ready-made; it depends upon the instrument, and the artist's qualities, both natural and acquired.

Suppleness, independence, elasticity of the hand and of the wrist contribute powerfully to vary the sonorosity, the quality of tone. We do not strike the key, we attack it very close, sink down upon it, press with force and energy *in forte*; in piano it is as if we knead the keys with a boneless hand and velvet fingers.

History of Music.

In his great book, "Educational Problems," G. Stanley Hall says, of musical education with regard to the history of music:

"All should center about actual music, and the standard productions of great masters should be incessantly repeated and the story of their lives known. Such illustrations are now practical in these days of mechanical players.

"This historic course should not only be broad and thorough, but the point of departure for every other department.

"Growth responds to growth and genius provokes response and appeals profoundly to the faculties of youth, for progress is inspiration to the young.

"Every great composer of the past should have his week or month of daily work, and every great era its full term of exclusive study. Everything should be practical, with a rich historic perspective."

Mr. Theodore Bendix on Ragtime.

Theodore Bendix for thirty years has been a New York musician. Mr. Bendix has a number of string quartets in the theaters. He is a lover of the best and points out a significant thing. "We give a varied program always, but the applause is always for the good things. There is seldom any applause for cheap music. If we play something from the operas, the applause is certain."

Mr. Bendix thinks this is a sign of the times and that it will only be a matter of a short time when ragtime will no longer have the hold it now has.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Memorizing Music.

In the art of music, the subject of memory is of vital importance. Whether as a mere accomplishment, or for professional purposes, the study of music is facilitated in the acquisition of material and in performance, by a good memory.

The command of a large repertoire gained at the least possible expense of time is a matter of no small amount. The demands on modern virtuosity are not greater than those on the memory. To hold one's own with others a strong memory is at present imperative.

The musician, whether pianist, organist or orchestra conductor, can hope to do little towards the successful rendition of film accompaniment unless he has a good memory and is continually developing the memorizing of music suitable for film interpretation. True, a card system or a catalog is of inestimable value, but to a great extent, the successful theater musician must depend largely upon his memory.

Starting with the proposition that memory, like other faculties, is not a fixed quantity, it seeks to develop its practically limitless capacity by natural means which embody the general law of growth. This system shows that small tasks regularly applied strengthen the faculty or function and prepare it for progressively larger ones.

No student of music would dream of mastering a difficult composition by commencing with it as his first lesson, even were he sustained by the hoorest intention of wrestling with its difficulties as long as he would have done had he begun at the usual preliminary stage and worked his way up to it in the accredited way of graded lessons.

But this is, in reality, what is commonly done in memorizing music; and because the average memory falls in the tasks assigned it, it is blamed. A poor memory—but what remedy is suggested to improve it? The mastery of a long composition, which, even when it is committed to memory by the severest struggles, is forgotten again almost as soon as learned.

A wholly different discipline is necessary to accomplish the end in view. It is, broadly speaking, the memorizing of short tasks, and, when possible, pleasant ones, and constantly systematically reviewing them from memory. This, however, must not be carried to extremes, as strength is only gained by a series of efforts, each one a little greater than the preceding. The demands of perfect reviewing will fairly test the desirable length and difficulty of the tasks to improve it. In nearly every piece of music passages can be found that are practically complete in themselves, similar to quotations that are singled out from the works of the great authors.

These often contain the gist of long parts and whole movements. The "themes" of variations form excellent material, as also the variations themselves, if otherwise suitable, as they offer sufficient diversity and yet have organic likeness. Little preludes and transcriptions of beautiful songs can be used to advantage. Tables of modulations are exceedingly interesting and valuable in many ways. The importance of being perfectly familiar with the various forms of musical composition makes it advisable to select passages from each, as representative of their individual characteristics. The gavotte and minuet differ as widely as a waltz and polka. Their distinctive features could be driven into the mind most effectually by the continual repetition of their salient passages.

Some musical experiments will disclose similar facts. The simplest melody will require more time to memorize when performed on an instrument with which the musician is familiar only to a slight extent. A passage similarly attempted in an unusual key will also consume comparatively more time. The same piece played on an instrument which offers no special technical difficulty, is committed to memory with the least labor.

The visualizing process is important and musicians in whom this visualizing power is strong can utilize it greatly. Even if the faculty be not sufficiently developed to retain a whole composition, yet it may be made very serviceable in localizing certain critical passages, and those which would suggest long parts between them. Often a given motive will at different places be slightly modified or lead to a different development. These passages thus localized will greatly aid in mastering their context. Indeed the pictorial appearance of musical notation, whatever be its other glaring defects, lends itself happily to the exercise of the visualizing faculty. Clear paper, good type, tasteful arrangement, all impress the eye and mind pleasantly. Accent marks, rallentandos, diminuendos, ties, staccato points, etc., can well

be visualized, and help also in locating many passages which would be likely to elude the efforts of memory.

Productive or Non-Productive?

By Caroline H. Hibbard.

The various factors which constitute any business organization come under one or the other of two general classifications: Productive and Non-Productive (or Overhead Expense).

In the motion picture business there is a factor, which, contrary to custom, is not predestined in its classification. It is entirely up to the exhibitor whether this part of his organization belongs in the first or second mentioned class.

This factor is music. Every exhibitor in the country knows that music is an indispensable part of motion picture entertainment, whether in a magnificent "Strand" or humble 400 or 500 seating capacity house; but this little discussion is not specifically concerned with either of these extremes; it deals more particularly with the problem of the vast number of exhibitors operating 10 to 25 cent admission houses.

A large proportion of those exhibitors give multiple reel or feature film performances. It is safe to say that all of them have music and a majority maintain an orchestra. An orchestra, however small, runs into money—money for the musicians, and money for the music. And the actual cost of the music is no small item—on an average \$25 or \$30 worth is required to accompany a five reel performance—and this does not include comedies or weeklies.

Here some exhibitor says: "But I don't buy the music—my leader provides that." Yes, Mr. Exhibitor; your leader very likely does provide the music; all the same you pay for it in the end because the leader who owns a comprehensive library commands a greater salary than the leader who is not so equipped.

So in any event, the exhibitor pays not only for musicians, but for the music itself. Now then, how can this apparently non-productive factor be converted into a productive element?

This is where the exhibitor must think the matter over from the inside out. Nearly every other phase of the motion picture proposition has been studied with microscopic care, but as a rule the music question has been disposed of with the conclusion that it is a customary part of the program which the exhibitor must reckon on the same as he does rent and other unavoidable expense.

It is safe to say that the average exhibitor, progressive in other directions, does not realize that "playing" pictures is not only a new art, but a very peculiar one. It bears no relation to concert playing because the music must always be subservient—yet its importance is significant. A successful exhibitor—like a successful manager—must be a "forward psychologist." He must sense immediately whether the emotions registered on the screen evoke kindred emotions or sympathetic appreciation on the part of the audience. He is frequently at a loss to understand why some certain feature film is not equally successful at different theaters. In one house the audience is spell-bound, following the action through the quickly changing scenes with eager interest and undivided attention, while in another theater, where the same film is being shown, there is an apathetic atmosphere. The picture itself is the same, and motion picture audiences are of so democratic a compound that what pleases one (in the first class houses here considered) logically may be expected to please another. What, then, is the subtle something which differentiates the performances?

The answer is "Music." In the first instance, the music serves as an interpreter of emotion and mood; the substitute for the well-chosen word or phrase that illuminates literature. It helps the audience to think with the picture—to follow not only a succession of interesting actions, but to sense the underlying motives and mental processes. The audience thus gets all there is in the picture. That same audience that particular theater to a friend—and so the circle of its popularity and prosperity widens. Every factor that contributes to the box office in this manner belongs to the productive class.

In the second instance, under analysis the music is found to be meaningless. This does not imply that it necessarily is poor music or poorly rendered music. Simply, it bears no relation to the scenes thrown on the screen. The impressions received through the eye and ear do not coincide. The audience does not fully "get across."

Because the music does not fit the picture comes under the non-productive ban. The motion picture exhibitor cannot eliminate music from his program; but if he has no reason to think that it helps swell his box-office receipts, he naturally jots the cost down as so much overhead expense.

The wise business man strives to turn every expenditure into a paying investment. Is your music, Mr. Exhibitor, in the Productive or Non-Productive Class?

Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

MUSIC AND THE PICTURES.

THE general public is very apt to think that little skill or gray matter is required of a moving picture organist or director. How often are we conscious-as we sit before the screen that little of either is exercised as we see a most remarkable piece of acting utterly ruined by inappropriate music. If a little time and thought were but given to the picture about to be presented, music which suggests atmosphere and action may lift a big picture to greater heights and intensify a commonplace picture to a point were it may be most acceptable. 'Tis true people usually do not go to moving picture theaters to listen to the music. They go to see pictures properly presented.

On one occasion the writer remembers seeing two well-known terpsichorean artists on the screen, dancing the steps of a dainty minuet when from the orchestra pit came the strains of "Just a Wearyin' for You." In itself a very pleasing melody, but used in connection with such a picture made the work of both artists appear most ordinary. At yet another time the scene centered about a death bed, and all through it the overture continued fortissimo, the drummer in particular doing his share at what seemed to us an attempt to wake the dead. These episodes occurred in prominent theaters of our country and are but two examples of the utter indifference some directors maintain toward the screen.

In order to properly present pictures the atmosphere of the picture should never be sacrificed to the music. The audience should be but subsequently aware of its presence, preferring the music to be subdued and in perfect harmony with the theme, rather than allowing it to dominate. An appropriate musical setting is to the photoplay what a beautiful frame is to an artistic painting. The music is the "frame" to the picture, and if inappropriate music is used it detracts violently.

Undoubtedly the moving picture has opened up new worlds to the modern musician, yet, so far as I am aware, but two of our composers, namely Victor Herbert and Leoncavallo, have turned their attention to the writing of music for the films. The composer of today displays anything but an attitude of respect toward this new field, yet I believe the time is approaching when we shall learn that not one or two, but many of our foremost composers have contributed to this art.

The possibility of elevating the taste of thousands who do not now appreciate the classics, may play a very important part in the life of an organist or musical director. The audience will listen with attention to music it would not tolerate if played in solo form, owing to the fact it is following the development of a drama on the screen. As Mr. Marum says, "Ethically a good picture cannot fail to leave its impress on an intelligent audience, and in the same degree good music increases artistic appreciation."

Certainly the music usually is on a level with the type of entertainment offered. Arrangers are constantly using old melodies for entirely different purposes than those for which they were meant. Has it ever occurred to us that the moving picture demands an absolutely new kind of music?

That is why I say there is a field and a big field for the young composer to tackle. It will not be long before an enterprising director engages an enterprising musician to compose music for the cinema drama. Only a short time ago the Strand theater of this city offered a cash prize for the best descriptive composition to be used in connection with the films, with the additional inducement of permitting the winner to direct the score at a public performance. This, I understand, brought forth but few compositions of any real merit, which goes to show that the young musician feels that he is prostituting his art should he lower himself enough to compose for the films. Indeed, I should not be surprised to learn that Richard Strauss was under contract to compose an accompaniment to a screened

drama. Undoubtedly it would be hard to imagine the pianist of a small town theater playing such a score with but two hands, for such scores would no doubt require more combinations of sounds than the modern Wurlitzer could produce.

The single man orchestra, if the man be of an inventive turn of mind or is the possessor of a good memory, may improvise his score as the picture unreefs before his astonished vision, varying it each show according to his whims until it reaches a satisfactory point which is his idea of perfection. Such directors are comparatively rare who, improvising as it were, would be able to rise to the occasion of each individual scene.

A general knowledge of the best piano and vocal compositions, together with a repertoire of organ classics and the better orchestra scores combined with a careful preparation of a picture striving not only to "fit" the picture with good music but also to use appropriate combinations of organ stops, will soon develop an exceedingly good player. In succeeding articles we shall endeavor to show how certain emotions may be expressed in music, which will be followed by a list of the best compositions for the purpose of portraying such emotions.

IMPROVISING.

Improvising and synchronizing in motion picture music cannot be thought of apart, for improvising is "temperamental synchronization." Synchronization is the welding of picture movement and music movement, the matching of picture mood with music mood, the merging of picture and music in a unit of effect. This phrase is quite a mouthful, yet its meaning is clear. In two words it expresses the instant response on the part of the musician and music, to the "temperamental" (that is to say the emotional) situation the picture portrays. It creates that bond of sympathy and interest between audience and "show" which is the prime factor in the former's enjoyment of the latter.

Merely "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforeseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musical leader, a sense of fitness for "local color" are far more important. Imagination, constant attention to the principle of "flexible tempos," and absolute cooperation with the film operator at all times must underlie any motion picture improvising that deserves the name.

Every leader of a moving picture orchestra has his own detail methods of working out his musical synchronization. But "improvising," the ability to duplicate, at a moment's notice if necessary, the dramatic action, mood and atmosphere of the film picture in music, is its foundation. Thus, color, contrast and continuity of idea are secured, and the orchestra sounding smoothly and naturally through all changes of scene and action.

RIALTO OFFERS VARIED PROGRAM.

During the week of May 1st, the writer was greatly interested in listening to a musical program at the Rialto, which consisted of folk melodies and fragments of selections from over nine different nations. The following is a partial list: "Overture 1812," Tchaikowsky, France and Russia; "East Indian Love Lyrics," Woodford Finden, India; "Goodbye," Tosti, Italy; "Snow-Breasted Pearl," Ireland; "Prince of Pilsen," Germany; "English Folk Tunes;" "Hands Across the Sea," Sousa, and "Star Spangled Banner," America. Special mention might be made of the Finden Indian Love Lyrics, which are delightfully orchestrated, and lend themselves well for the purpose of creating an Oriental atmosphere.

FRANK E. KNEELAND.

Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

WHAT MEMORIZING MEANS TO A CONDUCTOR.

THAT memory plays a most important part in the life of every director, organist or pianist is superfluous to mention. The tremendous growth of the moving picture business has made directors of many a mediocre violinist and pianist who, perhaps, having served many years in an orchestra is able to take over the burdens of a director. They have acquired a large enough repertoire to handle moving picture playing successfully. Understand, we speak of the small town orchestra which prior to the expansion of the photoplay was able to support only a pianist or a pianist and violinist. Since the propaganda of music with the pictures has spread throughout the country, the first and most essential attribute of a conductor is that he possess a repertoire of the best known overtures, classics, both old and new, together with the best known opera selections, and plenty of musical comedy for variety's sake. He must have at all times on the ends of his fingers, as it were, a collection of memorized compositions that he may suggest for pictures depicting various emotions and atmospheres.

To some, memorizing is a very difficult process because the mind has never been schooled along these lines, while to others it means comparatively little effort. A certain well known accompanist who invariably plays without his notes often memorizes or visualizes entire programs while en route without the assistance of any instrument. This process of making pictures on the mind is called visualization.

Visual images may be tested by trying to describe minutely the furnishings of a room visited at some former time, descriptions of people met on other occasions, their hair, faces, clothing, et cetera. Visual images are often most pronounced in women and children, while with men, especially the business man who is accustomed to think in abstract forms, the visual images are apt to be dim. People accustomed to visualizing are usually very receptive, enthusiastic and highly imaginative.

Take a bar or two of some composition you are not familiar with, observe its signature, length and location of every note, then close the music and write all the details which were left to mental images. This may seem a long, slow process, but once established will always remain and will need but a refreshing of the memory a few times a year in order that it may not be pushed into the background and grow a bit rusty. It was this art which Mozart possessed in a very marked degree and that enabled him at the age of twelve to write out completely after once hearing the *Miserere*, a composition which was not permitted to be taken from the Sistine Chapel of the Vatican nor to be copied.

Other points we might mention in the memorizing of a score are: Refer as seldom as possible to the composition before you; never leave a passage until it is firmly fixed in your mind; make sure you know it thoroughly before leaving, if necessary go over it four or five times. This will avoid the repeating of it the next time you review the piece. Do not practice mechanically but concentrate. Cultivate rapid thinking, for one must think as fast as the composition is to be played.

It has often struck me that a majority of the professional musicians of the present day are surprisingly ignorant of the musical literature that lies outside of their special field. With the orchestra leader, he has no special field, for it is necessary that he use selections taken from every different division of the great library of music. Hence he must be continually storing up in his memory for future use. New pictures are being released daily which create weighty problems for the conductor unless he is the possessor of an extended repertoire. Cinematography is traveling toward perfection by leaps and bounds. With her should go music, hand in hand. The question is, "Is the music in our theaters of higher grade today than it was yesterday?" In many

theaters it is and in many places it neither progresses nor falls backward, but remains in the balance. This is a condition which should not be tolerated by the manager.

As we have said before, it is necessary for the director to know hundreds if not thousands of lesser selections. Everyone can think of many selections which he could not recall for the life of him, but which he would know intimately as soon as he heard them. The problem here is to convert this passing knowledge into prompt and spontaneous knowledge.

A matter upon which it is impossible to lay too much stress is accuracy. To cite an example, but yesterday I heard the charming little *Barcarolle*, op. 37, of Tchaikowski, played as an accompaniment to a film at a tempo which made one's blood boil. Why is it conductors so dote on "individual touches"? Is it pure ignorance? Most of the classics are generally marked with tempo markings so that there is no excuse for such mutilation.

The best memory is a careful cultivation of the faculty of accurate remembrance. Try to do something each day toward the enlarging of your repertoire and you will find yourself qualified within a short time to command a better position than that which you now hold.

VICTOR HERBERT THE COMPOSER.

Victor Herbert, the celebrated composer and conductor, is without question the greatest of American melody writers. He was born in Dublin, Ireland, in 1859, and lived in Germany eighteen years. In 1886, he was cello solo player in the Metropolitan Orchestra, New York City, and in 1894 became bandmaster to the Twenty-second Regiment Band of New York, subsequently conducting the Pittsburgh Orchestra. In 1904 he formed his own orchestra, with which he toured the United States. He is the composer of the greatest list of successful light operas in America, besides having composed for several cinedramas. Among Mr. Herbert's light opera offerings are the following: "Prince Ananias," "Wizard of the Nile," "Gold Bug," "Singing Girl," "The Serenade," "Idol's Eye," "Fortune Teller," "Ameer," "The Viceroy," "Babes in Toyland," "Babette," "It Happened in Nordland," "Wonderland," "Miss Dolly Dollars," "The Red Mill," "Mlle. Modiste," "The Tattooed Man," "Algeria," "Prima Donna," "Little Nemo," "The Madcap Duchess," "The Enchantress," "Sweethearts," "The Only Girl," "Princess Pat" and "Eileen."

Mr. Herbert is also the composer of two grand operas—"Natoma," produced at the Metropolitan Opera House in 1911, and "Madeline," produced early in 1914.

GALAXY OF ORCHESTRA MUSIC.

Many exhibitors are of the opinion that the Schirmer Co. has entirely given up the publishing of moving picture scores. "As a matter of fact, this company has gone deeper than ever into the publishing of film accompaniments and incidental music to be used with the pictures," says Mr. Roerber of the orchestra department. "This company has on the market at the present time a serial publication, two additional numbers being issued on the first of each month. This *Galaxy of Orchestra Music*, as it is called, has increased in size from its beginning until there are now in this collection ninety-five numbers. Through this collection a conductor who previously has had a very limited repertoire is now enabled to make a satisfactory selection of appropriate music at a few moments' notice as well as being able to use the same numbers for concert use."

This galaxy has not been published in the piano score alone, but is now in the process of preparation. In order that an idea may be gained as to the type compositions included in this collection we are listing a few of those included on the index page, namely, Moorish Serenade, Dance of the Egyptians, Norwegian Suite, Funeral March and Selections from the Emerald Isle.

Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

Improvising (Part II.)

By Clarence E. Sinn.

IN ISSUES of April 21 and May 5 examples were given showing how we may modulate quickly to keys one half tone higher and to keys a whole note higher. As said before, one does not usually care to make such abrupt transitions of key, but at times it is essential; and at such times one may be glad to have these tables at his finger tips. The

C. to B^b B^b to A^b A^b to G^b (G^b is the same as F[#])
F[#] to E[#] E to D. D to C.

Ex. 20.

examples illustrated a direct modulation by means of one connecting chord. We now present tables showing how to change quickly from any key to a key one whole tone lower. Examples 20 and 22 illustrate how this may be done through a single chord. As in the preceding examples, we

A. (Tonic chord.) (Dominant.) (Dom. 7th) (Tonic.)
B. Dominant 7th
C. (Some inversions of Dominant 7th resolving to tonic chord; dom. 7th in half notes, tonic in quarter notes.)

Ex. 21.

aimed at the dominant 7th of the new key, and not at the tonic chord. For instance, in the first measure of Ex. 20 we modulate from the key of C to that of B flat—one tone lower. Our first thought is, not of the chord of B flat (the

(C^b or B^b) B^b to A^b A to G. G to F.
F. to E^b. E^b to D^b D^b to C^b

Ex. 22.

tonic chord), but the dominant 7th of B flat—which is built upon the note "F."

Example 21 shows the dominant 7th of B flat in several positions (inversions) and how it naturally resolves to its tonic chord.

Observe that no matter what the position (inversion) of the chord may be, it still contains the same notes, viz.: F, A/C and E flat, and is therefore the same chord. (This holds good with any chord and its inversions.)

Let us return to Ex. 20. We wish to modulate from C to B flat. We are playing the chord of C, and the quickest way to modulate will be to change that chord of C to the dominant

7th of B flat (which is the chord of F with an E flat added). The first measure in Ex. 20 shows how this change is made. Of course the chords do not have to be in the particular positions given in the example. Other positions are shown in Ex. 21 (letter "C"), which illustrates different positions of the dominant 7th and shows each one of these chords resolving to the tonic chord (B flat).

The remaining measures in Ex. 20 show the same modulation to keys one note higher.

Example 22 continues the illustration beginning with the key of C flat (which is the same as B natural) and ending with the D flat modulating to C flat. These two examples (20 and 22) complete the circle of twelve keys, and illustrate a means of modulating through a single chord from any key to the one a note lower. Modulating from one key to the

C to B^b B^b to B B to A^b
A^b to A^b A^b to G^b G^b to G^b

Ex. 23.

key a half note lower presents difficulties. For instance, if we are playing in the key of C and wish to change suddenly to the key of B natural (or C flat—they are the same), we find on examining the dominant 7th of the new key that it has not one note in common with the chord of C. Now in all of the previous examples we have found at least one note in the old chord which was the same as some note in the modu-

G^b to F. F to E[#]. E[#] to E^b
E^b to D[#] D[#] to D^b D^b to C.

Ex. 24.

lating chord. This we used as a "pivot." But in progressing from the key of C to that of B natural, if we try to go directly to the new key's dominant 7th (which is the chord of F sharp with an E natural added) there is not one note in common between the two chords—C and F sharp.

All my previous examples have shown modulations by means of a dominant 7th, and I wish this one to be the same; if not through a single modulating chord, then by means of two chords.

Example 23 and Example 24 give illustrations of how this may be done. It does not modulate through a single chord like the others, but it is sufficiently short for so abrupt a change. One does not care to make these abrupt changes unless one must, but it is good to know ways of making such quick transitions when they are needful.

These tables may be played just as they are sometimes when improvising; such sequences of chords will often provide an agreeable interruption between melodies. Indeed a melody can be made out of a phrase such as one of these tables give. Or a melody can be built upon such sequences of chords. Witness Wallace's "Prayer" in Maritana.

Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

EFFICIENCY.

THOSE of us who are engaged in the musical end of the moving picture business will do well to pause once in a while and ask ourselves the question, "How can we become more efficient in our work?" What is this efficiency of which we are continually hearing so much?

The power of doing one's best and most in the shortest time and easiest way to the satisfaction of all concerned, that is efficiency. It would surely be an excellent thing to meditate and see if we are accomplishing the results we should, with the effort expended. If not why not?

For the purpose of occasionally measuring ourselves by certain authorized standards of living we are placing before you a few of the questions which may be applied to advantage daily, regarding the technic of living.

Do you like your work?

Have you learned the best, quickest and easiest way of doing it?

Have you learned the science of planning your day ahead?

Are you saving money systematically?

As a means of efficiency study do you use magazines on self improvement and on the technical or vocational side of your work?

Do you study yourself, your greatest ambitions or aspirations, your capacities and drawbacks, your past and present advancement, your technic of skill and personal character?

Are all your expenses standardized?

These few questions may or may not be applied to our personal lives. They are, however, given that we may see wherein we fall short in our business relations.

FRANK E. KNEELAND.

THE OLD VERSUS THE NEW.

When we think of the moving picture show of but a few years ago, it causes a shiver to travel rapidly up and down the spinal column. The "Black Hole of Calcutta" had nothing on those old theaters, as we would say in the language of the street. They were everything a theater should not have been, and yet they were the best the town afforded, and every town possessed one or more. Why? Because mothers and fathers were content to let their children inhabit such places, and even enjoyed going themselves, occasionally. Generally in these small town houses or "nickel-odcons" as they became known later, there were no ventilating systems whatsoever, and often a wood fire raged in one corner of the room. The place was equipped with the cheapest machine possible, hence the films were so uneven that it was a small wonder people ever emerged with any eyesight at all. Children and grown-ups were allowed to indulge in refreshments, which had a muffling effect on the noise of the so-called music as it poured forth from an old square in the corner of the room, which had seen its best days some years previous.

Often have I seen a girl with a book—some tender romance, perhaps—seated at the piano, jamming down any keys that might get in the way of her fingers, but progressing exceedingly well with the story as she diffused sounds Straus, Ornstein or Strawinsky might have paled to hear.

The music? Well, it was a thing to forget as soon as possible. But now let us look for a moment into the moving picture theater of today, not of the future, but an institution which is here permanently. We pass through the spacious lobby into the auditorium, equipped with several thousand orchestra chairs and surely everything in the way of hangings the eye might delight in. Before us is stationed an orchestra of nearly fifty players augmented by an organ capable of producing hundreds of wonderful combinations. Here we also hear artists of international reputation, supported by the orchestra, together with startling scenic effects, that the composition rendered may be transmitted to the audience under the best conditions possible.

You say "Isn't it marvelous?" and quickly glance at me from out the corner of your eye to see whether or not you have been indulging in a delightful little dream, and re-plate into thoughts of the old picture show we used to attend in contrast to the one we are now gazing at, where each screen actor has his or her theme in the orchestra and where each bit of atmosphere or action is reinforced by appropriate music.

As we watched that tremendous audience sitting almost silent before the screen and apparently so absorbed in thought that the spirit of silence seemed to communicate itself to those portions of the program where no picture was being shown. The keen, alert manager has observed this and has made a special point of giving to his audience at these points the best music possible, something which compelled their attention as the films had done. Had this same manager used light, trashy music at this juncture, we should have found an audience who persisted in trying to drown the orchestra by their chatter. Hence it follows that cheap, obvious music cannot be too quickly suppressed by the manager who desires success, since it plays a most important part in the entertainment. With the attentive audience has come the surprising revelation that the music which the "man in the street" likes best in the long run is the same as that which the "high-brow" has placed the stamp of approval on.

So it develops that the modern moving picture audience finds itself in a better mood to appreciate Douglas Fairbanks, Mary Pickford or Charles Chaplin, after having listened to a Wagnerian overture or a movement from one of the classic symphonies.

Does a theater managed on so pretentious a scale pay? New York says it does. The old-time "movie" is a thing of the past, and the new photoplay theater enters on an area of greater works.

FRANK E. KNEELAND.

INSURES FULL HOUSE FOR SECOND SHOW.

By entertaining the "hold out" with good music this exhibitor found that he could hold twice as many people in his lobby as he could without it. He always had a good house for his second show and the slight expense of a victrola, even if bought on the instalment plan, is a very small item when compared to the hundreds of dollars that it will add to the box office in a few months' time.

We are indeed glad to learn that this plan has been tested out with success in a house the size of the Alhambra. Within the past month we have mentioned this idea to several exhibitors who have complained that they were unable to hold their crowds behind closed doors from show to show. Do not imagine that a talking machine the kind you may be able to pick up some place for a few dollars or cents with several scratchy ragtime records is the kind that is going to hold your public. Decidedly not; the public has arrived at the point where they will be satisfied only with the best. The theaters which are offering the best in music and pictures are the ones that are making the money. This department will be glad to submit a list of records to any exhibitor interested in this plan.

SCORE TO "THE HAND THAT ROCKS THE CRADLE"

The arrangement of the score for the film production of "The Hand that Rocks the Cradle," now being exhibited at the Broadway Theater, was made by Mr. Hugo Reisenfeld, of the Rialto. The arrangement is an excellent one and is as follows:

Athalia Overture, Mendelssohn; Romance, Grunfeld; Le Retour, Bizet; Dreams, Greig; Nocturne, Karganoff; Cradle Song, Brahms; Chanson Triste, Tschaikowski; Serenade, Rubinstein; Intermezzo, Whelpley; Liebestreu, Brahms; Adieux, Karganoff; Vain Suit, Brahms.

Music for the Picture

IMPROVISING (Part II, Continued).

By Clarence E. Sinn.

EXAMPLE 29½ shows new dominant 7ths produced by lowering other notes in our diminished 7th. Notice the first line (marked 1). We start with the dominant 7th of the key of F. Diminish it by sharpening the lower note (C). Now let us lower the second note from the top (G to G flat). We now have the dominant 7th of the key of C flat. (The C sharp is now converted to D flat—an enharmonic change.)

Or we can lower the note G to F sharp—the same thing—

(1.) (G to Gb)
Dominant 7th (Diminished 7th) Dom⁷t 7th of C^b. (or.) D major. (minor)

(2.) (E to Eb)
Diminished 7th Dom⁷t 7th of A^b major. (minor.)

(3.) (C to Cb)
(Dim 7th) F. maj. (minor.)

Ex. 29½.

and get a dominant 7th of B natural—which sounds the same as C flat. In the second line of Example 29½ (the one marked 2) we lower the note E a half tone (E to E flat). This gives us the dominant 7th chord of A flat (our C sharp being converted to D flat).

The part marked 3 shows the note C sharp lowered a half tone, which gives us the dominant 7th of F—the key we started from.

Enharmonic Changes.

In two instances above we said C sharp is converted to D flat. On the piano and organ these two notes are identical; they are played on the same key, and sound the same. The only difference is in its relation to a chord, or in the manner in which it is written. When you get used to thinking of the dominant 7th chord in every key and how it resolves to its own tonic chord, you cannot help but think of the exact notes in the chord. In example 29½, line 2, we have lowered our E to E flat. We now have a chord which sounds all right, but does not resemble any things we have so far seen. However, when we think of the note C sharp as D flat, we at once recognize the chord as the dominant 7th of the key of A flat.

Example 30 may make this plainer. It shows four different keys, viz., the key of F, the key of A flat, of C flat and of

W. (Diminished 7th)
C[#] E^b G^b B^b

X. E^b G^b B^b D^b

Y. G^b B^b D^b F^b

Z. A[#] C[#] E^b G^b

Ex. 30.

D. These are marked respectively W, X, Y and Z. Each shows first the tonic chord, then the dominant 7th of its particular key (F, A flat, C flat or D).

The first line (marked W) we have seen before in preceding examples. The second line, X, is in the key of A flat. Dominant 7th built on E flat. Raising this note to E natural produces chord of the diminished 7th. Examples Y and Z are similar. The diminished 7th chords are shown, first in separate notes, then in chords in all four positions. Compare the last two measures of each line (the chords in half notes), play them together, study them well and you will understand how one may be converted to the other—mentally—while playing.

VICTROLA IN LOBBY HOLDS BUSINESS.

The Alhambra theater of Cleveland, Ohio, placed a very handsome victrola in the lobby of the theater for the entertainment of the huge crowds that were kept standing in the lobby awaiting the second show.

Did it pay?

"It certainly did," said the manager, "and it was a case of traceable returns, too. People are not fond of standing up for an hour or so under any circumstances, and our greatest problem was to hold the people who came to the theater until we could get them seated. It is very poor business to spend a lot of money in advertising to draw people to your theater and then let them go elsewhere because you cannot seat them."

"ONE LAW FOR BOTH."

The musical accompaniment to the film drama, "One Law for Both," while composed of many of the best classics, is not arranged as to build up a greater support for each climax. Therein lies the art of arranging for the moving picture, to employ music solely to accentuate the effect of the picture.

The Rachmaninoff Prelude in C sharp minor is used as an overture, which is followed by the opening theme of the Tchaikowski, March Slave, an excellent theme for such a picture but in coupling this theme with the Old English melody, "The Lass with a Delicate Air," played both in the major and minor, the beauty of the former theme is lost and the favorite Arne melody is for a time shorn of its beauty.

Among other numbers used in this score are: Waltz of the Flowers from the Nutcracker Suite of Tchaikowski, Night Song, Schumann; Rapsody No. 2, Liszt Overture to the Merry Wives of Windsor, Nicolai, and Elysium by Oley Speaks.

F. E. KNEELAND.

FAIRBANKS CONTEMPLATING TOUR ABROAD.

Douglas Fairbanks is entertaining the thought of touring around the world next summer provided war conditions do not interfere with his present plans. It is his intention to do a series of five-reel plays for release through the Artcraft, dealing with an American touring abroad, whose romance takes him to the various foreign countries. He will be accompanied on this trip by Director John Emerson and four prominent players. Director John Emerson has purchased a theme upon which will be based these European releases. The combined dramatic and educational value of these Artcraft pictures should create a tremendous demand for them from exhibitors.

DAZEY MOVES TO SANTA BARBARA.

Charles T. Dazy has severed his connection with the Lasky Company and has moved himself to Santa Barbara, where he will henceforth write for the American Film Company. Mr. Dazy, it will be remembered, was known for his plays "In Old Kentucky" and "Home Folks" before he began writing for the screen. Some of his latest successes are "Manhattan Madness," "Wolf Lowry," "The Flower of Faith," etc. Mr. Dazy's son Frank will collaborate with him in writing for the American.

Music for the Picture

Conducted by CLARENCE E. SINN

IMPROVISING (Part II, Continued).

By Clarence E. Sinn.

IN Example 29 and 29½ we see a dominant 7th of the key of F converted to a diminished 7th (by raising the fundamental C to C sharp—a half tone), and how by lowering a half tone any other note in the resultant chord we may obtain a dominant 7th of some other key. To complete the circle we will now give two other examples, viz.: Example 31 and Example 32. Example 31 is in the key of C, and the first chord shown is the dominant 7th of the key of C. You will notice that this chord is built upon "G" (the dominant of C) and, counting upward, reads "G, B, D and F." This last note being a seventh above its fundamental (G) gives the chord the name of the "dominant 7th." Now by raising the fundamental "G" a half tone we get a diminished 7th, exactly as we did in Ex. 29, but in another key. By lowering the G again we of course will get the same dominant 7th we started with—the dominant 7th of the key of C. Now the notes in the chord being of equal distance (as explained before) we can lower any other note in the diminished 7th chord and get some other dominant 7th, exactly as in Ex.

Dom. 7th; Dim. 7th to Key of A Dom. 7th; Dim. 7th to Key of Gb

Dom. 7th; Dim. 7th to Key of Eb Dom. 7th; Dim. 7th to Key of C

EX. 31.

29½. Ex. 31 shows, first the top note "F" lowered a half tone (to E natural), and the resultant chord which is a dominant 7th of A. The resolution is here given as the chord of A major, but it can resolve to A minor as well. The next alteration of the same diminished 7th shows the note "D" lowered a half tone. It now becomes D flat, and (with the enharmonic change illustrated—in brackets) becomes a dominant 7th of the key of G flat (or G flat minor). The other two alterations in Ex. 31 give us modulations to the key of E flat and the key of C again—the original key.

Example 32 is in the key of B flat, the dominant 7th of which is built upon the note "F." By diminishing this chord

Dom. 7th; Dim. 7th to Key of G. Dom. 7th; Dim. 7th to Key of E.

Dom. 7th; Dim. 7th to Key of Db Dom. 7th; Dim. 7th to Key of Bb

EX. 32.

as in the preceding examples we get another chord of the diminished 7th with its four modulations.

Now as I said before, these examples are simple matters to students of harmony, but interesting for all that. To readers not familiar with these chords and their possibilities, I will say that a mere cursory reading will benefit you not at all. You must play them and work them out and make yourself thoroughly familiar with their sound. You must learn to instantly recognize a dominant 7th of any key when you play it, no matter what its position may be. And their chief use to the improviser will be found, not for the sole

purpose of making abrupt modulations (although this has been kept in the foreground), but in the variety of progressions they permit when improvising a connecting phrase—long or short.

Chords Having One or More Notes in Common.

With few exceptions any chord can progress directly to any other chord when the two contain one note in common. For example, the chord of C contains three notes. The first note "C" is also found in the chord of A flat, the chord of F, the chord of A minor, the dominant 7th of the key of G, and the diminished 7th chords shown in Ex. 32. The next note "E" is likewise related to other chords, and through them to other keys. The same can be said of the note "G."

Example 33 illustrates this relationship of the chords.

Key of C. Tonic chord.

Keys related to C through the note "C" in tonic chord.
These chords all contain the note "C."

Key of A. minor.

Key of F.

Key of Ab.

Key of G.

EX. 33.

The single measure above is a tonic chord of the key of C. The group of measures below it show the tonic chords of A minor, F major and A flat major, and the dominant 7th of the key of G. Each of the chords shown contains the note "C," and you can progress directly to any one of these keys from the key of C without preparation.

GUNKLER COMPLETES MUSICAL SETTING.

Herman Gunkler, a well known musician of this city, who was formerly connected with the Strand Theater of Chicago, has just completed a musical setting for the eight-reel feature, "The Curse of Iku." Mr. Gunkler has made a very good selection of numbers calculated to enhance the Japanese atmosphere (musically) and permit an enjoyable program as well. With his ability and experience in this line of work, Mr. Gunkler should do more of it.

COLONEL WESTGARD REACHES DENVER.

Col. A. L. Westgard, of the Pathe-Combitone Expedition, arrived with his fleet of automobiles in Denver, Colo., recently, and is making that city his headquarters while he is engaged in filming the chief points of interest readily accessible to that city. The Expedition has already covered 13,000 miles in the States of Colorado, New Mexico, Arizona, California and Texas, all by motor car.

To date about 60,000 feet of film have been made of the chief points of interest in the territory covered. Col. Westgard plans to take about 30,000 feet in the State of Colorado alone, the best portions of which only will be released. At the present time he is devoting much attention to the Pike's Peak region and also to the National Parks and similar points of national interest around Denver. Not only will the chief scenic regions of the section be taken, but he has mapped out a comprehensive itinerary which includes the most notable agricultural and industrial sections of the State.

VICTOR MOORE STARTS WORK AT KLEVER STUDIOS.

Victor Moore (Paramount release) and his comedy players started work on Tuesday, July 10, at the new Klever Pictures Studio which has just been completed at Baldwin, Long Island. Thomas J. Gray is writing the scenarios. The company includes D. L. Don and Emma Littlefield.



Music for the Picture

Conducted by CLARENCE E. SINN

The Music Copyright Question.

THE drastic tax on music being imposed by the American Society of Composers, Authors and Publishers has stirred up a feeling of bitter resentment among the exhibitors of moving pictures. And this feeling is not without reason. The music publishers declare emphatically that the movement was fostered and engineered by the authors and composers primarily and that they—the publishers—were compelled to come in as a matter of self-preservation. That part of the question doesn't matter now. The fact remains that the publishers are affiliated with the prime movers (the authors and composers) and that all three must sink or swim together—with the odds in favor of swimming for a time at least. The publishers also assert that the bulk of the revenue from the music tax goes to the authors and composers and a relatively small part to the publishers. That does not interest us so much at present. We don't care so much who gets it, as who gives it.

For the past twenty-five years the music publishers have been frantically creating an artificial condition in the trade which was bound to result sooner or later in chaos. They entered a business which was comparatively small, safe and conservative. By over-stimulation they created a business which became inflated, top-heavy, and bound to fall of its own weight. Each firm employed an expensive staff (under salary) to promote their songs and create a public demand for the same. Professional singers were furnished with free songs. Not only that, a staff of piano players were maintained in each house to teach these songs, a staff of arrangers to make free orchestrations (if the free published arrangements did not happen to lay in the singer's range) and in many cases a bonus or premium was paid to singers for singing these songs. The tons of free music which has been distributed to band and orchestra leaders (usually in specially made arrangements) must amount to an enormous figure. The music publishers taught everybody connected with the show business to regard free music as a right and not a privilege. They have taught us that we were doing them a favor in playing and singing their music—and quite often we were. For a while the profits were big. The writers of successful songs were engaged and placed on the staff of one firm or another—to keep a competitor from getting his future output. Royalties were fair; in some cases generous. But the ever-growing competition and fierce rivalry brought an ever-growing expense. Of the stream of money flowing in, another large stream flowed out. And this last stream has been steadily increasing, while the first—if it has not been diminishing—has certainly not been growing. Authors and composers are now getting as low as one-half of one per cent. in royalties—when they get anything. And now the present decade is expected to repay the sinners for their own mistakes made in the past.

So far as the authors and composers are concerned, they are not the wolves we are apt to picture in our first burst of indignation. They are trying to get what they consider a proper remuneration for their work and talent. So far as the publishers are concerned, they are perhaps the victims of circumstances; said circumstances being created by themselves collectively, and later, suffered for individually.

And now we are to hold the bag.

Nobody will dispute that the writer or producer should have a fair recompense for his efforts; the more worthy his efforts the greater his recompense. Nobody will begrudge the publisher a fair profit for his investment, nor a fair remuneration for his services. All of these people are at the very foundation of the show business. They furnish the biggest part of our working tools and they have a right to pay for the same. But we resent being coddled along all these years, receiving goods for nothing which in the very nature of things should have been paid for, and then suddenly held up and told to "stand and deliver." To deliver not only the price of the goods, but a big premium besides in the shape

of royalties (or as they prefer to call it, a "music tax"). Now I don't believe anybody would object if the so-called "free list" were stopped entirely. It should never have existed in the first place. Musicians and others should be willing enough to pay the price for their music. It constitutes a part of their working tools. But we do object to paying not only for the music, but for the privilege of using it. The argument that in playing the music in public we are "selling it" to the audience may be sound in law, but under present conditions is most unfair in principle.

Why in the name of common sense did they not, if the business did not pay, why, I say, did they not cut out the free music and charge a price for their goods which would make it pay; make it pay everything including royalties which are a legitimate part of the expense?

Exhibitors all over the country are trying to get together (I won't say "organizing") for the purpose of fighting this condition. It is respectfully suggested that exhibitors will do well to move carefully. Don't let your indignation run away with your judgment. It is not wise to send your money to any fund for fighting this condition unless that fund is for the sole purpose of getting this law repealed. It has been suggested that exhibitors seek injunctions on the A. S. of C., A. & P. charging restraint of trade. It has been suggested that they be fought as a "trust." The publishers assert that inasmuch as there is no price fixing among them, there is no trust and no restraint of trade. I am informed by a Chicago attorney that the Society's position is sound in law.

This law is a Federal law and as such we are bound to obey it. We have only two courses open to us in opposition to it. We can refuse to use their music or we can work to have the law repealed. Don't spend your money on anybody who tells you you can do anything else, for you will only waste it if you do.

Moving picture theaters are not so dependent on popular music as they think they are. It is true, we like to keep up to date and give our patrons the newest and the best, but in music for the picture the newest is not always the best. Generally the "popular" number has nothing whatever to recommend but its newness. Lots of the old music is available and does not come under this copyright protection. Mr. G. Schirmer has stated in an open letter that his copyrighted musical publications (with cited exceptions) may be publicly performed without restriction. Please do not take this too literally. Mr. G. Schirmer has a splendid catalog, but many of the numbers are the product of members of the Am. Society of C., A. and P., and as such are best let alone unless you have a license to use them. It may be that a further interpretation of the publishers' rights to a piece of music may be asked for in the courts, but I doubt it. It appears to be definitely settled now. Mr. G. Schirmer and other large dealers can furnish you with a catalog of music which is not controlled by the aforesaid society. In that way he can help you best if he wants to help you. But you cannot use a number on his catalog written by Victor Herbert, Rudolph Friml or any other member of the society unless you are duly licensed by the society. No dealer is going to pay your court expenses or fines, and no judge will take for an excuse that you "didn't know," or that so-and-so told you it "would be all right." If the exhibitors really organize and present a really solid front, they can by refusing to play the late music so reduce the sales and profits as to compel the society to try some other tactics. Probably they will take off the tax and increase slightly the cost price of the music. If one exhibitor in a neighborhood pays the tax and uses the popular stuff, and the other exhibitors become frightened at a possible chance of losing some trade thereby—well, they will all run for a license. It is this very thing upon which the society is building its hopes. Will the exhibitors stick together for a common cause? The society thinks not. Will each exhibitor try to get the better of his rival in business, if only for a week or a day? The society thinks he will. We can only wait and see.

Music for the Picture

Conducted by CLARENCE E. SINN

Improvising (Part II)

IN ISSUE of July 28 (page 637) Moving Picture World, was shown an example of progression from one chord to another through means of one note held in common by both chords. Example 33 illustrates the tonic chord of C, and shows four other chords (or keys) each having a note which is contained in the chord of C. In the illustration (Ex. 33) the note in question is "C" which—as shown—is also contained in the chords of A minor, F major and the dominant 7th of the key of G major. (This note "C" is also found in the chords of F minor and the dominant 7th of the key of G minor.) A sort of relationship is thus established between the chord of C and other chords containing the note "C."

Observe the two other notes in the chord of C ("E" and "G"). Each one of these notes may be found in other chords beside the chord of C. Example 34 shows three

Ex. 34.

chords (besides the C chord) containing the note "G," and three containing the note "E."

These notes in the chord of C (viz.: "C," "E" and "G") being also found in chords of other keys, establish a more or less close relationship with those other keys. Examples 33 and 34 illustrate simple and natural progressions from the chord of C to the following keys.

Through the note "G;" Key of G, key of E-flat and key of D (through dominant 7th of key of D).

Through the note "E;" Key of A, key of E.

Through the note "C;" Key of A minor, key of F major, key of A-flat major and key of G (through dominant 7th).

In the last measure of example 34 we find a progression from key of C to the key of B natural. In all previous examples in modulating from one key to another I have endeavored to give preference to modulation through dominant 7th's. That is, when using an intervening chord between. From the key of C to that of B natural is a half tone progression downward. Descending chords by half-tones is difficult. In an earlier article a table was shown giving one means of this progression. To go directly to the dominant 7th of B natural from the chord of C makes too great a contrast to give pleasant results. I have used instead another chord as a pivot in modulating from C to B

Ex. 35.

natural. For this particular progression (downward in half-tones) one will find it preferable to use two or more intervening chords.

In Ex. 35 I have shown the progression (pivoting on the

note "E") from the chord of "C" to the dominant 7th of B natural. Next, from the chord of "C" to another chord (augmented 6th) to key of B natural. The two examples in the lower part of Ex. 35 show progressions through two intervening chords—all pivoting upon the note "E."

The Garden of Allah.

E. James, Chicago, writes: "Can you kindly give me any information regarding the exquisite incidental music to the 'Garden of Allah' (Selig Special)?"

The music incidental to this artistic Selig production was compiled by Mr. Harry Alford of Chicago, Illinois. A great part of the music is original with Mr. Alford, and was composed by him especially for this picture. Mr. Alford conducts a bureau for arranging, copying and composing music, and is the best equipped for work of this sort of any man in the west. He has made musical settings and orchestral scores for a number of special pictures, among them the "Garden of Allah." Numerous inquiries similar to the one above have been received concerning this picture, and the writers will please consider this an answer to all.

New Picture Music.

Mr. Joseph Carl Breil, the man who composed and compiled the music for "The Birth of a Nation," has, through Chappell & Co., Ltd., issued a brand new collection of incidental music for use in playing for the picture. This collection contains twelve original numbers presented in a novel form. Nine of these numbers are divided into parts marked "A," "B," and "C." Each of these lettered themes is complete in itself, yet related to the others. The idea being that a chosen theme can be amplified or carried to its logical conclusion through one or both of the succeeding themes. For example, No. 7, is arranged in this manner:

1 (A)—To depict a conspiracy or burglary with (B) consequent tumult or escape.

2 (A)—A dismal forest or desert scene with (B) pursuit by wild beasts or bandits.

3 (A)—An approaching storm and (B), its unleashing.

A dainty little conceit is No. 10, opening with a recitative in which the music seems to ask a question. It is divided thus:

"The question" (A) a doubtful or embarrassing moment followed by (B) threat, decision or resolution.

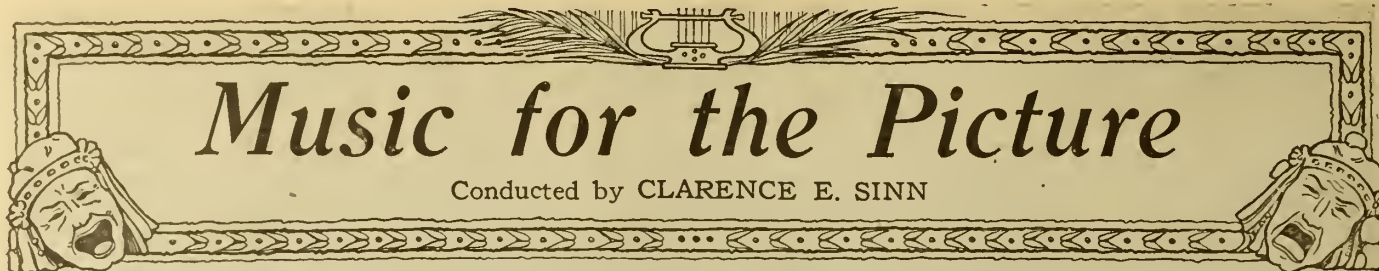
Mr. Breil has a number of other good things to his credit, having compiled and composed the incidental music to "Intolerance," and other pictures; has composed the music to the opera "The Legend" (anew work), and will be best remembered as composer of the music to the playlet, "The Climax," a success of some years ago. His song, "The Climax," is still a popular number among the better class of soprani.

NEW THEATER AT RADFORD, VA.

The new Colonial Theater at Radford, Va., is nearing completion and will open Oct. 10 with the "Birth of a Nation." The new house will have a seating capacity of about seven hundred. It will be a decided credit to a city of five thousand and population. The management will offer both pictures and legitimate, keeping open all the time with pictures when other shows are not booked. The city has been without a large house for years and is looking forward to the opening. It will be run under the management of Painter and Lane.

ALMA RUEBEN IN "THE FIREFLY OF TOUGH LUCK."

Alma Rueben, whose beauty and finished delineations have attracted remark from critics and fans, will from henceforth be featured in Triangle plays, the first one selected for her being "The Firefly of Tough Luck," in which Walt Whitman, the veteran character actor, will also have a leading part.



Music for the Picture

Conducted by CLARENCE E. SINN

The Copyright Proprietor.

EXTRACT from the copyright law relating to public rendition of musical works: **Section 25.**

That if any person shall infringe the copyright in any work protected under the copyright laws of the United States such person shall be liable:

(a.) To an injunction restraining such infringement;
 (b.) To pay the *copyright proprietors* such damages as the copyright proprietor may have suffered, due to the infringement, as well as all the profits which the infringer shall have made from such infringement, etc., etc.

This law is intended to protect the producers of original musical compositions. The primal producer is, of course, the composer. He is the sole proprietor until he disposes of his property, and then the buyer becomes sole proprietor. The copyright law is designed to protect him (the proprietor) in "the monopoly that the law intends him to have." As to the publisher's rights, there is still some controversy, though I am informed that the recent court decision is plain on this point. Here are two different points of view:

G. Schirmer (Inc.) is sending the following notice to music dealers:

Gentlemen:—We write to advise that the copyright numbers of Friml and Herbert published by our firm are allowed to be played in public without the payment of a fee. We are not a member of the Society demanding fees for the performance of copyright works by small orchestras in restaurants and places of amusement.
 G. SCHIRMER (Inc.) Wholesale Department.

Here is an extract from an open letter to G. Schirmer (Inc.) signed by Victor Herbert, Harry B. Smith and others:

G. Schirmer (Inc.)—Gentlemen:—The announcement in your circular letter and advertisements that your copyright musical publications may be publicly performed in hotels, cabarets, restaurants and other resorts is absolutely misleading insofar as it relates to any of our respective compositions published by you, as you do not own or control the performing rights of any of our works nor the right to authorize the playing or singing thereof by anyone. As a music publisher, your rights in our works are strictly limited to their publication in sheet music form and to their reproduction in music records and rolls. You have no right to grant to theatrical managers, hotel, cabaret or other amusement proprietors public performance rights in our works. We propose to prosecute proprietors of restaurants and other places of entertainment using any of our works published by you, unless such persons secure from the American Society of C. A. & P. a license to publicly perform the same.

In response to letters sent to various publishers, Mr. Glen MacDonough, Secretary for the American Society of Composers, Authors and Publishers, wrote me a courteous letter, saying, among other things:

The house of Schirmer publishes works by Victor Herbert, but Schirmer *does not own the performing rights*. Victor Herbert, being a member of the Society, benefits from his performing rights, while his publisher has no interest. The same applies to other publishers in America who issue foreign works. The foreign composer, being a member of the Society by treaty, the American publisher (non-member of the Society) having no interest, nor a right to give permission to perform.

All this leads up to a question which may or may not come to an issue. For example, many American publishers issue standard music from the pens of the old masters. These are usually called re-prints, and a large part of them were printed in this country before a treaty was made with European countries regarding copyright protection. Publishers on this side of the water could publish any musical composition which had made a success in Europe without paying royalties unless the composition was also copyrighted in this country—which was seldom the case at that time. The American publishers simply "appropriated" the foreign composers' music, and copyrighted it under their own names. Look over the old catalogs of almost any American publisher. You will find compositions by Grieg, Offenbach, Mendelssohn, Schubert, Gounod, Wagner, Balfe, Verdi—a host of names representing the world's best music—all of them copyrighted by American publishers. You can buy

the Suppe overtures copyrighted by Carl Fischer, copyrighted by Oliver Ditson, copyrighted by half a dozen American publishers; all holding (or claiming) copyright proprietorship over the same identical pieces. In what does their copyright proprietorship consist? On what do they base their claim for protection? Possibly on the "arrangement" of numbers—the orchestration. The composers of most of the old music passed away long before the American Society of Composers, Authors and Publishers was thought of. But their works are included in the catalogs of some of the publishers who are members of the Society. I don't believe it is their intention to try to collect a fee for the public performance of such works, but if they should do so, it will be interesting.

Carl Fischer publishes about everything of merit from the old composers (as well as the modern) and Carl Fischer is not a member of the Society. If you want to play safe you can select hundreds of numbers from the Fischer catalog, but be careful that the composer is an old one. Be sure he has been "de-composing" long enough.

The Federation of Musicians.

Local No. 10 (Chicago) of the American Federation of Musicians some time ago discussed the advisability of taking some action on the music tax question. Several plans were considered—some of which found their way into print—but no permanent action was taken. A letter from Joseph N. Weber (President of the national body) was sent to the various locals, a copy of which is here appended:

Ordered that all members he and they are hereby prohibited from playing all copyrighted musical compositions, whether from printed or written copies, or from memory, in any case where charges may be made by the composer or the American Association of Composers, Authors and Publishers, unless the members are directed by their employer to play such compositions.

This leaves it up to the musicians to supply themselves with music which does not come under the restrictions imposed by the society until such time as the employer decides to pay the tax, or otherwise. The Federation of Musicians is not contemplating any further action in the matter at present.

The Carl Fischer Music Publishing Company.

A letter from the above house contains this:

We wish to advise you that we are not members of either the American Society of Composers and Authors or of the French Society, and that there are no limitations on the performing rights of any of the compositions published and copyrighted by us. We have in our catalog, however, four works the copyright of which is not in our name, to wit:—
 Dubussy, "Arbesquest" (I and II).
 Puccini, "La Boheme" (Fantasie).
 Leoncavallo.
 Paggiacci (Selections).
 and as we are somewhat in doubt as to our performing rights in these numbers, we would not advise you publicly perform them unless you have been licensed by the copyright proprietors or the Society of C. A. and P. to do so.

Mr. Fischer also calls attention to the Witmark catalog taken over by his house some time ago. He says:

Not only are M. Witmark & Sons the owners of the copyrights of the orchestra and band compositions which we issue in their behalf, but they are also members of the American Society of C. A. and P. It is therefore necessary for a leader who contemplates using any of the Witmark prints to write direct to Witmark as to their stand with regard to that particular composition.

Suggested Music.

Here are a few old standards issued by Carl Fischer:
 Grand Opera Album (selections from Standard Operas; arranged by Charles J. Roberts).
 Album of Overtures (standard).
 Album of Strauss Waltzes.
 Album of Waldteufel Waltzes.

The Sam Fox Publishing Company, Cleveland, Ohio, also

issues some very clever little concert numbers which are worth your while. Mr. Fox is not a member of the society, and I am told he asserts that he has no intention of joining. I am informed that none of his composers are members. (Sam Fox Library Orchestra Folios.)

Send Stamps.

Correspondents wishing answers to their letters will kindly send postage stamps. Two cents may not mean much to you, but in the aggregate they amount to a great deal to me.

Music Copyright Question

General Manager of American Exhibitors' Association Shows Futility of Opposing Existing Law on Subject.

By C. C. Pettijohn.

THE "running and not fighting" editorial in the Exhibitors' Trade Review last week is thoroughly in keeping with its policy to misrepresent and mislead exhibitors. The American Exhibitors' Association has no official organ, but we do appreciate the support of the numerous papers who believe we are right. This Association did not intend to say or do anything that might in the least discourage any man or set of men engaged in any fight for the exhibitor. We are compelled, however, after the publication of this intentionally misleading article to make this statement:

The organization of music composers and publishers, as the American Society of Composers, Authors and Publishers, comprising most of the well-known composers and publishers of America, England, Italy and Austria, was established for the purpose of issuing licenses to public resorts to play the copyrighted music of its membership. This society is operating under Section 1, Sub. Div. e of the Copyright Act, which secures to a musical author the exclusive right to perform the copyrighted musical composition publicly for profit.

The Supreme Court of the United States, in the case of Victor Herbert, the composer, against the Shanley Company, the cabaret restaurant on Broadway and 43d street, decided that the playing of copyrighted music in the dining room of a restaurant for the entertainment of guests during meal time by an orchestra was an infringement of the composer's copyright, the court holding that whether or not an admission fee is charged for entering the place of entertainment makes no difference.

The court said in January, 1917:

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are not alms. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If the music did not play it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

The question as to whether this decision applies to motion-picture theaters was submitted by the First National Exhibitors' Circuit, Inc., to A. L. Jacobs, a well-known theatrical lawyer, for his opinion. After a very careful consideration, Mr. Jacobs reached the conclusion that the decision in the Shanley case applies with equal force to motion-picture theaters.

The Brooklyn League of Motion Picture Exhibitors, we are reliably informed, submitted the same question to Edmund Wise, another well-known copyright specialist, practicing in New York City, and he expressed it as his opinion that it is a violation of the copyright laws to play in any motion-picture theater copyrighted music without the consent of the copyright owners.

The question was then tested in the case of Raymond Hubbell against Royal Pastime Amusement Company before Judge Julius M. Mayer of the United States District Court, Southern District of New York, involving the playing of

"Poor Butterfly" in the Regent Theater, a motion-picture house in the Borough of Manhattan, New York City. Judge Mayer in that case sustained the complaint of the composer against the picture house.

The decision of the Supreme Court of the United States in *Herbert vs. Shanley* proceeds upon the theory that the owner of a musical copyright enjoys two distinct rights: First, the right to publish and sell the composition and various arrangements thereof for different instruments; second, to publicly perform it for profit. I believe Congress intended to accord to the creator of the composition a monopoly for twenty-eight years.

The musical entertainment is an integral part of some motion-picture attractions, and in a great many cases the musical program is a distinctive feature of the house.

In the American Society we find such names as Victor Herbert, John Philip Sousa, Raymond Hbbell, Irving Berlin, Jerome D. Kern, Ray Goetz, Ernest Ball, Gus Edwards, Rudolf Frimi, Sylvio Hein, Edgar Leslie, Theodore Morse, Jack Norworth, A. Baldwin Sloane, Puccini, Mascagni, Leoncavallo, and hundreds of others. These men being artists are not difficult to approach or to negotiate with. If we do not blink at the facts and fairly recognize that these composers are daily conceiving and creating melodies which appeal to our public and which we need in our theaters for its entertainment, then why should we not meet these men in a spirit of fairness and concede to them that they have created something we want in our business. Considering the matter in that light, and relying upon the expression of their representatives as to their willingness to meet us half way, would it not be best to meet in conference and adjust our differences?

The American Society has been very active in enforcing the rights of its members, and has proceeded under both the civil and criminal provisions of the law.

Under Section 28 of the Copyright Act it is a misdemeanor, punishable by imprisonment for not exceeding one year, or for a fine of not less than \$100 nor more than \$1,000, to wilfully and for profit infringe any copyright or to aid or abet such infringement.

More than one hundred civil actions have been brought for the recovery of penalties, provided for by Section 25 of the Copyright Act, against exhibitors. The law provides that the damages recoverable for the infringement of a copyright shall not be less than \$250 nor more than \$5,000, upon the basis of \$10 for every infringing performance in a case of a popular number, and in the case of an operatic composition, \$100 for the first and \$50 for every subsequent infringing performance. Costs will be allowed in all cases against the infringer, and a counsel fee may be awarded in the discretion of the court.

It has been the policy of this Government to give monopolies to authors and inventors upon the theory that by giving to them a monopoly of their works the progress of science and the useful arts will be promoted. Since phonograph records and rolls were introduced into the market commercially Congress has amended the copyright laws by compelling the manufacturers to pay a royalty to the composers. The tendency has been toward a more complete protection of authors and composers.

No honest lawyer should advise a client to engage in litigation he knows cannot be successful.

Mr. Brandt of Brooklyn, the executive secretary of the M. P. E. L., is now under arrest for copyright violation, and Mr. Ochs, the president of the M. P. E. L., is collecting the \$3 per exhibitor. Draw your own conclusions.

The American Exhibitors' Association is willing to meet the American Society of Composers, Authors and Publishers on behalf of motion-picture exhibitors. We have many differences. We will meet you in an open session. You hear us and we will hear you respectfully and conceding that we both have rights.

BRILANT SELLS "THE ALIBI" TO BRADY.

Arthur M. Brilant, author of "The Alibi," a powerful society drama, has sold the screen rights to his play to the World Film Corporation through William A. Brady, director-general. Alice Brady will play the leading role. At the same time Mr. Brilant is carrying on negotiations with a big firm of legitimate producers for the presentation of "The Alibi" as a three act play on Broadway shortly. Mr. Brilant is at present busy finishing a serial contracted for by a well known firm, and will shortly begin work on a ten reel feature for a state righting organization.

Music for the Picture

Conducted by CLARENCE E. SINN

Music Tax—Another Angle.

THE manager for one of our most prominent music publishing firms called my attention to another angle of the "music tax" question, which is decidedly worth serious consideration. He said:

"A person taking out a patent or copyright on an article causes to be stamped or printed on that article the words 'patented' or 'copyrighted.' This is the owner's notice to the public that the article is patented or copyrighted, and no further notice is required by law. The owner of a patented or copyrighted article does not need to go personally to any one and warn him that such-and-such an article is restricted. The copyright owner of a musical composition is not required to give notice that you shall not publicly perform his copyrighted music. The music carries the words 'copyrighted by so-and-so,' and that is all the notice required. He can wait until you have played (or caused to be played) the number a dozen times or a hundred times, and then proceed against you for each separate time—a separate infringement for each performance—and collect from ten dollars upward for each separate count. The law gives him a monopoly on his works and the fruits thereof. The law does not stipulate what price a copyright owner shall charge for a license to use his works. It is his privilege to set any price he sees fit for such license, or he may refuse altogether if he chooses. He may sell it for whatever purpose he wishes, or restrict it in any manner he sees fit, for it is his to do with as he likes.

"Now suppose there were no such organization as the American Society of Composers, Authors and Publishers. Suppose the composer and author each tried to protect his individual works. They would probably proceed against each infringer whenever it was learned an infringement had occurred. An ordinary mixed musical program might contain anywhere from twelve to fifty infringements in a single evening. The proprietor might have been going along ignorantly making himself liable only to find himself suddenly facing a lawsuit. He could be compelled to pay at least ten dollars for each time a copyrighted piece of music was played without permission. Think what that would mean.

"Now the society has undertaken to furnish a blanket license to cover everything issued by any or all of its members. It undertakes to collect a moderate tax (comparatively) for issuing this license to publicly perform any copyrighted pieces controlled by its members. It has gone to the expense (voluntarily) of printing literature for the purpose of giving information concerning the copyright law, and to explain the position and intentions of the society. Though not required by law to do so, it is explaining, informing and warning possible infringers as to its rights under the law and the penalties for infringement. It is moving slowly so as to give the amusement purveyor every chance to adjust himself to the new order of things. The society is not a cause—it is result. It is not a menace to the purveyor, it is a protection. The theater manager (were it not for the society) would have to address the composer and author of each particular number he wanted to produce, and bargain or arrange terms for permission to produce it. The composer or author (or both) could set any price they saw fit for such permission, and if the number was used without permission they could prefer criminal charges against the offender.

"The society has put everything on a business foundation. All rights and privileges are lumped together and a single payment required. The amusement purveyor knows exactly where he stands, and is fully protected by the society once he secures his license. With the society you have order and system; without the society—chaos. People who are talking about 'breaking up' the society do not realize what they would be up against should they be so unfortunate as to succeed."

(I am making no comment upon the above further than to say that for the best interests of all concerned I want to

present all the facts and information I can gather which have a bearing on either side of the question. C. E. S.)

Eight Years Old.

The present copyright law was passed in March, 1909, and went into effect July 1, 1909—eight years ago. That the performance of musical works in public for profit constitutes a sale, was never questioned. Just what was included in the word "for profit" gave the lawyers a chance to argue several years. The United States Supreme Court has decided that hotels, restaurants, cabarets, etc., are purveyors of music for profit just as much as if they charged admission at the door. It was this particular point that was decided upon January 22, 1917. The rest of the law has been in force for eight years, but not enforced. The copyright owners did not care to take any action until the whole question was cleared up in the courts, and they wanted very particularly to include the hotels, restaurants, cafes, and cabarets. So particular was this part of the question that the whole copyright law would have seemed a barren victory unless the cabarets, etc., were included in the list of places "selling musical compositions for profit."

Indeed, one music publisher went so far as to say that in his opinion it was places of this kind which were in great part responsible for the creation of the American Society of Composers, Authors and Publishers. He said that the very latest music from musical productions—or music from the very latest musical productions, and it was usually given them at these places far in advance of the visit of the production itself. That the composer of an opera (for example) depended upon the royalties from the production for the greater part of his profits. That after the show had finished its "run" in New York and came out on the road, it was found that the music was already old, ancient and moss-grown; made common in the cabarets, and in consequence the show had lost much of its drawing power with a consequent shrinkage in the composer's and author's royalties. Some argument.

The music could not be played in the cabarets and hotels unless the music was put on the market. The composer's music is handled by some one publishing house exclusively. The publisher does not have to hurry and get this music out for fear someone else will get ahead of him. If he wanted for there is nothing to keep him from holding it back until the show had finished its New York run, and then put the music on the market. It would sell just as well, for it would then be up to date instead of behind the times.

Presidential Proclamation.

The following proclamations have been issued by the President (of the United States of America), by which copyright protection is granted to works of authors who are citizens or subjects of the countries named:

July 1, 1891.—Belgium, France, Great Britain and the British possessions, and Switzerland.
 April 15, 1892.—Germany.
 October 31, 1892.—Italy.
 May 8, 1893.—Denmark.
 July 20, 1893.—Portugal.
 July 10, 1895.—Spain.
 February 27, 1896.—Mexico.
 May 25, 1896.—Chile.
 July 1, 1905.—Norway.
 Sept. 20, 1907.—Austria.

April 9, 1910.—Austria, Belgium, Chile, Denmark, France, Germany, Great Britain and her possessions, Italy, Mexico, the Netherlands and possessions, Norway, Portugal, Spain and Switzerland.

June 29, 1910.—Luxemburg. May 26, 1917.—Sweden.
 October 15.—Hungary. July 13, 1914.—Other American Republics (South America, etc.).



Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Chicago Local M. P. E. L. Completes List of Numbers on Which No Royalties Will Be Demanded.

THE Chicago Local Branch No. 2, of the Motion Picture Exhibitors' League of America has issued the following list of musical numbers on which royalties will not be demanded.

The list is accompanied by the statement that it will be augmented from time to time and that information regard-

ing the music tax or untaxable music may be obtained by addressing Miss Katharine C. Melcher, at the League headquarters, 1416 Masonic Temple, Chicago, who compiled the list.

A footnote adds that many of these publishers are offering special discounts to exhibitors. The Moving Picture World will publish additions to this list from time to time. Theater managers and musicians will find this list a handy reference and should be careful in eliminating copyright numbers from their programs.

S. M. Berg, Columbia Theater Bldg., Broadway and 47th St., New York.

- Capricious Annett.....Gaston Borch
- Sleeping Rose.....Gaston Borch
- BabillageG. del Castillo
- Berg's Incidental Series—70 numbers.
- Berg's Concert Series—19 numbers.
- There Waves the Flag.
- Cavalry Parade.....J. E. Andino
- StampedeWalter C. Simon
- The Melody of the Bell..Chas. K. Herbert
- PoppylandCarl Kiefert
- Valse Caprice.....Carl Kiefert
- March Bizarre.....Walter C. Simon
- Indian Love Song.....Chas. K. Herbert
- Indian Lament.....Chas. K. Herbert
- Indian War Dance.....Chas. K. Herbert
- Mexicana—Characteristic.Chas. K. Herbert
- PastoralCarl Kiefert
- Thoughts—Andante Triste, Valentina Crespi

- Withered Flowers—
- Characteristic Intermezzo..Carl Kiefert
- Visions—Intermezzo Characteristic, William Buse
- Purity—Love Theme.....Gaston Borch
- Sinfulness—Love Theme....Gaston Borch
- LamentosoGaston Borch
- Appassionata—Aria from Tchaikowsky's Romeo and Juliet.....Irenee Berge
- Memories—Characteristic Andante CantabileValenti Crespi
- Andante Doloroso.....Gaston Borch
- Wild and Wooly—Characteristic, Adolf Minot
- Graciousness—Characteristic Intermezzo, Harold Smith
- Agitato Appassionato.....Gaston Borch
- A Dream.....Gaston Borch
- Andante Appassionato.....G. del Castillo
- Patrol Orientale—Characteristic, Carl Kiefert
- Love Song Orientale—Characteristic, Carl Kiefert
- Barcarole—Summer Idyll...William Buse

Carrie Jacobs Bond, 746 So. Michigan Ave., Chicago, Ill.

- A Hundred Years from Now, Carrie Jacobs Bond
- A Perfect Day Song and Waltz, Carrie Jacobs Bond
- A Song of the Hills..Carrie Jacobs Bond
- Do You Remember...Carrie Jacobs Bond
- I Love You Truly...Carrie Jacobs Bond
- Just a' Wearyin' for You, S'long and Waltz Medley.....Carrie Jacobs Bond
- Life's Garden.....Carrie Jacobs Bond
- O Haunting Memory..Carrie Jacobs Bond
- O Time, Take Me Back..Carrie Jacobs Bond
- ShadowsCarrie Jacobs Bond
- Waltz of the Wild Flowers, Carrie Jacobs Bond
- No. 2 Library Edition:
- Robin Adair.....Carrie Jacobs Bond
- Play Make Believe...Carrie Jacobs Bond
- No. 3 Library Edition:
- Tzigani Dances No. 1, Carrie Jacobs Bond
- Tzigani Dances No. 2, Carrie Jacobs Bond

- No. 5 Library Edition:
- His Lullaby.....Carrie Jacobs Bond
- Longing.....Carrie Jacobs Bond
- Fischer Edition:
- A Little Pink Rose.
- The Shepherdess.
- My Soul.
- God Remembers When the World Forgets.

Oliver Ditson Company, 178 Tremont St., Boston, Mass.

- Dancing Sunbeams.....R. Gruenwald
- Dragon Fighter, The.....B. Hoffmann
- EcstasyL. Ganne
- Edelweiss—Concert Caprice..R. Gruenwald
- Edris and Hyperian.....R. Gruenwald
- EnchantmentWm. Bendix
- Entr'Acte—Valse Ballet...Geo. L. Tracy
- Entr'Acte from "Rosamunde," Fr. Schubert
- FackeltanzF. Manns
- Faith and Hope—Idyl.....R. Gruenwald
- Fanchon—Concert Polka...R. Gruenwald
- Fanchonette—Caprice.....R. Gruenwald
- Flower Song.....G. Lange
- Fifth Nocturne.....J. Leybach
- Forget Me Not.....H. Enclmann
- Hand in Hand—Interlude...R. Gruenwald
- Idle Moments—Idyl.....T. H. Rollinson
- IntermezzoF. Mendelssohn
- Intermezzo from "Naila"....Leo Delibec
- Jewel Song from "Faust"....Ch. Gounod
- Jolly Cadet, The.....J. F. Gilder
- Just for the Fun of It.....W. F. Suds
- Leaflet, A.....R. Gruenwald
- Lelia—Entr'Acte.....R. Gruenwald
- Love Story, A.....Harry Pabst
- Love's Caprice.....Max Heindl
- Love's Confession.....M. Klemmer
- Love's Confession.....S. E. Morris
- Love's Message.....Ellis Brooks
- Melodies in F.....A. Rubenstein
- Moonlight Wanderings.....C. W. Bennet
- Morning Dreams.....T. H. Rollinson
- NocturneF. Mendelssohn
- Nocturne.....Geo. L. Tracy
- On the Bridge of Sighs....E. Cazaneuve
- Passing Fancy, A.....T. H. Rollinson
- Polka Caprice.....H. Perlet
- Psyche.....Harry Pabst
- Remembrance—Tone Picture, J. S. Peckham
- Remembrance—Serenade...W. H. Thomas
- Ricordanza.....Alex. Haig
- Rondo Joyeux.....J. D. Gilder
- Rousseau's Hym—Variations...Geo. Purdy
- Sempere Glovine.....E. Hasselmann
- Serenade.....Ellis Brooks
- Sextet from "Lucia".....M. Moszkowski
- Spring Song.....G. Donizetta
- Springtime—Novellette...F. Mendelssohn
- Starlight—Entr'Acte.....J. Braham
- Sub Rosa.....Harry Pabst
- Sunshine.....Wm. Bendix
- To Spring.....E. Grieg
- Tattler, The.....D. W. Comins
- Traumerel.....R. Schumann
- Treasure Trove.....Ellis Brooks
- Triumph of Art—Fackeltanz..Otto Langey
- Under the Mistletoe—Polka Caprice, R. Gruenwald

- Under the Stars—Serenade...J. S. Peckham
- Vesper Hym—Variations.....Geo. Purdy
- Whispers.....F. M. Dean
- Will o' the Wisp—Polka.....J. S. Cox
- You May—Polka Caprice...R. Gruenwald

- Overtures.
- Aladdin.....T. H. Rollinson
- Ballet Master, The.....R. Gruenwald
- Bridal Feast, The.....R. Gruenwald
- Castle Gate, The.....Rich. Schloppegrell
- ComedyRudiger
- Comique.....J. Deissig
- Comique.....Keler Bela
- Comrades in Arms.....R. Gruenwald
- Court Royal.....R. Gruenwald
- Crusador, The.....T. H. Rollinson
- Excelsior.....Otto Langey
- Feast of Lanterns.....C. W. Bennet
- Fortune's Favorite.....R. Gruenwald
- From Childhood Days.....Rich. Ferber
- Hungarian.....R. Gruenwald
- Jack and Jill.....Ambroise Thomas
- Lady Claire.....C. Kerssen
- Little Italy.....R. Gruenwald
- Love and Song.....J. S. Cox
- Maid and Minstrel.....R. Gruenwald
- Medora.....R. Gruenwald
- Naied Queen, The.....T. H. Rollinson
- Polichinello.....R. Gruenwald
- Rose of Sicily.....R. Gruenwald
- Secret Dispatch, The.....R. Gruenwald
- Smuggler's Bride, The.....Carl Bohm
- Soldier's Return, The.....R. Gruenwald
- Spring's Awakening.....J. St. George
- Thou Lovely Maid.....Rich. Ferber
- Toreador, The.....Wm. Bondix
- Two Benedicts.....R. Gruenwald
- Arabian Divertissement....E. Cazaneuve
- Patrol of the Red, White and Blue, T. H. Rollinson
- Bubbles, Humoresque.....R. Gruenwald
- The Gipsy Caravan Descriptive March, Otto Langey
- Bamboula—Negro Dance of Trinidad, John Ulrich
- Moonlight on the Hudson....G. D. Wilson
- The Whirling Dervishes...T. H. Rollinson
- In the Seraglio.....E. Cazaneuve
- Russian Dance.....M. L. Lake
- Nekayah—Entr'Acte.....R. Gruenwald
- Fantasia on "O Du Lieber Augustin," T. H. Rollinson
- In Cairo, Oriental Patrol....F. von Blon
- March of the Nubians.....C. W. Bennet
- Cuba Habenera.....G. C. Santistoban

Carl Fischer, Cooper Square, New York.

- Elks March.....M. L. Lake
- My Soldier Boy.....M. L. Lake
- Mabell Charmante, Waltz.Chas. J. Roberts
- Blue Monday, Fox Trot....Harry Potter
- Russian Life, Waltz.....S. Katz
- Some Jazz, Fox Trot.....M. L. Lake
- For Honor and for Home, March and One StepJacques Perrin
- Sons of Uncle Sam, March....E. McCoy
- Booster Rag.....M. L. Lake
- Kiddies, Fox Trot.....F. W. Hager
- Reverie.....Karl Rissland
- The Mill—Characteristic...Adolf Jensen
- Romance from "King Manfred," Carl Reinecke
- Romance from "Concerto No. 2," Henri Wieniawski

Adoration.....Felix Borowski
 Flirtation Waltz—Intermezzo,
 E. Meyer-Helmund
 Intermezzo.....A. Arensky
 Love in April.....Christian Kriens
 Valse Poudree—Intermezzo, Valse Lente,
 Francis Popy
 Zigeunerweisen—Gipsy Airs,
 Sarasate-Roberts
 The Broken Melody—Intermezzo,
 Auguste Van Biene
 Au Bord D'un Ruisseau, Rene De Boisdeffre
 Jota—Spanish Dance.....E. Granados
 Kunihild—Prelude to 3rd Act,
 Kistler-Roberts
 La Grace—Piece De Genre.....Carl Bohm
 Cavatina.....Carl Bohm
 Coronation—Grand March, Rich. Eilenberg
 Cosatsehoque — Fantasy on a Cossack
 Dance.....A. S. Dargomizsky
 Petite Bijouterie Valse—Intermezzo,
 Bohm-Roberts
 A Deep Sea Romance.....M. L. Lake
 Fourteen Fathoms Deep—An Undersea
 Tragedy.....M. L. Lake
 Southern Rhapsody.....Lucius Hosmer
 Evolution of Dixie—Fantasia...M. L. Lake

Sam Fox Publishing Co., 340-346 The Arcade, Cleveland, Ohio.

Sparklets.....Walter E. Miles
 Dream of the Flowers.....Chas. Cohen
 Basket of Roses.....Fred G. Albers
 At Sunset.....R. B. Brewer
 Dancing Leaves.....Walter E. Miles
 Eleanor.....Jessie L. Deppen
 Bowl of Pansies.....Jules Reynard
 Valse Dansuese.....Walter E. Miles
 I'm A'longin' Fo' You.....Jane Hathaway
 Water Lillies.....Floyd J. St. Clair
 A Garden Dance.....G. Vargas
 In Poppyland.....Fred G. Albers
 Mon Plaisir.....Lee S. Roberts
 One Fleeting Hour.....Dorothy Lee
 Dainty Laffodils.....Walter E. Miles
 Gavotte Piquante.....Wm. T. Pierson
 Spring Flowers.....J. Dellinger Wood
 Summer Night.....Lee S. Roberts
 Legend of a Rose.....Jules Reynard
 A Japanese Sunset.....Jessie L. Deppen
 Danse Fantastique.....Jules Reynard
 Twilight Sketches..Frederick A. Williams
 Admiration.....Ralph C. Jackson
 Cupid's Frolic.....Walter E. Miles
 Iris.....Jules Reynard
 Phyllis—Valse Caprice...Jessie L. Deppen
 Tulips.....Walter E. Miles
 By the Mill Stream and Autumn Memories,
 Wilson G. Smith
 The Chase and Wayside Flowers,
 Wilson G. Smith
 Simplicity.....Dorothy Lee
 Only a Year Ago.....Fred G. Albers
 My Dreams.....Dorothy Lee
 Sunset Land.....Ioane Kawelo
 Be Thou My Guide.....J. Edgar Lowell
 Valse Fascination.....Frank H. Grey
 All America, March.....J. S. Zamecnik
 Listen to This One-Step...Mel B. Kaufman
 Simplicity, One-Step.....Dorothy Lee
 Introduce Me, Fox Trot..Mel B. Kaufman

Roger Graham, 143 N. Dearborn St., Chicago, Ill.

You Can't Bring Back Yesterday..May Hill
 A Tear, A Kiss, A Smile.....May Hill
 Let Our Battle Cry Be, "On to Berlin,
 Howard Steiner
 The Undertaker's Blues—Fox Trot,
 Ray Lopez
 The Stockyard's Blues—Fox Trot,
 James White
 Bring Back My Soldier Boy to Me,
 Frank Magine
 Down on Bull Frog's Isle...James White
 Livery Stable Blues,
 Alcide Nunez & Ray Lopez
 Ame D'Amour (Soul of Love),
 Frank E. Barry
 Valcartier—March & Two-Step,
 Frederick J. Pearsall
 Dominion of Canada—March & Two-Step,
 May Hill

Walter Jacobs, 8 Bosworth St., Boston, Mass.

Ah Sin.....Walter Rolfe
 Allee Samee.....S. Gibson Cooke
 Big Ben.....Thos. S. Allen

Bumpy Bumps.....Lester W. Keith
 Cabaret Capers.....Thos. S. Allen
 Cane Rush.....Frank H. Grey
 Cheops.....George L. Cobb
 Chuck-A-Chuck.....Louis G. Castle
 Country Dance.....Nat Brown
 Good Goin'.....A. J. Weidt
 Grey Eagle.....A. J. Weidt
 Hong Kong Gong.....R. E. Hildreth
 Kangaroo Kanter.....Arthur C. Morse
 Kiddie Land.....A. J. Weidt
 Knock-Knees.....George L. Cobb
 Le Chic.....Arthur C. Morse
 Looking 'Em Over.....Walter Rolfe
 Lot o' Pep.....Thos. S. Allen
 Mandarin.....Norman Leigh
 Me Melican Man.....A. J. Weidt
 Moonlight in Dixie.....Fred W. Clement
 Mos-Kee-Toe.....A. J. Weidt
 Omeomi.....Sammy Powers
 Paprikana.....Leo Friedman
 Reckless Rastus.....Chris. Smith
 Rustic Dance.....Norman Leigh
 Rye Reel.....George L. Lansing
 See Dixie First.....George L. Cobb
 Sing Ling Ting.....George L. Cobb
 Stilt Dance.....Lester W. Keith
 That Tangoing Turk.....George L. Cobb
 Tipperary Twinkle.....George L. Cobb
 When You Dream of Old New Hampshire,
 I Dream of Tennessee...George L. Cobb
 Ylang Ylang.....Bert R. Anthony
 Baboon Bounce.....George L. Cobb
 Bantam Strut.....Arthur C. Morse
 Darkey's Dream.....Geo. L. Lansing
 Drowsy Dempsey.....Geo. L. Lansing
 Four Little Pipers.....L. B. O'Connor
 Frog Frolics.....R. F. Hildreth
 Frangipani.....George L. Cobb
 Fussin' Around.....W. C. Isel
 Funnies' Trot.....Ernest Smith
 Hey Rube.....Harry L. Alford
 Hi Ho Hum.....Wm. C. Isel
 Iroquois Fox Trot.....Louis G. Castle
 Jag Rag.....Arthur C. Morse
 Ken-Tuc-Kee.....A. J. Weidt
 King Reynard.....Louis G. Castle
 Lazy Luke.....Geo. J. Philpot
 Powder and Perfume.....J. Frank Devine
 Pussy Foot.....George L. Cobb
 Rabbit's Foot.....George L. Cobb
 Red Reynard.....Arthur C. Morse
 Slim Pickin's.....Wm. C. Isel
 Stop, Look and Listen.....Thos. S. Allen
 That Sneaky Glide.....Arthur C. Morse
 U-Te-Zer.....E. Mutchler
 View Halloo.....Arthur C. Morse
 Yip, Yip, Yip.....Wm. C. Isel
 African Smile.....Paul Eno
 Aggravation Rag.....George L. Cobb
 Banana Split Rag.....A. M. Gifford
 Darkies' Drill.....Agnes Melville
 Dat Yam Rag.....A. M. Gifford
 Dixie Twilight.....Chas. L. Johnson
 Evolution Rag.....Thos. S. Allen
 Fiddling Hank.....E. Mutchler
 Happy Hayseed.....Walter Rolfe
 Hoop-e-Kack.....Thos. S. Allen
 Intoxication Rag.....Whidden and Conrad
 Irma.....Arthur C. Morse
 Kentucky Wedding Knot...A. W. Turner
 Kidder.....Harry D. Bushnell
 Laughing Sam.....Walter Rolfe
 On Desert Sands.....Thos S. Allen
 Orang-Outang.....Arthur C. Morse
 Pickinanniny Pranks....Dan. J. Sullivan
 Procrastination Rag.....George L. Cobb
 Ram Rod Rag.....Geo. A. Reeg
 Rarity Rag.....Whidden and Conrad
 Rhinoceros Rag.....Chas. A. Young
 Rubber Plant Rag.....George L. Cobb
 Russian Pony Rag.....Don Ramsay
 Sandy River Rag.....Thos. S. Allen
 Sissy Giggles.....Raymond Howe
 Tarantula.....W. C. Powell
 That Banjo Rag.....A. J. Weidt
 That Hindu Rag.....George L. Cobb
 Turkish Towel Rag.....Thos. S. Allen
 Virginia Creeper.....Mae Davis
 Zamparite.....M. L. Lake
 Abeona.....Fred'k T. Trachan
 Adalid.....R. B. Hall
 Adamant.....E. E. Bagley
 Aeolus.....Arthur C. Morse
 Air King.....John H. Davies
 Always Forward.....Jean Mussud
 Ambassador.....E. E. Bagley
 American Guild.....Myron A. Bickford
 Arbitrator.....Theo. O. Taubert
 Around the World.....Felice S. Iula
 Assembly.....Paul Eno

Atlantic City Troop...Charles S. Walton
 At the Wedding.....Charles A. Young
 Aviator.....James M. Fulton
 Babette.....Henry Kessler
 Battle Royal.....Thos S. Allen
 Battling Line.....Arthur C. Morse
 Bean Club Musings.....Paul Eno
 Behind the Hounds.....Thos. S. Allen
 Belleclaire.....Henry Kessler
 Belle of Montreal.....Fred W. Clement
 Bird Man.....Whidden and Conrad
 Black Mascot.....E. S. Williams
 Blue Grass.....E. S. Williams
 Bostoncse.....E. E. Bagley
 Bostonian.....W. D. Kenneth
 Boys of the Militia...Victor G. Boehnlein
 Brass Buttons.....George L. Cobb
 Breakers.....John H. Bronson
 Bucking Broncho.....Robert A. Hellard
 Call to Arms.....Walter Rolfe
 Captain Gooridge.....R. E. Hildreth
 Captain in Command...Robert A. Hellard
 Carroltonian.....Victor G. Boehnlein
 Carronade.....Arthur C. Morse
 Centurian.....W. A. Corey
 Chorus Lady.....Audrey Kingsbury
 Circus Maximus.....C. C. Samuels
 City Lights.....Henry Kessler
 Cloud-Chief.....J. Ernest Phlie
 Commander.....R. B. Hall
 Conscription.....Thos. S. Allen
 Convention City.....Thos. S. Allen
 Coroebus.....Victor G. Boehnlein
 Cowboy Capers.....Thos S. Allen
 Cradle of Liberty.....Alfred E. Joy
 Cross-Country.....H. Howard Cheney
 Cross the Rockies.....Arthur C. Morse

Ross Jungnickel, 15 Whitehall St., New York.

Woodland Dreams, Waltz...E. Waldteufel
 La Source Ballet—Suite No. 1,
 Leo Delibes
 Kamenoi Ostrow.....A. Rubenstein
 Reverie.....H. Vieuxtemps
 Paraphrase, Long, Long Ago—Double
 Number, A.....F. W. Voigt
 Love Song—Double Number, 8...A. Flegier
 Evening Devotion—Double Number, A,
 O. Koehler
 Lamento—Double Number, B, Marie Gabriel
 Prize Song from "Meistersinger,"
 Wagner-Wilhelmj
 Overture to the Opera "Ilka". F. Doppler
 Evening Twilight—Double Number, A
 A. Hallen
 Evening's Quietude—Double Number, B
 E. Kretshmer
 Two Slavonic Dances.....A. Dvorak
 Overture Comique.....Bela Kehler
 On the Beautiful Hudson...F. Hermann
 Kol Nidrei.....Max Bruch
 Bella Mazurka—Double Number, A,
 W. Waldteufel
 King's Guard, Grand March—Double Num-
 ber, B.....Rafael Leonard
 Nocturne.....F. Doppler
 Prelude, 5th Act to "King Manfred"—
 Double Number, A.....C. Reinecke
 Pastel Menuet—Double Number, B,
 H. Paradis
 Spanish Suite, "La Fete de Seville,"
 E. Tavan
 La Source Ballet Suite No. II..Leo Delibes
 Siegfried Paraphrase...Wagner-Welhelmj
 Grand Fantasia "Faust".....C. Gounod
 Canzonetta—Double Number, A,
 W. E. Heimendahl
 Bagatelle—Double Number, B,
 W. E. Heimendahl
 Valse Poudree—Intermezzo—Valse Lento,
 F. Popy
 Entr' Act "Clarice".....W. E. Loud
 Cavatina.....C. Bohm
 Romance—Double Number, A,
 H. Wieniawski
 Andante—Double Number, B,
 F. Mendelssohn
 Adagio Pathetique.....B. Godard
 Paraphrase, "The Mill in the Valley,"
 F. W. Voigt
 Overture, "Le Roi l'a Dit"....Leo Delibes
 Soirees de Vienne—Valse Caprice,
 F. Liszt Schubert
 Overture, "The Carnival of Venice,"
 A. Thomas
 Rondo Capriccioso.....F. Mendelssohn
 Nocturne, Op. 48, No. 1.....F. Chopin

Kendis-Brockman Music Co., Inc., 145 West 145th St., New York.

When the Last Rose of Summer Was in BloomJames Brockman
Come Out of the Kitchen Mary Ann', Bayha
O'Brien is Looking for You.....Bayha
Ephraim's Jazbo Band.....James Brockman
Don't Forget Me.....James Brockman
I Broke My Mother's Heart All Over You, James Kendis
Why I Love You I Don't Know.....Jack Smith

McCarthy & Fisher, 145 N. Dearborn St., Room 333, Chicago, Ill.

Night Time in Little Italy, Fisher & McCarthy
They Go Simply Wild Over Me, McCarthy & Fisher
Hello America, Hello, McCarthy & Fairman
Daniel in the Lion's Den, McCarthy & Fisher
Pull the Cork Out of Erin, McCarthy & Fisher
What Did You Do With the Love I Gave You?.....McCarthy & Fisher
When You Find There Is Someone Missing and the One You Love Is Gone, McCarthy & Fairman

McKinley Music Co., 119 N. Clark St., Chicago, Ill.

I'm a Real Kind Mama Lookin' for a Lovin' Man.....Roger Graham
If You've Never Been in Dreamland You've Never Been in Love.....May Hill
I Ain't Got Nobody Much and Nobody Cares for Me, Roger Graham & Spencer Williams
Everybody Loves a Big Brass Band, May Hill
You Are the Image of Mother.....May Hill
Sweet Cookie Mine.....Clarence Jones
Giddy Giddap, Go On, Go On.....Jack Rose
The Dirty Dozen.....Clarence Jones
Paradise Blues.....Spencer Williams

Jos. Morris, Room 40, Grand Opera House Bldg., 119 N. Clark St.

America, Here's My Boy.....Arthur Lange
Since They're Playing Hawaiian Tunes in Dixie.....Arthur Lange
From Me to Mandy Lee.....Arthur Lange
The Blue Bird Waltz.....Abe Ohlman
We're Going Over.....Arthur Lange
It's a Long Way Back to Mother's Knee, Arthur Lange
The Old Grey Mare.....Frank Panela
Come Back Home.....Alfred Solman
Good-Bye, That Means You.....Arthur Lange
Beautiful Star of Heaven.....Drumheller
Where Memory Dwells.....Drumheller
My Old Home Town in Ireland, Alfred Solman
Before the World Began.....Alfred Solman
I Know You.....Arthur Lange
When We Get There.....Alex Mar
There Is Something About You Makes Me Love You.....Arthur Lange
There's a Heart in Virginia for You, Arthur Lange
Let's All Do Something.....Arthur Lange
Oh, Jack, When Are You Coming Back? Arthur Lange
Tho I Am the First to Call You Sweetheart.....Arthur Lange
In the Sweet Long Ago.....Arthur Lange
Time Will Mend a Broken Heart, Bobby Lee
Nobody Else But You.....Arthur Lange
When Rosie Ricoola Do Da Hoola-Ma-Boola.....Arthur Lange
Whose Little Sweetheart Are You? Billy James
She's Everything a Girl Should Be, Arthur Lange
When Evening Shadows Fall, William Polla
That Girl of Mine.....Arthur Lange
Where the Yang-Tze-Ki-Ang Flows, Arthur Lange
Oh, You Naughty Little Girlie, Arthur Lange
Cheer up, the Sun Will Soon Be Shining, Arthur Lange
Just the Thought of Yesterday, Fred Seymour

Look Out for the Irish To-night, Arthur Lange
Say a Prayer for the Boys Out There, Alex Mar

Al. Piantadosi & Company, Inc., Astor Theatre Bldg., New York.

Send Me Away with a Smile
If You Had All the World and Its Gold
Someone Is Waiting for You
The composers of songs published by this firm, which are non-taxable, are: Al. Piantadosi, Jack Yellen, Bartley Costello, Allan Flynn, Jack Glogau and Harry Edleheit.

George Rosey Publishing Co., 24 East 21st St., New York.

March, "Military Tactics".....George Rosey
Savannah, One-Step.....George Rosey
Valse Divine.....George Rosey

Will Rossiter, 71 W. Randolph St., Chicago, Ill.

We Don't Know Where We're Going, but We're on Our Way.....W. R. Williams
Story-Book Ball.....Montgomery & Perry
The Girl You Can't Forget.....W. R. Williams
Why Keep Me Waiting So Long, Tony Jackson
America Today, March, Herbert Moore and W. R. Williams
In My Dreams of Waikiki.....Bob Brown
The Jazz Dance.....Benton Overstreet
Somewhere, Somewhere in France, Dunham & Brooks
I Hear the Land of Bohemia Calling Me, Newton Alexander
Back to Alabama in the Spring, Coffman & Palmer
My Hula Hula Lou.....Buster Santos
Dorothy Jardon, Waltz.....Billy Gaston
Dorothy Jardon, Novallette.....Roy Barton
We'll Have to Do it Again.....Herbert O'Mara
Jelly Roll Blue.....Fred Morton
Chicken Walk.....Tom Brown
Bull Frog Blues.....Tom Brown & Shrigley
That Moaning Saxophone Rag, Tom Brown & Harry Cook
A Bunch of Blues.....Kelly & Wyer
The Ghost Breaker, March and Two-Step.....Jack Glogau & Sidney Falke
King Sol, March and Two-Step, Jack Glogau

G. Schirmer, 3 East 43d St., New York.

Les Idoles—Idols of the Heart—Valse, Gabriel Allier
Little Song.....A. D'Ambrosio
Incidental Motion Picture Music, J. E. Andino
Intermezzo.....A. Arensky
Chiffonette.....F. P. Atherton
Andante, from the Italian Concerto, J. S. Bach
Arioso.....J. S. Bach
Concerto in G Minor.....J. S. Bach
Ideal—Boston Waltz.....Jose Balart
A Love Song.....Homer N. Bartlett
The Creolo Tango.....Alcaredo Battisti
Gavotte—Intermezzo from the String—Quartet.....A. Bazzini
Andante from Symphony I, L. Van Beethoven
Minuetto from the Pianoforte Sonata, Op. 49, No. 2.....L. Van Beethoven
Premier Amour.....Andre Benoist
Joaquina—Tango Argentino, J. Bergamino
L'Arlesienne Suite No. 1 and No. 2, Georges Bizet
Free and Easy Polka.....Rudolphe Berger
Happy-Go-Lucky—Quickstep, Rudolphe Berger
Philopoena—Viennese Waltz, Rudolphe Berger
Chanson Bohemienne—Intermezzo Waltz, J. B. Boldi
Norwegian Folk Song.....Gaston Borch
Christmas Dreams, Waltz.....Ch. Bach
Concert Overture.....Ch. Bach
Ein Maerchen.....Ch. Bach
Flowret for Everybody.....Ch. Bach
Jubilee Overture.....Ch. Bach
Schauspiel Overture.....Ch. Bach
Awakening of Spring.....C. E. Bach
Grace and Beauty Gavotte.....W. Morse
Bohemian Girl Opera.....W. Balfie
Adelaide.....L. Beethoven
Coriolan Overture.....L. Beethoven
Danse Antique.....L. Beethoven

Egmont Overture.....L. Beethoven
Fidelio Overture.....L. Beethoven
Leonore Overture.....L. Beethoven
Menuet No. 2 in G.....L. Beethoven
Moonlight Sonata.....L. Beethoven
Pathetic (On the death of a Hero)—Funeral March.....L. Beethoven
Carmen Opera.....G. Bizet
Serenade D'Amour.....F. V. Blon
Whispering Flowers.....F. V. Blon
Nature's Adoration.....Ellis Brooks
LaSource Ballet.....Leo Delibes
Gavotte-Intermezzo—From "String-Quartet".....A. Bazzini
Minuette—From the pianoforte "Sonata," L. Van Beethoven
Berceuse.....G. Karagnoff
Idillio.....Theodore Lack
Arabian Night.....A. Mildenberg
Three Cuban Dances.....Ignazio Cervantes
Nocturne.....G. Karagnoff
Barcarolle: Over the Waters.....H. Hofmann
Air de Ballet.....G. Hille
Visions—Reverie.....P. Tschaiowsky
Cradle Song.....H. Kjerulf
Northern Serenade.....O. Olson
Krakowiak—Polish Dance.....R. Statkowski
American Festival Overture, Anton Hegner
Nocturne.....I. Kryznanowski
Serenade.....L. Zerkowitz
Swedish Processional March, X. Scharwenka
Japanese Reverie.....Homer N. Bartlett
Suite: From the South.....J. L. Nicode
Adagio Cantabile.....Richard Strauss
Waltz from the Ballet "Dornroschen," P. Tschaiowsky
A Polish Dance Theme, Phillip Schwarenka
Slavic Dance.....A. Dvorak
Three Songs from Elliland.....A. Von Flietzig
March of the Dwarfs.....Edvard Grieg
A Love Song.....Homer N. Bartlett
Air de Ballet.....C. Chaminado
Berceuse.....A. Ilijnsky
The Lady Picking Mulberries.....E. S. Kelley
Poetical Scenes ("Scenes Poetiques") B. Godard
Allegretto from the "Violin Sonata No. 2" Edvard Grieg
A la Hongroise.....Xaver Scharwenka
In the Tavern.....Adolf Jensen
Romance in F.....P. Tschaiowsky
Canzonetta.....A. D'Ambrosia
Gavotte from the Opera "Iphigenie en Aulide".....C. W. Von Gluck
Menuet from the Opera "Bernice," G. F. Handel
Serenade.....G. Karagnoff
Tarantella.....Carl Bohm
Polonaise from the Opera "Eugene Onegin" P. Tschaiowsky
Canzonetta.....J. L. Nicode
Mercedes.....Enrique Miro
Menuetto all' Antico.....G. Karagnoff
From Italy—A Selection of Italian Folk Songs.....Otto Langey
Serenade.....C. Chaminade
Cuban Dance No. 4.....Ignazio Cervantes
Le Retour.....G. Bizet
L'Automne "Bacchanale from the Seasons," A. Glazounow
Vanity Caprice.....R. C. Jackson
Suite: Valse Graclose—Souvenir—Gipsy Dance.....Edward German
Canzonetta.....B. Godard
A Ball Scene.....J. L. Nicode
Serenade.....A. Rubenstein
Morris Dance—From the New York Pageant Music.....T. Tertius Noble
Song of the Boatmen of the Volga, A. Cady
Cossack Lullaby.....J. Jiranek
Moszkowskiana—From the Works of Moritz Moszkowski.....Otto Langey
Pizzicato Bluetto.....Theodore Lack
Norwegian Suite: Peasants' Dance—Eventide—Rhapsodie.....Ludwig Schytte
Hungarian Dance.....H. Hofmann
Celtic Dance.....F. F. Bullard
Serenata.....A. Cajani
Passepied.....L. Delibes
Serenata Napoletana.....G. Sgambati
Funeral March (Burlesque)—From "Pierrot Macabre".....P. Lanciani
Danse Orientale.....G. Lubomirsky
Serenade Espagnole.....G. Bizet
Intermezzo Pittoresque.....J. Kocian
The Emerald Isle—A Selection of Irish Melodies.....Otto Langey

March and Procession of Bacchus "Ballet Slyvia".....Leo Delibes
 Romance.....Anton Rubinstein
 Minuet.....Franz Schubert
 Serenade.....Arthur Kautzenbach
 Petite Serenade.....M. W. Horton
 A la Cubana and March Militaire, E. Granodos
 Five Modern Songs:
 Elegie.....Massonet
 Wiegenlied.....Brahms
 Nur Wer Die Sehnsucht Kennt, Tschaikowsky
 Mandoline.....Debussy
 I Love Thee.....Grieg
 Arabian Serenade.....Otto Langey
 Meditation.....G. Drumm
 Petitebijouterie.....C. Bohm
 Camille Bacchanale from "Samson and Delilah".....Saint-Saens
 From the Highlands—A Selection of Scotch Melodies.....Otto Langey
 Musical Gems from Tschaikowsky, Otto Langey
 Romance.....G. Karagnoff
 Intermezzo: Yester-love.....Gaston Borch
 Norwegian Folk-song.....Gaston Borch
 Songs from Shakespeare's Time—A Selection of Old English Melodies, Gaston Borch
 Two Sketches—1. Serenade; 2. Romance, H. Frommel
 An Old Love Story.....Paolo Conte
 Spagnuola.....Irenee Berge
 Three Lyric Pieces—1. French Serenade; 2. Folk-dance; 3. Butterfly, Edvard Grieg
 Adieu.....G. Karagnoff
 Coquetterie.....H. A. Matthews
 Orientale.....Cesar Cui
 Springtime Waltz—Intermezzo, George Drumm

Three Songs: (1) In Summer Fields, (2) Faithfulness, (3) The Vain Suit, Johannes Brahms
 Air de Ballet.....Gaston Borch
 Three Lyric Pieces: (1) Waltz, (2) Elegie, (3) Homewards.....Edward Grieg
 Festival Dance, Valse of the Hours and Czardas from Ballet "Coppelia," Leo Delibes
 Ballet Egyptien.....A. Luigini
 Prelude Op. 28, Nos. 6 and 7.....F. Chopin
 Nocturne Op. 15, No. 2.....F. Chopin
 Humorseke.....A. Dvorak
 Vecchio Minuetto.....G. Sgambati
 Danse Bretonne.....C. M. Wilder
 Gitanilla, Suite.....P. Lacombe
 Coquette.....A. Arensky
 Madrigale and Valse Lente...A. Wormser
 Scenes from an imaginary ballet, S. Coleridge-Taylor
 Allegro con Grazia from "Symphonie Pathetique".....P. I. Tschaikowsky
 Scene de Ballet from "Le Pavillon d'Armide".....N. Tscherepnine
 Two Hungarian Dances, Nos. 1 and 3, J. Brahms
 Espana Rhapsodie.....E. Chabrier
 College Life Selection of American Student Songs.....Gustav Hinrichs
 Cosatcheque.....A. S. Dargomizky
 Marche Joyeuse.....E. Chabrier
 Cortege du Serdare from "Caucasian Sketches".....M. Ippolitow-Iwanow
 Prelude.....Armas Jarnefelt
 Aria from Sonata in F sharp minor, Robert Schumann
 Hungarian Rhapsodie.....Franz Liszt
 Serenade.....Henry Ern
 Gypsy Songs.....A. Dvorak
 La Lisonjera.....Cecile Chaminade
 Adagio Pathetique.....B. Godard
 Intermezzo.....A. Arensky

Scarf Dance.....Cecile Chaminade
 Hungarian Fantasia.....Armand Vecsey
 L'Arlesienne Suite, No. 1.....Georges Bizet
 Three Oriental Sketches: (1) Among the Arabs, (2) In a Chinese Tea Room, (3) Persian March.....Otto Langey
 Souvenir - Serenade - Pensee - Lyrique - Menuet Rocco.....Henry H. Goehl
 Prelude to Act II of the Opera "Cyrano," Walter Damrosch
 Polonaise from the Opera "Eugene Onegin".....P. Tschaikowsky
 Ballet Music from the Opera "Faust," C. Gounod
 Intermezze from the Opera "Goyescas," E. Granados
 American Festival Overture...A. Hegner
 Overture to the Opera "Il Guarany," A. G. Gomez
 Overture to the Opera "Mireille," C. F. Gounod
 Andante from the "First Symphony," L. Van Beethoven
 Mozart Menuetto from "Symphony in G Minor".....G. F. Mozart
 First Movement from the "Military Symphony".....Josef Haydn
 Menuet from the Symphony in E Flat, G. F. Mozart
 Allegretto from the "Seventh Symphony," L. Van Beethoven
 Selection from Elijah...Felix Mendelssohn
 Selection from "The Messiah".....G. F. Handel

Stone and Thompson, 145 N. Clark St., Chicago, Ill.

Good-Bye My Pretty Baby, Walter Hirsch & Howard Stiner
 Good-Night but Not Good-Bye, Walter Hirsch & Howard Stiner
 Down on the Yiddisha Farm, Walter Hirsch & Howard Stiner

Sidney Garrett

A New Power in the Motion Picture Field Has Been Elected President of the Brockliss Concern.

SIDNEY GARRETT, who, at the age of thirty-four finds himself president of the film exporting business of J. Frank Brockliss, Inc., of 729 Seventh Avenue, New York, belongs to the new, the youthful and the aggressive school of film executives, upon whom the industry in this country must rest its hopes of future expansion and success. Born in England, Mr. Garrett had considerable commercial experience in London, and five years ago at Montreal, in Canada, he was identified with several big industrial undertakings.



Sidney Garrett.

Restless, energetic, enterprising and looking for even bigger worlds to conquer, Mr. Garrett, in 1916, went to New York and broke into the film game by buying pictures for foreign markets. About the same time Mr. Brockliss established an American branch of his world-wide film distributing business, and early this spring the two operators joined forces. Mr. Brockliss has since returned to England, leaving Mr. Garrett here as president of the American branch of the great business, of which he is in sole control.

Mr. Garrett has personally handled such big film deals for abroad as "Intolerance," "The Deemster," "The Barrier," "The Mormon Maid," "Billy West Comedies," "For the Freedom of the World" and very many others. He buys pictures for England, France, Italy, the Balkans, China, Japan, for South America—for all the world, outside the United States, that isn't fighting, in fact.

He is a very good judge of the commercial value of motion

pictures, and in addition to his position as president of J. Frank Brockliss, Inc., holds several positions as personal representative for foreign buyers.

In considerably less than a year Mr. Garrett, who is very popular with all who meet him, has established himself as a force to be reckoned with in the American film business. With youth and energy and, above all, a flawless integrity as his assets he should rise to a pre-eminent position in the fifth largest industry in America.

Mr. Garrett has large plans for the future, which, when matured, will be made public. He is optimistic in regard to the motion picture business, which, in his opinion, has yet to attract the best commercial and artistic minds in every community. "Good business methods" is his slogan in the picture field. It is the application of them which has led Mr. Garrett to his present success.

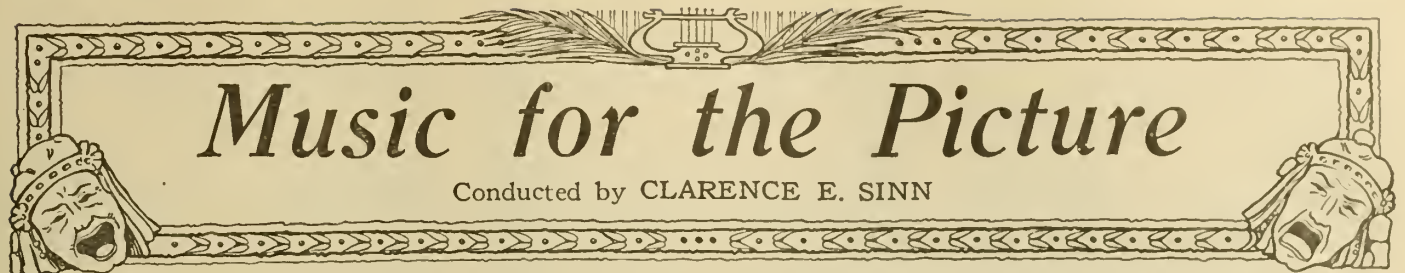
VACHEL LINDSAY'S LATEST.

Motion picture enthusiasts who remember Vachel Lindsay's luminous book on The Art of Photoplay will be interested in his newest volume of verse just issued from the press of Macmillan, under the title of "The Chinese Nightingale." The title alludes to the first section of the book which offers the poem of the same title which won the Levinson prize in 1915. Of purely photoplay verse there are but two examples; the well known epitaph to John Bunny and a tribute to Mae Marsh, but his poems on the war are of timely interest, and there is included several examples of his poem-games which may presently lead to poem-plays on the screen that will differ from the old time visualization of well remembered poems. The volume will be read with interest by all who love poetry, and it will appeal with nearly equal force to those who like emotional appeal and sound sense. Lindsay's poetry is written for all people, and not merely for the lovers of poetry, and the current volume lists some of his best known efforts along with new work that presently will become better known.

PATHE CLUB ELECTS OFFICERS.

The annual election of officers of the Pathe Club was held on Saturday, Oct. 13th. J. A. Berst was re-elected president, Paul Brunet, vice-president and J. W. Kyle, secretary. J. Egan was elected treasurer. M. Ramirez Torres, P. A. Parsons, L. E. Franconi and M. W. Davidson were re-elected to the board of governors. A. Gini is the new member to be elected.

The treasurer's report showed the finances of the club to be in an enviable shape with a large surplus in the bank. It is planned to secure a club house within the near future, and a committee was appointed by President Berst to look up desirable quarters.



Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Second Instalment of List of Numbers Which Are Free from Royalty Charges.

WE are in receipt of the following additions to the list of musical numbers, published in our issue of November 10, upon which no royalties will be demanded. As stated in that week's issue, additional lists of music free

from all tax or performing fees will be published from time to time.

This list was prepared by Miss Catherine C. Melcher, for the Chicago Local Branch, No. 2, M. P. E. L. of A.

We would suggest to all managers and theater musicians that the issues containing these lists be carefully filed for future reference.

G. Schirmer, 3 East 43d St., New York Grand Opera Series.

- Dance of the Hours.....A. Ponchielli
- Entrance of the Queen and Processional March, from the opera "The Queen Sheba".....Carl Goldmark
- Three Dance from the opera "The Bartered Bride".....F. Smetana
- Prelude to Act II, of the opera "Cyrano", Walter Damrosch
- Polonaise from the opera "Eugene Oneglin".....P. Tschaikowsky
- Ballet music from the opera "Aida", G. Verdi
- Grand Fantasia on the music-drama, "Parisfal".....R. Wagner
- Ballet music from the opera "Faust", Part I.....C. Gounod
- Ballet music from the opera "Faust", Part II.....C. Gounod
- Bacchanale, from "Samson and Delilah", Camille Saint-Saens
- Intermezzo from the opera "Goyescas", E. Granados
- Grand Fantasia on the music drama "Das Rheingold".....R. Wagner
- Grand Fantasia on the music-drama "Die Walkure".....R. Wagner
- Grand Fantasia on the music-drama "Siegfried".....R. Wagner

- Operattas and Musical Comedies.
- Selection from the comic opera "The Algerian".....Reginald De Koven
- Selection from the comic opera "The Fencing Master".....Reginald De Koven
- Selection from the comic opera "The Knickerbockers".....Reginald De Koven
- Selection from the comic opera "Rob Roy".....Reginald De Koven
- Selection from the comic opera "Robin Hood".....Reginald De Koven
- Selection from the comedy-opera "The Firefly".....Rudolf Friml
- Selection from the comic opera "The Dove of Peace".....Walter Damrosch
- Four favorite airs from the musical farce "High Jinks".....Rudolf Friml
- Selection from the musical revue "The Passing Show of 1915".....Leo Edwards
- Selection from the comic opera "Katinka".....Rudolf Friml
- Selection from the musical revue "The Passing Show of 1916", Sigmund Romberg
- Selections from the comic opera "The Girl from Brazil".....Sigmund Romberg

- Overture Series.
- American Festival Overture.....A. Regner
- Overture to the opera "Il Guarany", A. G. Gomez
- Overture to the opera "Die Schone Galathea".....F. von Suppe
- Overture to the opera "Mireille", C. F. Gounod

- Dance Music.
- Les Idoles—(Idols of the Heart)—Valse, Gabriel Allier
- Ideal—Boston Waltz.....Jose Balart
- Love's Torment—A Gypsy Waltz, Richard Barthelmy & Enrico Caruso
- Free and Easy Polka.....Rudolphe Berger
- Happy-Go-Lucky—Quickstep, Rudolphe Berger
- Philopoena—Viennese Waltz, Rudolphe Berger
- Chanson Bohemienne—Intermezzo-Waltz, J. B. Boldi
- The Way of Love—Boston Waltz, Octave Cremieux
- Lancers, from "The Algerian", Reginald De Koven
- Polka Celeste, from "The Fencing Master".....Reginald De Koven
- Waltzes, from "The Fencing Master", Reginald De Koven

- Lancers, from "The Knickerbockers", Reginald De Koven
- Waltzes, from "The Knickerbockers", Reginald De Koven
- Waltzes, from "The Mandarin", Reginald De Koven
- Lancers, from "Rob Roy", Reginald De Koven
- March, from "Rob Roy", Reginald De Koven
- Waltzes, from "Rob Roy", Reginald De Koven
- Lancers, from "Robin Hood", Reginald De Koven
- Waltzes, from "Robin Hood", Reginald De Koven
- In Dreamland—Waltzes, Reginald De Koven
- Magnolia Blossom Waltzes, Reginald De Koven
- National Guard—March, Reginald De Koven
- Valse Espagnole.....Reginald De Koven
- Chicana—Spanish Boston Waltz, Alice Gilbert Demorest
- Mia Cara—Waltz.....Oscar Hammerstein
- Les Charmeuses—(The Charmers)—Waltz.....Alex Maitinsky
- Valse de-Azur.....Alfred Margis
- Passione—Valse.....G. Montagna
- A Woman's Word—(Serments de Femme)—Melodie-Valse.....A. Nilson-Fysher
- Coeur Brise—(The Broken Heart)—Valse Lente.....A. Pietromarchi
- Jeunesse—(Young Life)—Waltz, G. Schindler
- La Debutante—(M'Amour)—Valse Langoureuse.....Armand Tedesco
- America—March.....H. Tellam
- El Albaicin—Spanish Gypsy Dance—(After Lao Silesu).....J. Valverde
- Clavelitos—(Carnations)—Zambra Gitana, J. Valverde
- La Fornarinette—March Espagnole, J. Valverde
- Y Como le Va?—Tango Argentino, J. Valverde
- Hearstrings—Waltz.....Armand Vecsey
- Waltzes, from the comedy-opera "The Firefly".....Rudolf Friml
- Two Step, from the comedy-opera "The Firefly".....Rudolf Friml
- Manolos y Manolas—Spanish Dance, J. Taboada Eteger
- The Creole Tango—Date Corte, Aleardo Battisti
- You and I—Valse Lente.....Otto Langey
- El Choclo—Tango Argentino, A. G. Villodo
- Joaquina—Tango Argentino, J. Bergamino
- El Irresistible—Tango Argentino, L. Logatti
- Lukoumi—Tango Argentino, Ruis De Velasco
- Dengozo—Brazilian Maxixe-Tango, Ernest Nazareth
- La Coquette—Intermezzo—One-Step, David Onivas
- Waltz from "High Jinks".....Rudolf Friml
- Waltz—One Step—From "High Jinks", Rudolf Friml
- One Step from "High Jinks", Rudolf Friml
- Tingle-Ingleing One Step from "High Jinks".....Rudolf Friml
- Dixiana Rise—On Step from "High Jinks", Rudolf Friml
- Innamorata—(Beloved)—Hesitation Waltz.....F. D. Marchetti
- Carmencita Shea—Fox Trot, John H. Densmore
- Douce Caresse—Waltz.....E. S. De Fuentes
- My Lady's Lips Am Like de Honey—Fox Trot.....Will Marion Cook
- Lucky Strike—One Step—March, J. Frank Walton
- Miss Vixen—Fox Trot.....R. H. Bowers

- Hezikiah—One Step.....Don Richardson
- Keep Going—One Step.....August Kleinicke
- Tommy Atkins—March.....Roderick Freeman
- Granada—Andalusian Two Step.....Jose Lon
- First Love—Medley Waltz, from "The Passing Show of 1915".....Leo Edwards
- Panama-Pacific Drag—Medley Fox Trot, from "The Passing Show of 1915", Leo Edwards
- The Primrose Way—Medley One or Two Step, from "The Passing Show of 1915", Leo Edwards
- My Hula Maid—Medley One or Two Step, from "The Passing Show of 1915", Leo Edwards
- The Trombone Man—One or Two Step, from "The Passing Show of 1915", J. Leubrie Hill
- The Tune They Croon in the U. S. A.—One Step from "The Blue Paradise", Cecil Lean
- Love Thoughts—Valse Hesitation, Leo Edwards
- Idol of Eyes—Medley Waltz from "Town Topics" (Kiefert).....Harold Orlob
- Melody of the Century—Medley Fox Trot from "Town Topics" (Minot), Harold Orlob
- All Full of Ginger—Medley One Step from "Town Topics" (Schulz), Harold Orlob
- The Julian Waltz—(Kiefert), August Kleinicke
- The Charmers—Waltz.....Armand Vecsey
- Auf Wiedersehn Waltzes—Medley dance number from "The Blue Paradise", Sigmund Romberg
- One Step from "The Blue Paradise"—Medley dance number, Edmund Eysler & Sigmund Romberg
- Fascination—Medley Waltz from "A World of Pleasure".....Sigmund Romberg
- I'll Make You Like the Town—Medley One or Two Step from "A World of Pleasure".....Sigmund Romberg
- Take Me Home With You—One or Two Step from "A World of Pleasure", Sigmund Romberg
- Polo Rag—Mosconi Dance from "A World of Pleasure".....Sigmund Romberg
- Ragtime Pipe of Pan—Fox Trot from "A World of Pleasure", Sigmund Romberg
- Katinka Waltzes—Medley Waltz from "Katinka".....Rudolf Friml
- In a Hurry—One Step from "Katinka", Rudolf Friml
- Katinka Fox Trot—From "Katinka", Rudolf Friml
- Robinson Crusoe One Step—From "Robinson Crusoe, Jr.", Sigmund Romberg & James F. Hanley
- Minstrel Days Medley Fox Trot—From "Robinson Crusoe, Jr.", Philip Schwartz and Sigmund Romberg
- Happy Hottentot—Medley One or Two Step from "Robinson Crusoe, Jr.", Sigmund Romberg & James F. Hanley
- Deep in My Heart—Medley Waltz from "Come to Bohemia", Kenneth M. Murchison
- Come to Bohemia—Fox Trot from "Come to Bohemia", Kenneth M. Murchison
- Walking the Dog—Fox Trot from "The Passing Show of 1916".....Otto Motzan
- The Making of a Girl (Introducing Romeo and Juliet)—One or Two Step from "The Passing Show of 1916".....Sigmund Romberg & Otto Motzan
- Prepared—Military March.....M. E. Schmidt
- Waltzes from "The Girl from Brazil" (Kiefert).....Sigmund Romberg
- Bachelor Girl and Boy—Medley One or Two Step from "The Girl from Brazil".....Sigmund Romberg

Medley Fox Trot—From "The Girl from Brazil" Sigmund Romberg
Palmetto Hop—One Step. Don Richardson

Song Orchestrations.

I Promise Thee Reginald De Koven
O, Promise Me Reginald De Koven
For This Reginald De Koven
Dreaming H. R. Shelley
Love's Sorrow H. R. Shelley
Twilight H. R. Shelley
When You Love Leo Edwards
Coquette—Waltz Song Leo Stern
Sympathy—Waltz Song from "The Firefly" Rudolf Friml
Because I Love You, Dear—C. B. Hawley
Two Venetian Dialect Songs: Nina and A Night in Venice F. Tanara
Dearly Franklin Riker
Something—From "The Firefly" Rudolf Friml
When a Maid Comes Knocking at Your Heart—From "The Firefly" Rudolf Friml
Giannina Mia—From "The Firefly" Rudolf Friml
Something Seems Tingle-Ingeling—From "The Firefly" Rudolf Friml
Auf Wiedersehn—Waltz Song from "The Blue Paradise" Sigmund Romberg
When the Boys Come Home Oley Speaks
Blue-Bonnet—The State Song of Texas, Irene Berge
Irish Love Leo Edwards
The Cry of Rachel Mary Turner Salter
A Spirit Flower A. Campbell-Tipton
A Banjo Song Sidney Homer
My Laddie W. Armour Thayer
A Birthday Huntington R. Woodman
The Rose on the Garden, W. H. Neidlinger
Sing to Me, Sing Sidney Homer
Elysium Oley Speaks
Carry On—A Marching Song from the Suffrage operatta "Melinda and Her Sisters" Elsa Maxwell
Your Photo—From the musical play "Katinka" Rudolf Friml
Rackety Coo—From the musical play "Katinka" Rudolf Friml
I Want to Marry—A Male Quartette—From the musical play "Katinka" Rudolf Friml
Katinka—Song from the musical play "Katinka" Rudolf Friml
Robinson Crusoe—From "Robinson Crusoe, Jr." James F. Hanley & Sigmund Romberg
My Pirate Lady—From "Robinson Crusoe, Jr." James F. Hanley & Sigmund Romberg
Starring in the Movies and I'm After You—From "A World of Pleasure" James F. Hanley & Sigmund Romberg
Down in Catty Corner—From "A World of Pleasure" James F. Hanley & Sigmund Romberg
In the War Against Men—From "A World of Pleasure" James F. Hanley & Sigmund Romberg
I've a Shooting Box in Scotland—From "See America First" Porter Cole & T. L. Riggs
Mother—From "Her Soldier Boy" Sigmund Romberg
All Alone in a City Full of Girls—From "Her Soldier Boy" Sigmund Romberg
The Keystone Glide—From "Town Topics" Harold Orlob
It's Cake-Walk Day—From "Town Topics" Harold Orlob
Take It From Me—From "Town Topics" Harold Orlob
Melody of the Century—From "Town Topics" Harold Orlob
Everybody Hum With Me—From the incidental music to "Ruggles of Redgap" Sigmund Romberg
When the Colored Regiment Goes Off to War—From "Ruggles of Redgap" Sigmund Romberg
Sing Me a Song of Love—From "Ruggles of Redgap" Sigmund Romberg
One Step Into Love—From "The Blue Paradise" Sigmund Romberg
My Model Girl—From "The Blue Paradise" Sigmund Romberg
The Tune They Croon in the U. S. A.—From "The Blue Paradise" Cecil Lean
Romeo and Juliet—From "The Passing Show of 1916" Otto Motzan & Sigmund Romberg
Sweet and Pretty—From "The Passing Show of 1916" Otto Motzan
Ragging the Apache—From "The Passing Show of 1916" Otto Motzan
So This is Paris?—From "The Passing Show of 1916" Harry Tierney
Come Back, Sweet Dream—From "The Girl from Brazil" Sigmund Romberg
O, You Lovely Ladies!—From "The Girl from Brazil" Sigmund Romberg
My Senorita—From "The Girl from Brazil" Sigmund Romberg

THE BOSTON MUSIC CO.,

26 and 28 West Street, Boston, Mass.

Cadiz (Spanish Serenade) Albeniz
Tange Albeniz
The Sailor's Last Voyage Alnaes
Babilage de Minuet Amberg
En Badinant d'Ambrósio
Liebsgefluster L. Andre
Magic Tango L. Andre
Serenade d'Antalfy
Destiny Waltz Baynes
Ecstasy Waltz Baynes
Loyalty Waltz Baynes
Modesty Waltz Baynes
Mystery Waltz Baynes
Serenade Galante Behr
Cora Bemrose
Pizzicato Polka Bimboni
Solitude of the Mountains Bull
King of Love My Shepherd Is Bullard
Sword of Ferrara Bullard
Melody Cadman
Daffodils Carvel
Day in Paris Clarke
Somewhere, Sometime Clough-Leighter
Comeos, No. 3 Coleridge-Taylor
Love's Awakening Danglas
On the Wings of Dream Danglas
Love's Triumph Daniele
Reverie Debussy
Cigarette Densmore
Enchantresse Densmore
Gardenia Densmore
La Gloria Densmore
Parle, Mon Coeur Densmore
Pas a Pas Densmore
Reina Mia Densmore
Idyl Waltz Diamante
Viennoise Waltz Duval
Minuet Elgar
The Stars Are Calling Me Enna
Al Fresco Etienne
Look Down, Dear Eyes, Waltz Fisher
French Concert Waltz Frontin
Cradle Song Gade
The Secret Gautier
Darling Mary, Intermezzo Gilbert
Andante Religioso Gillet
Mignonette Godard
Hold Thou My Hand Gounod
O, Divine Redeemer Gounod
Rock of Ages Gounod
Come and Forgive Me Greene
The Fleeting Years Greene
I Know a Lane in Springtime Greene
Rock Me to Sleep Greene
Sing Me to Sleep Greene
Some Day Again Greene
There Let Me Rest Greene
Voices of the Past Greene
Ave Maria Stella Grieg
Evening Landscape Halvorsen
Norwegian Song Halvorsen
Triumphal Entry of the Bojars Halvorsen
Wiegenlied Hartmann
La Caresse Hemberger
Andante Religioso Henriques
Elfin Dance Henriques
Romance Henriques
Intermezzo Huertter
Melody Huertter
Told at Twilight Huertter
Serenade Jeffrey
Dinah, in D Johns
Where Blooms the Rose Johns
Geisha Selections Jones
Father Eternal, D Jones
Great Eternal Home Jones
King of Eternity Jones
Perfect Life Jones
Berceuse Juon
The Bugle Calls Kane
Serenade d'Arlequin Lambelet
Serenade Lange-Muller
Serenade—Renaissance Lange-Muller
Fantasia on Danish National Airs Lazsky
Crescendo Lasson
Donkey Trot Leducq
Mecca, Waltz Lemieux
Dream Pictures, Fantasie Lumbye
Traumerie MacDowell
Starfire Mathe
Sleep On Mawson-Marks
Violets of Spain, Waltz Megy
Dialogue Meyer-Helmund
The Gobbler, Trot Monroe
Enchanted Hour Mouton
Minuet Mozart
March Slovaque Neruda
Resignation Neupert
Barchetta Nevin
Country Dance Nevin
Guitarre Nevin
In Arcady (Suite) Nevin
Narcissus Nevin
Oh That We Two Were Maying Nevin
Romance Nevin
Rosary Nevin
Dances and Folie d'Espagne Nielsen
Romance Nielsen
Sing, Sing, Birds on the Wing Nutting
Love Song Powell
Souvenir de Venice Quinn
Wiegenlied Reger
Gavotte Reger
Mes Amours, Waltz Riker

Doucement Robert
Amour Cherie, Waltz Rose
Love Will Tell the Rest Rose
My Beloved Queen Rose
Rose of My Life Rose
Sweet Eyes of Blue, Waltz Rose
Richard's Tango Scates
Roses and Rue, Waltz Scates
Abendlied Schumann-Svendsen
Berceuse Schytte
Le Dauphin Seeboeck
Minuet Severac
Sylvia Waltz Silveira
Gavot Sinding-Burmester
Waltz Sinding
Frisson Sinibaldi
Bayo-Baya Stone
Berceuse Strube
Legato Strube
Serenade Strube

Boosey & Co.,

9 East 17th Street, New York.

Csardas—"Lasen e Frisen" V. H. Vavertal
Menuetto F. Marshall Ward
Overture—"Shamus O'Brien" C. V. Stanford
Spanish Dance—"La Belladora" W. Nehl
Valse—"Rosen auf den Weg" Oscar Petras
Spanish Dance—"La Graziosa" W. Nehl
Andante Religioso—"St. Cecilia" Claudius H. Coudery
March—"Osmanen" Oscar Petras
Overture—"Ein Deutsches Dichterleben" Title
Song—"The Light of the World" Stephen Adams
Gavotte—"Liebesgluck" Thormann
Valse—"Rosen" R. Eilenberg
Polka—"Buds" R. Eilenberg
Gavotte—"Zephyr" R. Eilenberg
Polka Mazurka—"Centifolie" R. Eilenberg
Selection—"Mamie Rosette" Paul Lacomme and Ivan Caryll
Entr'Acte—"Summer Dreams" W. H. Squire
Romance Rubenstein
Barcarolle Rubenstein
March—"Habt Acht" Oscar Petras
Selection—"La Perichole" Offenbach
March—"Klondyke Post" Louis H. d'Egville
Selection—"The Grand Duchess" Offenbach
Incidental Music from Gatty's Musical Play, "The Goose Girl":
Part 1—Three Dances—
Louis H. d'Egville
Part 2—Intermezzo and Two Dances Louis H. d'Egville
Fantasia—"Liederkrantz" (Wreath of German Songs) J. A. Kappey
Valse—"Spanische Weisen" (Spanish Melodies) O. Petras
March—"Soldatenblut" Franz von Blon
Song—"Husheen" Alicia A. Needham
Valse—"Love Me" J. Munro Coward
Selection—"The Messiah" Handel
Selection—"The Royal Star" Justin Clerice
La Tarantelle De Belphegor Roch-Albert
Fantasia for Trumpet and Organ Coudery
Reverie No. 2 C. W. Clay
"The Cretan Patrol" N. Lambelet
Overture—"The King's Lieutenant" Title
Selection—"Pot Pourri" N. Lambelet
Selection—"L'Amour Mouille" L. Varney
Valse—"Pot Pourri" C. Kiefert
Song—"Abide with Me" S. Liddle
March—"Milanollo" J. Val Hamm
Song—"Pilgrims of the Night" S. Liddle
Song—"The Lord Is My Light" Frances Allitsen

M. L. Carlson & Co.,

1131 Masonic Temple, Chicago, Ill.

Waltzes.

Golden Moments C. H. Niles
Fond Memories R. G. Bender
Wedding of the Roses M. L. Carlson
Love's Conquest Carl Corre
Echoes of Spring C. H. Niles
Valse Romantic C. S. Partello
Valse Adoration C. H. Niles
Marches.
Hail to Uncle Sam E. Weber
United America E. Weber
The Aeroplane J. F. Shanks
Banner of Peace B. F. Cobbett
The Jewel Jos. Barth
Dixie Flyer Al. Morton
Iron Grip Leon Ames
Hail to Lewiston LeRoy Abbott
The Paragon H. A. Hummel
Rags.
Sorority E. Allen
Xylophone H. L. Booth
Raggadilly D. Nelligan
Wildfire Holmes Travis
Thunderbolt F. T. Whitehouse
Checkers Leon Ames
Blarney Kisses Jerry Travis
Intermezzos.
Woo-Dell—Chinese Intermezzo—
R. A. Williams
Western Life—Cowboy Frolic—
R. A. Williams

Oriental Spirit—Egyptian...A. W. Jensen
El Caro—Intermezzo.....A. W. Jensen
Indian Trail—Indian Number—
E. De Lamater
Caresses—Novelette.....C. H. Niles

Lee S. Roberts,

412 Fine Arts Bldg., Chicago, Ill.

Ching Chong.....Lee S. Roberts
Smiles.....Lee S. Roberts
Alexander's Back from Dixie With His
Ragtime Band.....Pete Wendling
Ragtime Sailor Man.....Max Kortlander
Southern Nights.....Lee S. Roberts
There's a Little Home in My Land,
Lee S. Roberts
An Old Sweetheart of Mine,
Lee S. Roberts

W. J. Jenkins' Sons Music Co.,

Kansas City, Mo.

War Eagle—March.....E. W. Barry
Olympia—March.....Chas. J. Rockwell
The Ninety-First Psalm, Jas. G. MacDonald
Dream of the Alps—Idyl.....Aug. Labitzky
Zuleika—Turkish Love Song,
H. O. Wheeler

Plaintive Tones—Schottische,
Chas. R. Stickney
My Friend—Waltz.....H. O. Wheeler
My Lady Fair—Gavotte.....Theo. Bendix
Well Known Hymns.....H. O. Wheeler
Angelic—Sacred Medley Overture,
H. O. Wheeler
Phi Delta—Waltz.....M. M. Heryer
Arbor of Dreams Waltzes, C. E. Wheeler
American National Melodies,
H. O. Wheeler
Berceuse—(Cradle Song).....G. Delbruck
Bitter Sweet—March.....H. O. Wheeler
Carnation—Intermezzo.....Chas. L. Johnson
Dawn of Beauty—Waltz.....H. O. Wheeler
Delightful—Schottische.....H. O. Wheeler
My Dreamy Rose—Waltz, Chas. L. Johnson
Evening Hymn—Romance,
N. Martin Davids
All the Candy.....E. Harry Kelly
Flight of Fancy Waltzes.....Walter Rolfe
Fellowmen—March.....Chas. R. Stickney
Heroes of War—March.....Chas. L. Johnson
God Be With You Till We Meet Again—
Sweet Bye-and-Bye Medley March,
E. W. Barry
Funston's Fighting 20th—March,
H. O. Wheeler
In Olden Days—Gavotte..Chas. R. Stickney

Just for Today.....Jane Bingham Abbott
Joys of Life—Waltz.....H. O. Wheeler
Marche aux Flambeaux—Torchlight
March.....Scotson Clark
Breezes from the South—(Southern
Airs).....E. W. Berry
Shadows.....Carrie Jacobs Bond
Glad Smiles—Intermezzo.....Ed. Kuhn
Menuett in G., No. 2.....L. Van Beethoven
La Fontaine.....Chas. B. Lysberg
Woodland Waltz.....H. O. Wheeler
Scenes That Are Brightest—from "Mari-
tana".....W. V. Wallace
Hen Cackle Rag.....Chas. L. Johnson
Azure Skies—Waltz.....Chas. L. Johnson
Madrigale.....A. SImonetti
Thoughtful Moments—Reverie,
N. Martin Davids
Sing, Smile, Slumber—Serenade,
Chas. Gounod
Kansas City Blues—Fox Trot,
E. L. Bowman
Foxy Kid—Schottische.....L. E. Colburn
Battle of Guinquinto—March,
R. C. Fleming
"12th Street Rag"
Note: Musicians and exhibitors will be
glad to know that the "12th Street Rag" is
non-taxable.

THE SEEBURG-SMITH.

The other day I went to see the new Seeburg instrument; the "Seeburg-Smith Unified Organ & Orchestra." That's a long name, but it has to cover a big instrument. Last summer I promised to tell something about this new venture, but thought I would wait until they had a little more time to show me around the factory. But the longer a fellow waits, the less time they have out there. They have orders ahead for the next six months, and will not guarantee delivery inside of that period. In fact, orders are piling up so fast that very soon a six months' delivery will be difficult. They have increased their working force in this department at the Seeburg factory, as fast as workers could be found or trained. It has doubled, and trebled and then some; and the Seeburg-Smith is only half a year old. They haven't got the big instrument on exhibition at the sales rooms yet—(on account of being behind with other work) and so I cannot speak of this one from a personal hearing, but it is described to me as a mammoth church organ in combination with sets of orchestra voiced pipes—a real musical instrument—big, serious and dignified. They cannot install this in your house in a couple of days, nor do they pretend to. But they do undertake to fit your theatre acoustically. They will send an expert to your house to examine its acoustics, and install the organ accordingly. (I should have said "Unified Organ & Orchestra." They're particular about this title.) But anyhow, they do not simply voice a lot of pipes in the shop and send them to you in that condition. The stops are all voiced to a special pressure suitable to the house in which the instrument is installed. Some stops are naturally louder than others and must be brought to a proper balance. Some notes will stand out above others on account of acoustic peculiarities, and these must be corrected. Distributors are placed at advantageous points for the purpose of evenly distributing the tone. Now I don't pretend to understand much about this tone-distributing nor voicing on special pressure, but these points were mentioned as evidencing the thoroughness of the Seeburg methods and his determination that the public shall be made to share in his faith in the Seeburg-Smith Unified Organ & Orchestra.

Mr. Smith (the other part of the hyphen) was an associate of the late Robert Hope-Jones. I am informed that for 22 years Mr. Smith and Mr. Hope-Jones were co-workers and together worked out some of the most progressive innovations in organ building. Mr. Smith is now at the Seeburg factory superintending the construction of these new instruments. Mr. Seeburg has not begun any real campaign of advertising as yet. He says he didn't dare until he had brought up his factory facilities to meet the demand.

THE MUSIC TAX.

Valentine Nebraska asks in regard to above: "Does this mean that none of the popular music which is being played everywhere in moving picture houses can henceforth be played without the manager obtains a license?"

It means just that. Up to the present the society has given warning in each case, so the manager has time to come into the fold. Now I have no authority for saying that the society will continue to give warnings in each case, nor that the manager can safely use copyright music until he receives such warning. That has been the procedure so far and I have been told that it was to be continued.

Another thing which seems to be misunderstood. This tax is levied against the theatre. The manager of the theatre is supposed to be selling this music to the public. It would not do any good nor make any difference should the musician or performer take out a license. They seem to be regarded in the light of salesmen or something like that. At any rate, the musician cannot relieve his manager by taking out a license. The manager must pay his own. The tax is against the house.

WAR SONGS.

In an article called "In the Hindenburg Line" by F. Britten Austin in the Saturday Evening Post, occurs this line: "The song the Germans sung when they marched to war in the brave days of 1914. 'Puppchen! du bist mein' Augen Schatz.'"

This is undoubtedly the same as "Puppchen, du bist mein Augenster" from the musical comedy "Puppchen," popular in Germany some years ago. I mention this as a reminder to musicians to make notes of these little points of information when they come along. They are going to be mighty useful in time to come. We are given to understand that the popular song with "Tommy Atkins" at the beginning of the great war was "Tipperary." Salt down a few copies of these old songs. Maybe some one can tell us the names of other songs used by the soldiers in the contending armies. They are liable to be in demand for the war pictures of the future.

For some time Carl Fischer has been advertising a "Moving Picture Service Department," and undertakes to have the same compile and select fitting music for pictures before the release dates. "On all pictures" the line reads. This is a large promise, but if his staff of experts can even partially fulfill it, they have accomplished something to their credit. You are invited to write to Carl Fischer for full information.

ORPHEUS OVERTURE.

In a previous article I said that many American music publishers claimed copyright ownership for the same compositions, or else to the arrangements to the same. The other day in a music store I looked up a few of the claimants for the above overture, just out of curiosity. It is needless to say that neither the composer nor his heirs have any interest in these claims.

OVERTURE. "Orpheus." (Orpheus in der Unterwelt.) Copyright for orchestra by Walter Jacobs, 1915.

Copyright for band by W. H. Cundy, 1886.

Copyright for orchestra by Carl Fischer, 1892

Copyright for orchestra by Carl Fischer, 1914.

John Church Co. (orchestra). No copyright.

Oliver Ditson (band). No copyright.

And any number of piano arrangements. Now the only thing the publishers could possibly claim copyright ownership is in the arrangements; and these are often so nearly alike that it would keep an expert guessing to distinguish one from the other. Indeed, I have in mind a selection of National Airs issued and copyrighted by one publisher, and a selection of similar airs (containing many of the same melodies but in a different routine), published and copyrighted by another publisher, and the orchestration of the melodies was identical in both publications. The fact that any publisher felt free to publish anything he cared to in the past (any foreign composition, I mean), shows that such

unprotected matter was regarded as common property. Some made a bluff at monopoly by registering it as "original arrangements." Others did not take the trouble to copyright at all. There is lots of this old music in the world, and the best some of the publishers can claim ownership in is the "orchestration." And many don't even claim that.

SAM FOX PUB. CO.

In a previous article I mentioned the orchestra folios issued by the Sam Fox Pub. Co., of Cleveland, Ohio. Since then I have received very complete catalogs of music from the above house, and only regret that lack of space forbids a more than general mention. The list embraces both concert and dance music; of the former the publishers say: "Unexcelled for concert, theater, and moving pictures." I know of my own knowledge that the folios are useful in moving picture work. I understand that the Sam Fox Co. is not a member of the society nor are any of his composers.

THE SKY PILOT.

The Buffalo Evening Times, in a review of the Sky Pilot, speaks of the musical accompaniment:

"The background of a little habitation in the foothills of the Rockies affords some especially beautiful scenic effects, while the special music written for the play by Joseph C. Briel, a composer of note, adds to the impressiveness."

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., September 25, 1917.

THE head Australian offices of Australian Feature Films, Ltd., in Sydney, distributors here of the Paramount program, were completely burned out early this month. The premises were entirely gutted, absolutely nothing being saved. The stock consisted of many films, including one of the current releases, "The Valentine Girl." In addition to this much advertising and publicity matter valued at £7,000 was burned.

Alec Lorimore, managing director, states that the actual damage will run into about £30,000.

It was announced this week that Union Theaters, Ltd., is taking over the Waddington circuit of picture theaters after the present strike. This is the largest deal of its kind ever transacted in Australia, as the theaters affected comprise five houses, known as the Strand, Grand, Globe, Majestic, and King's Cross. The Union Theaters are the Lyceum, Crystal Palace, Empress, Lyric and Olympia.

Under the new regime, these theaters will screen the features imported by Australasian Films, Ltd. (the film renting branch of Union Theaters, Ltd.), who hold rights for Triangle, World, Thannhouser and Vitagraph productions, as well as English films.

Paramount features, previously screened for first release at the Waddington houses, will now be shown at the Haymarket theater, one of the few independent concerns left.

The industrial strike mentioned in my last letter still continues, and owing to lighting restrictions many suburban houses have had to close.

The strike has extended to the coal miners and gas employes, and as a result all light has been restricted between certain hours. Suburban theaters without private plants have had to finish their entertainment not later than 10.15 p. m., this measure being enforced in order to economize with stocks of coal.

The tramway and rail services have greatly increased during the last two weeks, many strikers having returned to work. This has been beneficial to the Sydney theaters, who once more have full houses at the evening sessions.

Special mention may be made of "The Whip" and "God's Man," which have drawn huge crowds to the city theaters in spite of the strike and few means of traveling. The former has proved one of the biggest film successes of recent months.

In the Equity Court at Sydney this week Australasian Films, Ltd., and Union Theaters, Ltd., applied for an injunction against Cosens Spencer, who they alleged was breaking an agreement by attempting to secure the lease of the

Lyceum Theater, Sydney. The plaintiff company declared that by an agreement signed in 1911 Spencer could not enter the picture exhibiting business for a certain number of years, which would not expire for some time, and it was important that a renewal of the lease should be obtained by Union Theaters, Ltd.

After hearing argument, Mr. Justice Harvey dismissed the application. He wished to point out that in adopting the view he had, that would not prevent the plaintiffs from testing the matter on appeal.

* * *

Another court case in which a film company was concerned was in the application by the Fox Film Corporation of Australasia, Ltd., to prevent a Sydney signwriter using portraits of picture players appearing under the Fox banner, when advertising productions made by other concerns. The injunction was granted.

* * *

A deputation waited on Mr. Hughes, Prime Minister, a few weeks ago. The leaders told him that Australasian Films, Ltd., was trying to prevent the importation of films into Australia, and asked his assistance to prevent so nefarious a design. Mr. Hughes told them that he had not heard anything of this, and said he did not see how it could be done. One of the deputation then said that it could be done by recommending the measure to the Luxuries Board, which is considering prohibiting certain imports. It was stated by one of the leaders of the deputation that the film trust refused to permit the filming of Australian-made pictures. Now they had heard that the combine—which was a very large concern—was trying to bring about the total restriction of the importation of film for two years. It had millions of feet of film in stock to supply its own needs. Mr. Hughes replied: "No representation as far as that is concerned has yet been made to the Luxuries Board, or mooted to me. Here you complain to me that a combine is boycotting Australian films, and now you say it wants to clear the market of all the American product. I can't for the life of me understand how you can justify your position as men who desire to encourage the manufacture of films in Australia when you want unrestricted importations." With this shattering response ringing in their ears, the deputation retired. The whole performance was a farce from beginning to end, and is considered the joke of the season in the film trade here.

Indian Notes

By S. B. Banerjea.

J. F. MADAN has completed the exhibition of "The Broken Coin" and started "Pearl of the Army" at the Elphinstone. His "Pearl" promises to be a success from a box office point of view. He has of late been giving us an all-comic program every Friday. He has exhibited the following films lately: "Sorrows of Satan," "The Submarine Pirate," "The Ward," etc.

* * *

At the Royal Opera House "The Sign of the Poppy" and "Fighting for Love" have been exhibited with success.

* * *

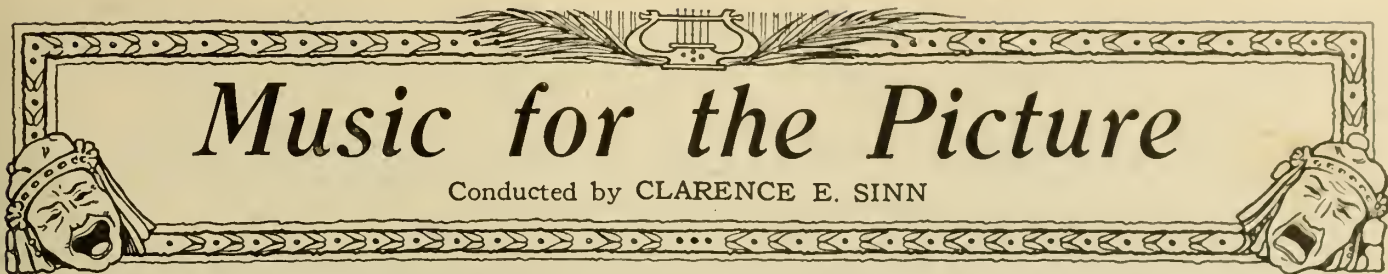
The Theater Royal does not go in for long serials. It gives two changes weekly. We always have one or more two or three reel films, mostly of American manufacture.

* * *

The Picture House, I must confess, has not of late been giving us satisfaction. I do not know who selects films for this theater, but I would ask its proprietors to give us something of the kind which we expect and get from J. F. Madan, and not what their advisers would like us to see. They can choose from the productions of the Universal and other well-known manufacturers.

* * *

A well-known bioscope proprietor specializes in the productions of a celebrated manufacturer. I do not name any of them now for obvious reasons. All the productions of this manufacturer are not good. Some of them are dismal failures. Well, from the box office point of view, it is not at all advisable to stick to the productions of one house. I have heard regular bioscopers loudly complaining against the foisting of films manufactured by the house referred to as they were no good at all, and demanding a better class of films.



Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Third Installment of Numbers Which Are Free from Royalty Charges.

WE publish below a third list of musical numbers upon which no royalties will be demanded, and which has been compiled by Miss Catherine C. Melcher for the

Edward L. Ballenger Music Pub. Co.,
Los Angeles, Cal.

- Killarney Colleen.
- You Can Always Come Back to Me.
- Tell It to the Jury.
- It's Not Your Style, It's Not Your Smile.
- I Can't Help Dreaming of You.
- Some Where There's a Heart for You.
- Samoa.
- Somewhere in France.
- My Fiji Maid.
- Joplin Fox Trot.
- We're the Sons of Uncle Sam.
- Will the Girl I Left Behind Be True to Me?
- That Honolulu Cabaret.

Carl Fischer, 46-54 Cooper Square, New
York, and 337 South Wabash
Ave., Chicago, Ill.

- Embarrassment F. Abt
- Last Wish F. Abt
- Waldandacht F. Abt
- Brasseur De Preston A. Adam
- Cantique De Noel A. Adam
- If I Were King Overture A. Adam
- King of Yvetot A. Adam
- Postillon De Lonjumeau A. Adam
- Reine D'un Jour (La) (A Queen for a Day) A. Adam
- Holy City Stephen Adams
- Star of Bethlehem Stephen Adams
- Warrior Bold Stephen Adams
- Marion Polka Th. S. Allen
- Little Darling W. F. Ambrosio
- Memories of Home W. F. Ambrosio
- Kossuth Lajos S. Antal
- Intermezzo A. Arensky
- Almeh Ch. Armand
- Coon's Love Story Ch. Armand
- Country Fair Ch. Armand
- Cuba Libre Ch. Armand
- Eco Di Napoli Ch. Armand
- First Step Ch. Armand
- Floridiana Overture Ch. Armand
- Hop Long Sing (Chinese Cake Walk), Ch. Armand
- Husking Bee Ch. Armand
- In Cupid's Net Ch. Armand
- Jingoes—March and Two-step. Ch. Armand
- Jocosity—Overture Ch. Armand
- Jovitta—Mexican Serenade Ch. Armand
- Little Mischief Ch. Armand
- Longing Ch. Armand
- Magic Spell Ch. Armand
- Monona Ch. Armand
- Naughty Eyes Ch. Armand
- On Board a Man o' War Ch. Armand
- Poupee Automatique Ch. Armand
- Soldier's Life Overture Ch. Armand
- Spider and the Fly Ch. Armand
- Sweet Summer Rose Ch. Armand
- Trumpeter of San Juan Ch. Armand
- Will o' the Wisp Ch. Armand
- Come Back to Erin John A. Armstrong
- Heart Throbs C. Arnold
- Adelaide L. v. Beethoven
- Alla Polacco De La Serenade, L. v. Beethoven
- Marche All Turke W. A. Mozart
- Moment Musical F. Schubert
- Coriolan Overture L. v. Beethoven
- Danse Antique L. v. Beethoven
- Egmont Overture L. v. Beethoven
- Ehre Gottes Aus Der Natur, L. v. Beethoven
- Hail Blessed Marie (Prayer for "Stradella") F. v. Flotow

- There is a Green Hill Far Away, Ch. Gounod
- Fidelio Overture L. v. Beethoven
- Leonore Overture L. v. Beethoven
- Menuet No. 2 in G L. v. Beethoven
- Nocturnal Piece R. Schumann
- Moonlight Sonata L. v. Beethoven
- Adagio L. v. Beethoven
- Pathetic (On the Death of a Hero), L. v. Beethoven
- Funeral March L. v. Beethoven
- Romance Op. 40 L. v. Beethoven
- Romance Op. 50 L. v. Beethoven
- Ruines D'Athenes L. v. Beethoven
- March Turque, Menuet, from "Military Symphony" J. Haydn
- Sonata Pathetique L. v. Beethoven
- Adagio F. Schubert
- Symphony No. 1, C Major. L. v. Beethoven
- Symphony No. 2, D Major. L. v. Beethoven
- Symphony No. 3, E Flat Major, L. v. Beethoven
- Symphony No. 5, C Minor (complete), L. v. Beethoven
- Symphony No. 5, C Minor "Andante", L. v. Beethoven
- Symphony No. 6, F Major "Pastorale", L. v. Beethoven
- Symphony No. 7, Op. 92 L. v. Beethoven
- Allegretto—(Second Movement), L. v. Beethoven
- Arlesienne (L')—Suite de Concert. G. Bizet
- No. 1 containing:
 1. Prelude.
 2. Minuetto.
 3. Adagietto.
 4. LeCarillon.
- No. 2 containing:
 1. Pastorale.
 2. Intermezzo.
- No. 3 containing:
 1. Menuet.
 2. Farandole.
- Intermezzo—Agnus Dei (Lamb of God), G. Bizet
- Dreams R. Wagner
- I Love Thee E. Grieg
- Carmen—Opera G. Bizet
- March. Selection (all arrangements).
- Suite No. 1 containing:
 1. Prelude.
 2. Aragonaise.
 3. Intermezzo.
 4. Les Dragons D'Alcala.
 5. Les Toreadors.
- Suite No. 2 containing:
 1. Habamera.
 2. Aria of Michaela.
 3. La Garde Moutante.
 4. Danse Boheme.
- Toreador's Song.
- Toreador's Song—March.
- Pearl Fishers (Les Pecheurs de Perles)—Opera G. Bizet
- Selection G. Bizet
- Serenade Espagnole G. Bizet
- Suite D'Orchestra Op. 22 G. Bizet
- Petit Mari, Petite Femme G. Bizet
- Callirhoe—Ballet Symphonique, C. Chaminade
- Pas des Amphores C. Chaminade
- La Zingana—Danse Hongroise. C. Bohm
- Pas des Echarpes (Scarf Dance), C. Chaminade
- Variation C. Chaminade
- Lisonjera (La) (The Charmer), C. Chaminade

Chicago Local Branch No. 2, M. P. E. L. of A. We are also in receipt of a communication from Edw. L. Ballinger & Co., of Los Angeles, Cal., dated November 8, in which they advise us that all of their publications are open for public use without fee.

From their letterhead we learn that Ballinger & Co. are publishers of the following numbers:

- Barcarolle E. Rivela
- Pierette—Air de Ballet C. Chaminade
- Serenade C. Chaminade
- Summer (L'Ete)—Song C. Chaminade
- I'll Sing Thee Songs of Araby, Frederic Clay
- It was a Dream Ed. Lassen
- Murmuring Breezes A. Jensen
- Funeral March, from "Sonata, Op. 35", F. Chopin
- Minute Waltz F. Chopin
- Nocturno F. Chopin
- Polonaise Militaire F. Chopin
- Evening Song R. Schumann
- Spring Song F. Mendelssohn
- Sarabande C. Bohm
- Preadludium F. Chopin
- Christmas Song L. Reichard
- Largo A. Corelli
- The Seven Last Words ("Seasons"), J. Haydn
- Two Mazurkas F. Chopin
- No. 1 in A Minor.
- No. 2 in B Flat Major.
- Valse F. Chopin
- Valse Lente F. Chopin
- Coppelia—Ballet L. Delibes
- Czardas L. Delibes
- Mazurka L. Delibes
- Entr' Acte et Valse L. Delibes
- The Sleeping Beauty Th. M. Tobani
- Festival Dance and Valse of the Hours, L. Delibes
- Marche de la Cloche L. Delibes
- Slavonic Folk Song L. Delibes
- Naila—Ballet L. Delibes
- Pas des Fleurs L. Delibes
- Roy S'Amuse (Le)—Opera L. Delibes
- Passepied L. Delibes
- Source (La)—Ballet L. Delibes
- Ballet Divertissement, First Series:
 - No. 1. Pas des Voiles.
 - No. 2. Andante.
- Ballet Divertissement, Second Series:
 - No. 3. Variations.
 - No. 4. Danse Circassienne.
- Sylvia—Ballet L. Delibes
- Complete Ballet in Three Parts:
 - No. 1. Valse Lente.
 - No. 2. Pizzicata Polka.
 - No. 3. March and Procession of Bacchus.
- Athalia Overture F. Mendelssohn
- War March of the Priests. F. Mendelssohn
- Elijah F. Mendelssohn
- Aria, "Lord God of Abraham", F. Mendelssohn
- March Pontificale Ch. Gounod
- Priest's March from "Magic Flute", W. A. Mozart
- Fantasia F. Mendelssohn
- Festival March F. Mendelssohn
- Fingal's Cave Overture F. Mendelssohn
- Heimkehr Aus Der Fremde Overture, F. Mendelssohn
- Hymn of Praise F. Mendelssohn
- Adagio F. Mendelssohn
- Ave Maria L. Cherubini
- Funeral March from "Saul", G. Haendel
- Mendelssohn Melodies—Grand Selection, F. Mendelssohn
- Midsummernight's Dream F. Mendelssohn
- Intermezzo F. Mendelssohn
- Nocturne F. Mendelssohn
- Overture F. Mendelssohn
- Scherzo F. Mendelssohn
- Wedding March F. Mendelssohn
- On Wings of Song F. Mendelssohn

Dew is Sparkling.....A. Rubenstein
 Ev'ry Morn' I Send Thee Violets,
 E. Meyer-Helmund
 Magic SongE. Meyer-Helmund
 Ruy Blas Overture.....F. Mendelssohn
 Songs and Songs Without Words,
 F. Mendelssohn
 ConfidenceF. Mendelssohn
 ConsolationF. Mendelssohn
 ContemplationF. Mendelssohn
 Sadness of Soul.....F. Mendelssohn
 I Would That My Love..F. Mendelssohn
 Spring SongF. Mendelssohn
 St. Paulus—Oratorio.....F. Mendelssohn
 Choral "To God on High",
 F. Mendelssohn
 Hearken Unto Me My People,
 F. Mendelssohn
 Sanctus, from "Mass in G".W. A. Mozart
 Solemn March, from Oratorio "Joshua."
 G. Haendel
 Symphony (No. 4, A Major), "Italian,"
 CompleteF. Mendelssohn
 Barber of Seville—Opera.....G. Rossini
 CavatineG. Rossini
 OvertureG. Rossini
 SelectionG. Rossini
 CharityG. Rossini
 With Verdure Clad, from "Creation,"
 J. Haydn
 Gazza Ladra (La)—Opera.....G. Rossini
 OvertureG. Rossini
 Italians in Algeria—Opera....G. Rossini
 OvertureG. Rossini

Moses in Egypt—Opera.....G. Rossini
 O Esca Viatorum—Prayer....G. Rossini
 All Souls' Day—Sacred Song..G. Rossini
 Semiramide—OperaG. Rossini
 OvertureG. Rossini
 Stabat Mater—OperaG. Rossini
 William Tell—Opera—Overture, Fantasia,
 Ballet and Chorus.....G. Rossini

**Harry Von Tilzer Music Pub. Co., 222 W.
 46th Street, New York.**

When the Lights Go Out on Broadway.
 Bring Back, Bring Back, Bring Back the
 Kaiser to Me.
 And Then She'd Knit, Knit, Knit.
 He's Doing His Bit for the Girls.
 It's a Long Long Way to the U. S. A.
 and the Girl I Left Behind.
 Stolen Sweets, waltz.
 The Old Town Pump, fox trot.
 Some Little Squirrel Is Going to Get Some
 Little Nut.
 Listen to the Knocking at the Knitting
 Club.
 Close Your Eyes Now, Sleepy Moon.
 If Sammy Simpson Shoots the Chutes,
 Why Shouldn't He Shoot the Shots.
 Constantinople.
 Help! Help! I'm Sinking in a Beautiful
 Ocean of Love.
 Strike Up the Band, Here Comes a Sailor.
 Buy a Liberty Bond for the Baby.

There's a Million Reasons Why I Shouldn't
 Kiss You.
 I Don't Know Where I'm Going, but I'm
 on My Way.
 Says I to Myself, Says I.
 Just as Your Mother Was.
 Give Me the Right to Love You.
 Wonderful Girl, Good Night.
 Love Will Find the Way.
 Just the Kind of a Girl You'd Love to
 Make Your Wife.
 Somewhere in Dixie.
 Sometime.
 I'm a Twelve O'clock Fellow in a Nine
 O'clock Town.
 There's a Little Bit of Scotch in Mary.
 YukaIoo (Hawaiian Song).
 Don't Slam That Door.
 There's Someone More Lonesome Than
 You (with poem on back of copy).
 On the South Sea Isle.
 You'll Always Be the Same Sweet Girl.
 On the Hoko Moko Isle.
 With His Hands in His Pockets and His
 Pockets in His Pants.
 Sometimes You Get a Good One and
 Sometimes You Don't.
 Though I Had a Bit o' the Devil in Me
 (She Had the Ways of an Angel).
 Dear Old Fashioned Irish Songs.
 HIGH PRICE NUMBERS.
 In Dreamy Spain.
 My Beautiful Chateau of Love.
 Last Night Was the End of the World

Will C. Smith is Promoted

**Popular Projection Engineering Expert Elected General
 Manager of the Nicholas Power Company.**

WILL C. SMITH is now general manager of the Nicholas Power Company. He succeeds the late John Francis Skerrett, whose death was announced last week. Mr. Smith for a long time has been assistant general manager of the Power company, and during the illness of Mr. Skerrett had so successfully filled the position of that efficient man of many friends that his selection as general manager was the expected thing.

Mr. Smith brings to his position a ripe experience, not only on the mechanical but also on the business side. With the host of exhibitors and supply men with whom he daily comes in contact he is able to talk knowingly on trade topics other than the immediate subject of projection. He is by reason of his many years on the road and his close connection with motion picture shows in a position intelligently to advise with his customers as to the problems which face them.



Will C. Smith.

It was twenty years ago Mr. Smith began working with motion pictures. He was one of the originators of illustrated songs in connection with pictures and was for some time in the road show business. He conducted a supply house, selling projection machines, and also in connection with this business a film exchange. He took care of the projection end of the Fred Niblo lectures and the pictures of Ernest Shackleton, the Antarctic explorer. Also he was with Lyman Howe.

Five years ago Mr. Smith joined the Nicholas Power company. In that time he has made many close friends among motion picture men. He has supervised a great many of the big installations in New York, the projection arrangements for many of the larger pictures that were to be exploited in prominent theaters. In May, 1915, Mr. Smith established a record for long-distance projection when he

installed two cameragraphs in Madison Square Garden and obtained a perfect picture 34 feet wide at a throw of 300 feet.

One of Mr. Smith's achievements since he has been with the Power company was the compilation of a booklet, "Hints to Operators," in which for the benefit of the men who contribute so much to the success of any show he set forth much helpful advice, giving them the benefit of his experience as a projection engineer and general all-around expert. Several editions of this publication were exhausted.

The new general manager of the Power company is an indefatigable worker. His energies are not restricted to his business life, but are given to the social organizations with which he is connected. If you want an accurate estimate of Mr. Smith's worth on this side of his activities ask any member of the Screen Club, of which organization the projection expert has been treasurer for a year and is just now starting on his second term. They will tell you at the Screener's' home that his work for them during the past year has been of the invaluable description. The club register shows that he was "on the job" 340 of the 365 days of his first twelvemonth. Mr. Smith also is treasurer of the National Society of Projection Engineers and is a member of the Machinery Club of New York and the Green Room Club.

LOUISVILLE EXHIBITORS FIGHT MUSIC TAX.

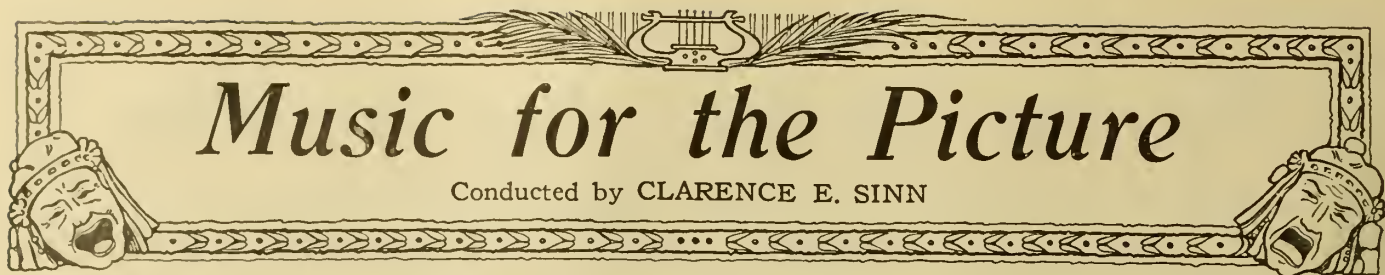
The members of the Photoplay Association of Louisville, Ky., have decided that they will not pay the music tax or royalty payments of the Society of American Authors, Composers and Publishers, and all music controlled by that organization has been thrown out of the Louisville theaters for the present. A meeting is to be held shortly at which resolutions will be adopted relative to paying a royalty tax assessed on the seating capacity of the various theaters. Local exhibitors feel that so many different taxes and costs are being unloaded through the exhibitors on to the shoulders of their patrons that business will suffer materially if something isn't done to relieve the situation. Although prices have been raised for admission, it is said that further raises will have to be made if additional increases in cost of operating theaters are posted.

WE ACKNOWLEDGE THE COURTESY.

In the article, "You Can't Go Wrong," by Sam Spedon, on the collection of the admission tax we overlooked giving credit to the Automatic Ticket and Cash Register Company for furnishing the tickets which illustrated that article. It was published in the issue of November 17.

Miss Clark Not to Leave Paramount.

The announcement in newspapers recently that Marguerite Clark, dainty star of Paramount pictures, would shortly leave the screen to appear in a musical comedy, was emphatically denied this week by Miss Clark, who stated she would continue in Paramount Pictures indefinitely.



Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Fourth Installment of Numbers Which Are Free from Royalty Charges.

WE ARE again in receipt of a list of musical numbers upon which no royalties will be demanded and which has been compiled by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L.

of A. The three preceding installments of this list, also compiled by Miss Melcher, were published in our issues of November 10, November 17, and December 1.

We would suggest that our readers refer to these issues when making up their musical programs. A fifth installment will appear at an early date.

McKinley Music Co., 145 W. 45th Street, New York, and 1505 E. 55th Street, Chicago, Ill.

Pussy Foot Fox-Trot....."Slap" White Saxophone Blues, Fox-Trot.....Paul Biese Tambourines & Oranges.....Klickmann

Frank J. Hart, Southern California Music Co., 332-334 South Broadway, Los Angeles, Cal.

When the Kaiser Does the Goose-step to a Good Old American Tune, Frost & Neader
 Way Down in Macon, Georgia, I'll be Makin' Georgia Mine. Biese & Klickmann
 When a Boy Says Good-Bye to His Mother, etc.Jack Frost
 Good-Bye, Aloha.....Frost & Klickmann
 I'm Just Crazy 'Bout that Stuff Called LoveFrost & Rhodes
 Rag-Time Lullaby...Frost & Klickmann
 That Beautiful Baby of Mine, Frost & Klickmann
 A-m-e-r-i-c-a Means, I Love You, My Yankee LandJack Frost
 Let's Go Back to Dreamy Lotus Land, Frost, Biese & Klickmann
 My Fox-Trot Girl, Frost, Biese & Klickmann
 One Wonderful Night You Told Me You Loved Me.....Lyons, Keithley & Jones
 America First.....Callahan & Gray
 At that Cabaret in Honolulu Town, Jack Frost
 Come Back and Love Me in Lilac Time, Frost & Keithley
 Down the Sunset Trail in Avalon, Frost & Keithley
 Dixie DarlingsGillespie
 I've Got Those Fox-Trot Blues, James White
 I Love the Name of Dixie, Jack Frost & Keithley
 I'll Return, Mother Darling, to You, Nathan & Keithley
 In the Land of Love with the Song BirdsF. Wallace Rega
 In Honolulu by the Sea.....Jack Frost
 In the Evening by the Moonlight in Dear Old Tennessee.....Thompson & Keithley
 I'm Going Back to Louisiana, Thompson & Keithley
 Just a Night in Dreamland, White, Stocking & Weil
 One, Two, Three, Four...Alan & Kalama
 On the Rockin' Rosa Lee, W. Benton Overstreet
 Red, White and Blue is Calling You, Billy Johnson
 When the Bonnie Heather is Blooming, James G. Ellis
 When My Golden Hair Has Turned to Silver GrayStanley & Petrie
 When I Hear that "Jaz" Band Play, Joce and Gray
 You Can't Put the Beauty Back in the RoseRobert Allan
 You Are the Image of Mother, Graham, Lee and Hill

Edward Schuberth & Co., 11 East 22d Street, New York.

Operatic.
 The Rounders—Selection...L. Englaender
 The Monks of Malabar—Selection, L. Englaender
 The Belle of Bohemia—Selection, L. Englaender
 Fairie's Lullaby from the "Belle of Bohemia"L. Englaender
 The Casino Girl—Selection...L. Englaender
 The Strollers—Selection...L. Englaender
 A Lesson in Flirtation from "The Strollers"L. Englaender
 The Smugglers of Badeyez—Selection, G. Minkowski

Abies fot a Irish Molly O, Frances Jean Walz
 All RightEddie Newton
 California for Mine...Edward Armstrong
 Casey JonesEddie Newton
 Desert SuiteHomer Grunn
 Dynamite Rag.....J. Russell Robinson
 Dat Danube Kiss.....Milton Alliston
 Dreamy Town.....Bert Lacey
 Frisco You're a Bear.....Eddie Newton
 I'll Certainly Cheat on You.Sydney Brown
 I'm Going Back to Old Missouri, Harry Grant
 I Feel Religion Coming On, J. Russell Robinson
 In the Land where Dreams Come True, Alexander Stewart
 Indian Love Song.....Homer Grunn
 Indian Dance.....Homer Grunn
 I Love You, Honolulu....Harry Lauder
 In the Valley of the San Joaquin, J. A. Nichols

Miscellaneous.

Idalla—Valse Elegante.....Ion Arnold
 Cradle SongChr. Bach
 Angels of Mons—Reveries...S. C. Baldock
 EchoesH. Bayton-Power
 Stardust, A.—Caprice...H. Bayton-Power
 Dreams of Yesterday...H. Bayton-Power
 Danse des Sabots.....Auguste Cons
 CharmanteAuguste Cons
 Au Fait—Intermezzo.....M. Ewing
 Petite Valse Francaise.....Henry Geehl
 Premier BoleroOtto Hackh
 Carmencita—Morceau Characterisque, Otto Hackh
 Day Dreams—Intermezzo.Clifford Higgin
 In Summertime—Valse Caprice...J. Hurst
 Heart's Devotion Reverie.....J. Hurst
 Serenata alla Mauresque...Ernest Jonas
 Desolation Reverie.....Gordon Mackenzie
 Hocus Pocus Dance.....Chas. Miller
 Rosebuds Valse Elegante...E. Platzmann
 Anita—IntermezzoH. Pollard
 Joy of Youth—Intermezzo.Percy Raymond
 Petals—IntermezzoPercy Raymond
 Suzanne—Air de Ballet...Walter Rolfe
 NoveletteWilfrid Sanderson
 Chansonette Melody...Wilfrid Sanderson
 SincoriteWilfrid Sanderson
 SerenataWilfrid Sanderson
 Elfrida—CapriceE. Stix
 The Black Rose—Valse Intermezzo, L. Thomas
 Tres Bon—Intermezzo Gavotto, T. F. Wade
 Dream Chimes—Intermezzo.....E. Wyatt

I Love You California—Silverwood, A. F. Frankenstein
 Honolulu, I'm Coming Back, David Lindeman
 Jerry MoranEddie Newton
 Ko Pe Pe.....Emily M. Hatch
 Kiss Me, You.....G. Farwell-Bond
 Loves of Yesterday.....J. R. Robinson
 Little Ghost.....Charles Edson
 Love Me While You May.G. Farwell-Bond
 Margie You're the Girl I Love, Eddie Jewell
 Moon Whispers—Intermezzo, Svdnev Swift
 Money Is Your Best Friend After All, Eddie Jewell
 My Dream Girl.....Howard Patrick
 Orange Poppy Tango...William Louaine
 Plantation Lullaby.....H. G. Mitchell
 Play that Aloha Rag...Edward McCargar
 Rose Leaf Rag.....G. Farwell-Bond
 Song of the Mesa.....Homer Grunn
 San Francisco, Paris of the U. S. A., Herschel Hendler
 Southern Blossoms Rag—Two-step, H. G. Mitchell
 Shoe Ticker Rag.....Wilbur Campbell
 That Ten Million Dollar Band, Albert Bader
 That's When I Miss You, Dear, Eddie Newton
 T'was Her First.....Ned Walters
 Three Weeks Rag.....H. G. Mitchell
 Won't You Please Tell Me Your Name, G. Warrington Gay
 We Are Ready When You Call, Ranken Good
 You Remind Me a Lot of Someone, Walter Deleon
 You Better Try and Get Along With Me, Eddie Newton

Select Songs.

God Send You Back to Me.Emmett Adams
 Dawn Skies.....Emmett Adams
 Just to Be Near You.....Albert Fox
 Love is Mine.....Clarence E. Gartner
 The Garden I Love.....G. Nutting
 Trusting Eyes.....Clarence E. Gartner
 For You Alone.....Henry Geehl
 Life's Thanksgiving.....V. Hemery
 Love's To-Morrow.....V. Hemery
 As We Part.....McNair Igenfritz
 When I Come Back to You.....E. Summer
 Sadie Song from "Little Duchess," Leo LeBrunn
 Till DawnG. Loewe
 SympathyChas. Marshall

M. L. Carlson & Co., 1131 Masonic Temple, Chicago, Illinois.

Waltzes.
 Autumn Brides.....Alvin G. Skog
 Chimes of Heaven.....C. W. Yutzey
 Chimes of Spring.....Hall-Davis
 Dream Thoughts.....W. Leon Ames

FraternltyRobert L. Pahl
 FascinationH. A. Hummel
 La Ritana.....Al. Austin
 Lady of Dreams.....Carl Corre
 Le Claire.....Holmes Travis
 La Rene.....H. A. Hummel
 Mystie Beauty.....Robert L. Pahl
 Nature's Garden.....H. A. Scott
 Poeme of Love.....Will Mekkelson
 Queen of Love.....Will Mekkelson
 Rippling Brook.....W. L. Hazen
 Remembrance of Paw Paw.....M. L. Carlson
 Sabelle Waltzes.....I. S. Hourevitch
 SympathyF. T. Whitehouse
 Spring Elossoms.....Ettore Gualano
 Tints of Gold.....Carl Corre
 Thelma—Valse.....Axel Custing
 Wlitching Waves.....Hans H. Frey

Marches.

Artillery, The.....H. A. Scott
 Climax, The.....B. F. Cobbett
 Crest of Honor.....I. S. Hourevitch
 Crystal, The.....C. Leroy Abbott
 Eclipse, The.....H. A. Hummel
 Emblem of Liberty.....B. J. Hollowell
 Empire, The.....C. Leroy Abbott
 Futurist, The.....Geo. J. McKinney
 Golden Spur.....Ernest Weber
 Lundy Lane.....Jack Ambrose
 Motordrome, The.....P. H. Bronstad
 Operator, The.....Walter Needs
 Paramount, The.....H. A. Hummel
 Pyramid, The.....Edgar G. Allen
 Recruit, The.....H. A. Hummel
 Submarine, The.....H. A. Hummel
 Salute to Canada.....J. Cresswell
 Sparkler, The.....Edgar G. Allen
 Supreme, The.....I. S. Hourevitch
 Yankee Spirit.....Ernest Weber

Intermezzos, Etc.

Moon Smiles.....H. A. Scott

Clover Leaf—Mazurka....Ettore Gualano
 Brown Eyes.....A. M. Weeks
 Indita—Arablan.....C. W. Wilson
 Snow Feather.....C. W. Yutzy
 Note: Sample parts will be mailed upon request.

Clarice Manning & Co., 967 Beachwood Drive, Hollywood, Cal.

In Love's Garden Alone Am I,
 Clarice Manning
 I Know You're Somewhere Loving Me,
 Mary Hopkins & Clarice Manning
 Gee, I Wish You'd Marry Me,
 Clarice Manning
 Since I Met You,
 Al Stevenson & Clarice Manning
 Love Let Me Dream on Forever,
 Clarice Manning
 My Magnolia Maid.....Clarice Manning
 Just Because It's You.....Edgar W. Ruff
 My Aviating Summer Girl,
 Al Stevenson & Clarice Manning
 Without You.
 Al Stevenson & Clarice Manning
 Dance of the Virgins.....Al Stevenson
 Gigglin' Rag.....Howard N. Githins

Al. Piantadosi & Co., Inc., Astor Theater Building, New York, and 153 North Dearborn Street, Chicago, Ill.

Send Me Away With a Smile,
 Piantadosi & Wesley
 If You Had All the World and Its Gold,
 Al. Piantadosi
 There's a Green Hill Out In Flanders,
 Allen Flynn
 Look Me Up When You're In Dixie,
 Yellen-Pierce-Glogau

Sunny Land of Melody,
 Piantadosi & Glogau
 You Can't Tell the Mothers from the
 DaughtersYellen & Glogau
 Someone Is Waiting for You,
 Al. Piantadosi
 Chinky Chlnaman...McCoy & Piantadosi
 Jass It Up.....Jack Glogau
 In Lllac Time.....Hart & Hays

Urbanek Bros., 5026 South Talman Avenue, Chicago, Ill.

It's There Fox-Trot.....Urbanek Bros.
 How Do They Do It—One-step,
 Urbanek Bros.

Ideal Music Co., Chicago, Ill.

The Girls of the U. S. A....Kohn & Williams
 Cheer Up.....Kohn & Williams
 The Ocean Must Be Free....Kohn & Flint

Walter Jacobs, 9 Bosworth St., Boston, Massachusetts.

Abenlied (Evening Song).....Schumann
 Moment Musical.....Schubert
 At the Hamlet.....B. Godard
 Au Matin.....B. Godard
 Ballet des Fleurs.....A. C. Morse
 CavatinaJ. Baff
 Chanson sans Paroles...P. Tschaikowsky
 Coppelia (Valse Lente).....L. Dellbes
 Elysian Dreams—Novelett,
 Edgar Reviland

Farewell to the Flowers—Reverie,
 R. E. Hildreth

Flight of the Birds—Ballet...W. M. Rice
 Hungarian Dance No. 6.....Brahms
 IndifferenceWalter Rolfe
 La Cinquantaine.....Gabriel-Marie
 La Lisonjera (The Flatterer),
 C. Chaminade

COMPOSERS AND AUTHORS.

Here is a list of American composers and authors belonging to the Society of Composers, Authors and Publishers. Some members have withdrawn since the society was formed, and these names I have omitted so far as I know them. Others have come in since the society was organized, and these I have included so far as I know them. It is not likely that any list of names nor of music can be expected to remain permanently either IN or OUT of the society. However, such as it is here is a list corrected up to date so far as I am able to get it. There may be further changes by the time this appears:

- Abrahams** (Maurice), Felix Arndt, Harold Atteridge.
- Ball** (Ernest R.), Philip Bartholomew, Max Bendix, Theodore Bendix, Irving Berlin, Henry Blossom, George Botsford, Robert Hood Bowers, John W. Bratton, J. Keirn Brennan, Ernest Breuer, George H. Broadhurst, A. Seymour Browne, Alfred Bryan, Vincent Bryan, Gene Buck, Harry T. Burleigh, R. H. Burnside, Benjamin Hapgood Burt.
- Carrington** (John), Earl Carroll, Harry Carroll, Dan Casler, Grant Clark, Will D. Cobb, George M. Cohan, F. C. Collinge, Francis X. Conlin, Charles Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzo.
- Daly** (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
- Edwards** (Leo.), Gus Edwards, James Reese Europe.
- Friml** (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
- Gebest** (Charles J.), Jack Glogau, E. Ray Goetz, John L. Golden, Joe Goodwin, Louis F. Gottschalk, Geo. Graff, Jr., Bert Grant, Chas. N. Grant, Thos. J. Gray, Burton Greene, Schuyler Greene, Mme. Fred. de Gressac, Ed. J. Griffin, Albert Gumble.
- Harris** (Chas. K.), Henry K. Hadley, Otto A. Hauerbach, Jean C. Havez, John E. Hazzard, Silvio Hein, Anton Heidl, Victor Herbert, Louis A. Hirsch, C. F. Herndon, Max A. Hirschfeld, Geo. V. Hobart, Aaron Hoffman, Max Hoffman, Abe Holzmann, Dick Howard, Raymond Hubbell.
- Janis** (Miss Elsie), Harry Jentes, William Jerome, James W. Johnson.
- Kendis** (James), Gus A. Kerker, Jerome D. Kern, Leo Kleir, Manuel Klein, August Kleinecke, Reginald de Koven.
- Lampe** (J. Bodewalt), Edward Laska, Julius Lenzberg, Edgar Leslie, Eugent C. Lesser, Samuel M. Lewis.
- McCarron** (Charles), Joe McCarthy, Junie McCree, Frank W. McKee, Ballard McDonald, Glen McDonough, Andrew Mack, Edward Madden, Henry I. Marshall, Frederick H. Martens, Otto Matzan, George Merle, George W. Mayer,

- James V. Monaco, Melville Morris, Theodore Morse, Mrs. Theodore Morse, Stanley Murphy.
- Norworth** (Jack), Ned Nye.
- Olcott** (Chauncey), Mrs. Anna Cauldwell O'Dea, Geoffrey O'Hara, Abe Olman, David Oppenheim, Harold Orlob, Nat Osborne.
- Pryor** (Arthur), Edward A. Paulton, Hermann Paley, Raymond W. Peck, W. F. Peters, Walter Percival, Albert J. Piantadosi.
- Robyn** (Alfred G.), Albert H. Rosewig, M. E. Rourke.
- Saddler** (Frank), Irving J. Schloss, Wm. Schroeder, Jean Schwartz, Harry R. Shelley, A. Baldwin Sloane, Edgar Smith, Harry B. Smith, Ted Snyder, John Phillip Sousa, David Stamper, Aubrey Stauffer, Grant Stewart, G. E. Staddard.
- Taylor** (Billie), Wm. G. Tracey, George Trinkhaus.
- Von Tilzer** (Albert).
- Walker** (Raymond), J. Brandon Walsh, Kenneth S. Webb, Roy Webb, Percy Wenrich, Louis Wesley, Jesse M. Winne, Ronald Wolf.
- Young** (Joseph).

A BOOSTER.

Mr. James O'Neill, who says his business keeps him traveling New York and Winnipeg and that he is an ardent picture fan as well as a musical one, writes:

"I was in the 'Star Theater' in Kitchener (Ontario, Canada), and was struck by the excellence of the music they had there. The picture was Mary Pickford in 'Romance of Redwoods,' and I was surprised to hear such good music in so small a town. The pianist was operating a combined organ and piano and his efforts were worthy of a first-class house in a larger city. Now I made it my business to see him, and asked him how he could manage to play so exactly and he showed me some spare ideas of music and said he got his ideas from Clarence E. Sinn's page in the Moving Picture World. He is an Englishman, a clever musician and deserves much credit for his performances, I think, so I thought I would write you about him, and ask you to mention his good work. I am sure he would appreciate it."

Now, friend O'Neill, how could I help using your letter when the subject of it speaks so delightfully about my page in the Moving Picture World?

I cannot speak from any recent experience, but I have been led to believe that good music is no real novelty in small towns. Mr. O'Neill's experience seems to indicate that it is a rarity. Whichever way it is, one fact stands out:

the small town musician seldom if ever gets any credit for his (or her) good work, while the city musician receives a bit of printed applause occasionally. And this goes for the small town exhibitor, too. I am glad to take Mr. O'Neill's word for it that the young man deserves a boost, and will add that the manager also is to be included. He is evidently a showman who knows what he wants and gets it even though he has to import it. I'll bet a dollar the operator showed the picture the way it should be put on, too.

THE CINEMA MUSIC COMPANY.

I wish to acknowledge the receipt of violin parts of some moving picture music issued by the above named firm. Judging from the parts sent me I should say their music is attractive as well as useful. It is called "cinema incidental music," is printed on one side of separate sheets (loose leaf style), and the playing time of each is indicated at the top of the page. For example, No. 1 is a dramatic theme and is divided into five numbered sections; that is, each strain is numbered. At the top of the page is the announcement:

From 1 to 2.....	40 seconds.
" 2 to 3.....	19 "
" 3 to 4.....	40 "
" 4 to 5.....	42 "
Coda	30 "

Total 4 minutes, 10 seconds.

No. 2 (A Pathetic Andante) is divided into four numbered strains and the playing time is given as 3 min. 25 sec.

The firm announces that three more numbers are now in press, viz:

- "Dramatic Recitative".....By Sol. P. Levy
- "Dramatic Agitato".....By Henry Hough
- "Heavy Mysterioso".....By Sol. P. Levy

I am requested to say that this music is not subject to any music tax.

REMICK DROPS OUT.

The following printed statement is being circulated among the members of the American Federation of Musicians:

MUSICIANS TAKE NOTICE.

November 27, 1917.

The undersigned beg to announce that they have tendered their resignation to the American Society of Composers, Authors and Publishers, and that all our publications are free from tax wherever played.

JEROME H. REMICK & CO.

CAREY WILSON JOINS FIRST NATIONAL.

Carey Wilson, one of the best-known figures in the New York film sales field, last week assumed the management of the First National Exchange, the New York distributing offices for the First National Exhibitors' Circuit. Mr. Wilson resigned from the Fox Film Corporation some two weeks ago.

Mr. Wilson's active film experience began as an exhibitor eight years ago, from which field he joined William Sherry when the latter opened the New York Exchange for releasing the first Famous Players film, "The Prisoner of Zenda." This association continued until three years ago, when he joined the Fox organization for the purpose of installing the contract system of bookings throughout the United States. In this task he acquired active experience in every exchange city of the country. Shortly after he opened the Canadian offices for Fox and left Canada on two days' notice to go to Australia and New Zealand. During 1916 Mr. Wilson covered over fifty thousand miles of territory, opening the Fox offices in Sydney, Melbourne and Adelaide (Australia) and Wellington, N. Z. It was at this time he renewed his acquaintance with J. D. Williams, manager of the First National circuit.

Returning to America, Mr. Wilson's first task was the metropolitan booking office for "The Honor System."

Mr. Wilson's association with the First National Exchange is expressed in his own words as follows: "We have the one universal attraction in the industry, Chaplin, and lined up with him we have pictures such as 'Empty Pockets.' The men at the head of this organization are men with big ideas—and big plans for carrying out the ideas."

Mr. Wilson is situated at the newly established First National Exchange, at 509 Fifth Avenue, where has been prepared one of the finest and best equipped exchanges in the city.

Madge Kennedy

FEW actresses lay claim to the number and variety of talents that have been developed by Madge Kennedy, one of the ablest of American comediennes, who has but recently added to her list of accomplishments her appearance in Goldwyn Pictures.

Miss Kennedy will always be remembered as the comedienne who made America laugh in a series of comedy successes. This was not because she lacked other talents, but because the others were subordinated to the one that made her famous.



Madge Kennedy.

But first of all Miss Kennedy was and still is a painter of such ability that had she not taken up a career on the stage through chance she might have been widely known as an artist.

Miss Kennedy also is a capable cartoonist. Her rare sense of humor has generated many comic creations, some of which have been published, and which have attracted the attention of noted comic artists. Only recently, while busy with her first screen production, the little

comedienne created a new idea in comics, which was praised by Harrison Fisher, who expressed the opinion that the new idea would meet with great success. Shortly before that Miss Kennedy painted a patriotic poster.

Miss Kennedy's earliest ambition was to be a painter, and she still hopes to make a name for herself in that field. Leaving her home in California while she was yet a young girl, she went to New York, where she joined the Art Students' League. Her work attracted considerable attention, and she was making rapid progress when the turn of fate changed the course for her career.

She had gone to a camp in Maine with other art students, where there was also a group of actors. Some theatrical performances were given for the party's amusement. Miss Kennedy took part in some of them. Henry Woodruff applauded her one day, and she asked him for a chance. He gave it to her in "The Genius."

The fortunes of the stage soon brought Miss Kennedy to Cleveland—out of work—where she joined the Colonial Stock Company.

That was six years ago. Two years in the stock company prepared the comedienne for the opportunity she had waited for. She was offered a part in "Over Night," the first comedy in which she ever had an important role.

From that time her success was assured. Her rise in the last four years is familiar to most theatergoers. It was accomplished with such successes as "Little Miss Brown," "Twin Beds," "Fair and Warmer." Now, in turning to the screen, she has been seen in another of Margaret Mayo's great stage successes, "Baby Mine," and in Edgar Selwyn's comedy-drama, "Nearly Married."

AND THE GAME WENT RIGHT ON.

In the making of the new William Fox photoplay, "The Kingdom of Love," one of the most important scenes is laid in a dance hall in the Klondike. Director Frank Lloyd thought he had put on the last touch of realism when he had a real bar and a real dancing floor and real card tables. But even then he was to be taught that these things sometimes can be made truer than they seem. It happened that on the corner of a stage was a group of men who often played cards together.

"Those men over there are acting splendidly," said the director. "Let us get them in the picture."

So the cameraman went over and took the men playing. "That is all," said the director when he had what he wanted. "I am through. You men can stop."

"But the scene is not through," answered one of the men, without looking up. Then to the other players he said with a satisfied expression:

"I'll play these."

1918

© 2021 Coale) Education Group, Inc.
DUPLICATION & PROHIBITED,

Music for the Picture

Conducted by CLARENCE E. SINN

Grants Performing Rights With the Music How a Prominent Publisher Stands on the Music Tax Controversy.

AS a matter of information to those exhibitors who are in doubt as to their rights in regard to the use of music composed by members of the American Society of Authors, Composers and Publishers when such music is offered tax free by publishers holding copyright on it, we publish below a communication just received from G. Schirmer (Inc.). The communication is comprehensive and self-explanatory.

3 East 43d street, New York.
December 20, 1917.

Moving Picture World,
New York City.

Gentlemen: We do not in the least hesitate to explain to you our attitude in the matter of meeting the demands of the American Society of Authors, Composers and Publishers with reference to its exacting fees for the right of publicity performing musical compositions. Fully cognizant of the fact that, by virtue of the decision of Supreme Court Justice Hand, the society is within its rights in exacting performing fees for works under its jurisdiction either in relating to author, composer or publisher, we nevertheless, not being members of the society, are free to follow our own views and intuitions. For reasons too numerous to account, we deem it wiser to grant free license

to the performance of any of our publications. This policy we have purchased from the start and it is our intention to continue it. Through our action we do not renounce sole proprietorship of our rights to dispose of performing privileges. We maintain, on the other hand, that we grant performing rights with the purchase of the music.

The question that seems to have caused most anxiety among musicians is whether compositions by an author, a member of the society, and published by a firm, a non-member of the society, may be considered exempt from taxation. On this point our views and those of the society conflict. Under the Copyright Law the performing rights belong to the publisher and not to the composer except when the latter has specifically reserved them for himself. There are few instances on record when a composer has done so. In our own immense catalog of publications we have but one or two exemptions. These we withdraw from the classification of non-taxable music. The balance of our publications we consider absolutely within our own control, irrespective of the fact that composers or authors may be members of the society.

What we have said so far covers the situation in a general way, but speaking of it in even a stricter sense, we do not hesitate to say further that it is our opinion, and which opinion is supported by legal counsel, that all music is practically free to be played in public which was published at least one day prior to the date when the first legal action was begun, which eventually led to the handing down of the decision by Supreme Court Justice Hand, thus establishing a foundation for the recognition of the demands of the society.

Yours very truly,
G. SCHIRMER (INC).
D. Kamb.

Non-Taxable Theater Music

Fifth Installment of Numbers Which Are Free from Royalty Charges.

BELOW we publish the fifth installment of the list of musical numbers upon which no royalties will be demanded, as furnished by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A.

Jerome H. Remick & Co., 219 West 46th St., New York; Majestic Theater Bldg., Chicago, Ill.

- So Long Mother,
Egan, Kahn & Van Alstyne
- Rock-a-bye Land....Kahn & Van Alstyne
- Sailin' Away on the Henry Clay,
Kahn & Van Alstyne
- China Dreams.Egan, Kahn & Van Alstyne
- Some Sunday Morning,
Kahn, Egan & Whiting
- Along the Way to Waikiki,
Kahn & Whiting
- For You a Rose.....Cobb & Edwards
- Cherry Blossom.....Kahn & Raymond
- Where the Morning Glories Grow,
Kahn, Egan & Whiting
- Where the Black-Eyed Susans Grow,
Radford & Whiting
- Mammy's Little Coal Black Rose,
Egan & Whiting
- Sweet Petootie.....Harry Tierney
- Pretty Baby.....Kahn & Van Alstyne
- Mammy Jinny's Hall of Fame,
Gumble & Yellen
- Southern Gals.....Gumble & Yellen
- Ain't You Coming Back to Dixieland,
Egan & Whiting
- Sweetest Little Girl in Tennessee,
Murphy & Carroll
- Memories.....Kahn & Van Alstyne
- My Oriental Girl....Schwarzwald & Beck
- Wrap Me In a Bundle.Kahn & Van Alstyne
- Blue Bird.....Clara Kummer
- My Yokohama Girl.....Bryan & Tierney
- Everybody Rag with Me..Kahn & Le Boy
- Down South Everybody's Happy,
Vincent & Paley
- Bravest Heart of All...Egan & Whiting
- Egypt in Your Dreamy Eyes,
Brown & Spencer
- Last Night.....Brown & Spencer
- Sweet Little Buttercup....Paley & Bryan

- On the Road to Home Sweet Home,
Kahn & Van Alstyne
- So This is Dixie.....Yellen & Gumble
- I've Been Fiddle-ing,
Kahn & Van Alstyne
- In the Shade of the Old Apple Tree,
Van Alstyne & Williams
- HlawathaNeil Moret
- On Moonlight Bay.....Percy Wenrich
- I'm Afraid to Go Home in the Dark,
Van Alstyne & Williams
- Sweet Bunch of Daisies ...Anita Owen
- RainbowPercy Wenrich
- Put On Your Old Grey Bonnet,
Percy Wenrich
- Silver Bells.....Percy Wenrich
- Wedding of the Winds.....John T. Hall

Ted Browne Music Co., 323 Madison St., Chicago, Ill.

- I Like the Name of Dixie—One-Step,
Chas. Johnson
- You've Got a Million-Dollar Smile—Jass
Fox-TrotBilly Baskette
- Somewhere My Heart is Breaking—Waltz
MedleyLeo Friedman
- The Wild Irish Rose the God Gave Me,
Sanders & Pascoe
- When the Clouds of War Roll By,
Earl Haubrich

Kendis-Brockman Music Co., 145 West 45th St., New York.

- You Are a Wonderful Baby
- Somebody Stole My Heart
- Yo's Honey to Yo' Mammy Jes the Same
- In the Days of Old Black Joe
- The Ghost of the Ukelele
- Every Little Memory of You
- I Miss You More Each Day
- It was a Wild Night
- Sammy Boy

Tell Taylor, Grand Opera House Bldg., Chicago, Ill.

- Flowers of Love Waltzes...Earl K. Smith
- Stop Time Rag.....Ernie Erdman
- Hawaiian BluesRubin
- Hesitation Waltzes.....Arthur Green
- Chinese Blues,
Oscar Gardner & Ernie Erdman
- Songs.
- You Have a Wonderful Way,
Smith & Donaldson

- When the Autumn Leaves Are Turning
GoldTell Taylor
- When It's Rosetime in Old Virginia,
Tell Taylor
- When the Southern Moon is Swinging
LowTell Taylor
- When You were the Maid in the Dairy,
Terry Sherman
- When the Harvest Time is Over,
Tell Taylor
- It's a Long, Long Way to Dixie,
Tell Taylor
- I Love You Best of All.....Tell Taylor
- Down in Frisco's Chinatown..Olie Olson
- That's Jaz.....Olie Olson
- Yo-Kum-Kee (Indian Song),
Walker Goodwin

Harry Von Tilzer Music Publishing Co., 222 West 46th St., New York; 143 North Dearborn St., Chicago, Ill.

- Give Me the Right to Love You All the
WhileBen Bard & Abe Glatt
- Listen to the Knocking at the Knitting
Club ...Bert Hanlon & Harry Von Tilzer
- Just as Your Mother Was,
Andrew B. Sterling & Harry Von Tilzer
- It's a Long, Long Way to the U. S. A.
and the Girl I Left Behind,
Van Trainor & Harry Von Tilzer
- Says I to Myself, Says I,
Ed. Moran & Harry Von Tilzer
- I'm a Twelve O'Clock Fellow in a Nine
O'Clock Town.....George Whiting,
Bert Cameron & Harry Von Tilzer
- Isn't She the Busy Little Bee,
Garfield Kiljour & Harry Von Tilzer
- Somewhere in Dixie,
Garfield Kiljour & Harry Von Tilzer
- There is Someone More Lonesome Than
You...Lou Klein and Harry Von Tilzer
- I Don't Know Where I'm Going But I'm
On My Way.....George Fairman
- Help, Help, Help, I'm Sinking in the
Ocean of Love,
Garfield Kiljour & Harry Von Tilzer
- Instrumental.
- The Old Town Pump Fox-Trot,
Harry Von Tilzer
- Stolen Sweets Waltz....Harry Von Tilzer

Frank Ritter, 1008 West Monroe St., Chicago, Ill.

- Language De Soul—Violin and Piano,
Frank Ritter
- Pocahontas Serenade—Violin and Piano,
Frank Ritter

G. Schirmer, 3 East 43d St., New York. Piano Solos.

ChiffonetteAtherton
Caressing Butterfly.....Bartholemy
Love's Wilfulness.....Bartholemy
A Love Song.....Bartlett
Japanese Romance.....Bartlett
Juaquina—Tango.....Bergamino
Premier Amour.....Benoist
Miss Vixen—Fox-Trot.....Bowers
Celtic Dance.....Bullard
Danse Orientale.....Cady
Serenata.....Cajani
An Old Love Story.....Conte
Carmencita Shea—Fox-Trot.....Denamore
Chicana—Spanish Waltz.....Demorest
The Rookies—March.....Drumm
Hall America—Processional March, Drumm
Longing.....Florida
Arioso.....Frey
Mignonette—Op. 26.....Friml
Melodie—Op. 27.....Friml
Russian Romance—Op. 30.....Friml
Egyptian Dance—Op. 41.....Friml
La Danse Des Demoiselles—Op. 48.....Friml
Legend—Op. 66.....Friml
Drifting—Op. 67.....Friml
Veil Dance—Op. 77-2.....Friml
Romance.....Frommel
Serenade.....Frommel
A Curious Story.....Frommel
Dance of the Nymphs.....Hadley
Intermezzo.....Hadley
Entr' Act.....Hadley
Dance of the Harpies.....Hadley
Petite Serenade.....Horton
Cajolerie.....Jackson
Vanity.....Jackson
March Miniature.....Jacobi
Keep Going—One-Step.....Kleinecke
You and I—Waltz.....Langey
Among the Arabs.....Langey
In a Chinese Tea-Room.....Langey
Persian March.....Langey
Forget-Me-Not Waltz.....McKee
The Red-Skin Fox-Trot.....McKee
A Frolic.....Matthews
Coquette.....Matthews
Arabian Night.....Mildenberg
Astarte.....Mildenberg
Mercedes—Spanish Waltz.....Miro
Mourning.....Provaznik
Love Speaks.....Provaznik
Hezekiah One-Step.....Richardson
Aunt Patsy One-Step.....Richardson
Palmetto Hop.....Richardson
Auf Wiedersehen.....Romberg
Une Parole d'Amour.....Savino
Dance of the Egyptian Maidens.....Shelley
La Petite Coquette.....Shelley
Noontide on the Levee.....Smith
Pierrot.....Speciale
Y Como Le Va—Tango.....Valverde
Heartstrings Waltz.....Vecsey
The Charmers Waltz.....Vecsey
Lucky Strike One-Step.....Walton

M. L. Carlson & Co., 1135 Masonic Temple, Chicago.

Waltzes.

Adoration—Valse.....C. H. Niles
Autumn Brides.....Alvin G. Skog
Arcadia Waltzes.....F. Weirich
Autumn Sunset.....B. J. Mallen
Beautiful Waves.....O. Neilson
Bouquet of Violets.....Carl F. Lamp
Chimes of Heaven.....C. W. Yutzy
Cyrilla Waltzes.....Axel Gusting
Charms of Spring.....Hall-Davids
Cupid's Message.....O. Nielsen
Charms of the Forest.....A. Harms
Dream Thoughts.....W. Leon Ames
Echoes of Spring.....C. H. Niles
Elixir of Youth.....W. Leon Ames
Evening Shadows.....Carl Corre
Fond Memories.....Rolland Bender
Fraternity Waltzes.....R. L. Pahl
Fascination—Valse.....H. A. Hummel
Golden Moments.....C. H. Niles
Garden of Lilies.....C. E. Ormsby
Golden Harvest.....J. S. Augenblick
Geranium.....W. L. Ames
Golden Butterfly.....Ernest Weber
Heart Secrets.....W. Hildreth
In Loves' Arbor.....J. M. Harcourt
La Ritana.....Al Austin
Leisure Moments.....G. F. Skelba
Love's Conquest.....Carl Corre

La Venda.....M. L. Carlson
Lady of Dreams.....Carl Corre
Le Claire.....Holmes Travis
Little Coquette.....W. L. Ames
Love's Ideal.....Harry Sweet
Love's Whisper.....F. E. Barrye
Luxury.....Wm. F. Pabst
La Rene.....H. A. Hummel
Mystic Beauty.....R. L. Pahl
Nature's Garden.....H. A. Scott
Notre Dame.....C. E. Godfrey
Poeme of Love.....W. Mikkelsen
Prairie Violets.....F. Wabitch
Queen of Love.....W. Mikkelsen
Romantic—Valse.....C. S. Partella
Rays of Hope.....Carl Corre
Rippling Brook.....W. L. Hazen
Rose of Athens.....N. Calbeck
Remembrance of Paw Paw.....M. L. Carlson
Shore Breezes.....O. Nielsen
Stolen Sweets.....G. C. Olson
Spray of Roses.....F. K. Huffer
Sympathy.....F. T. Whitehouse
Spring Blossoms.....E. Gualano
Sunny Breeze, A.....N. Calbeck
Sweetly Dreaming.....W. L. Ames
Tints of Gold.....Carl Corre
Thelma—Valse.....Axel Gusting
Visions of Home.....Leo Friedman
Wedding of the Roses.....M. L. Carlson
Witching Waves.....H. Frey
Wonderland Waltzes.....M. Merecki

Marches.

Aeroplane, The.....J. F. Shanks
Artillery, The.....H. A. Scott
Banner of Peace.....B. F. Cobbett
Climax, The.....B. F. Cobbett
Crest of Honor.....I. S. Hourevitch
Commanding Officer.....O. Nielsen
Cottage Grove.....Edgar G. Allen
Crystal, The.....C. L. Abbott
Call of the Bugler.....O. Nielsen
Chancellor, The.....H. A. Scott
Comet, The.....O. Nielsen
Dixie Flyer.....Al. Morton
Diamond Crown.....W. J. Burt
Eclipse, The.....H. A. Hummel
Emblem of Liberty.....B. J. Hollowell
Empire, The.....G. L. Abbott
Explorer, The.....R. C. Johnston
Field of Glory.....Edgar G. Allen
Futurist, The.....G. J. McKinney
Flash Light.....Ernest Weber
Forester, The.....W. C. Ford
Golden Spur.....Ernest Weber
G. O. P. March.....W. M. Hanzer
Hail to Uncle Sam.....Ernest Weber
High Life.....C. A. Gilman
Hummer, The.....Holmes Travis
Hail to Lewiston.....C. L. Abbott
Inspirator, The.....B. N. Senoble
Iron Grip.....W. L. Ames
Jubilee, The.....O. Nielsen
Loyal Spirit.....E. DeLamater
Lundy Lane.....Jack Ambrose
Motordrome, The.....P. H. Bronstad
My Charming Maid.....F. Wainrich
Monitor, The.....Edgar G. Allen
Operator, The.....W. Needs
Paramount, The.....H. A. Hummel
Peerless Triumphant.....H. R. Perry
Pedestal, The.....Edgar G. Allen
Paragon, The.....H. A. Hummel
Pyramid, The.....Edgar G. Allen
Panama Guards.....J. Cresswell
Purple and Gold.....C. F. Hunt
Radium King.....G. H. Tripp
Recruit, The.....H. A. Hummel
Royal Guards.....J. B. Peterson
Submarine, The.....H. A. Hummel
Salute to Canada.....J. Cresswell
Sparkler, The.....Edgar G. Allen
Secret Signal.....F. Fuhrer
Supreme, The.....I. S. Hourevitch
United America.....Ernest Weber
Yankee Spirit.....Ernest Weber

Intermezzos, Novelettes, Rags and Fox-Trots.

Brown Eyes—Intermezzo.....A. M. Weeks
Blarney Kisses—Rag.....Jerry Travis
Checkers—Rag.....W. L. Ames
Clover Leaf—Muzurka.....Ettore Gualano
Caresses—Novelette.....C. H. Niles
El Caro—Intermezzo.....A. W. Jensen
Indian Trail—War-Dance.....F. DeLamater
Indita—Arabian Intermezzo.....C. W. Wilson
Moon Smiles—Intermezzo.....H. A. Scott
Oriental Spirit—Intermezzo.....A. W. Jensen

Raggadille—Rag, Fox-Trot.....D. M. Nelligan
Thunderbolt Rag.....F. T. Whitehouse
Sorority Rag.....Edgar G. Allen
Snow Feather—Intermezzo.....C. W. Yutzy
Wildfire Rag.....Holmes Travis
Woo-Dell—Intermezzo.....R. A. Williams
Western Life—Intermezzo.....R. A. Williams
Xylophone Rag.....H. L. Booth

Jerome H. Remick & Co., Majestic Theater Bldg., Chicago, Ill.; New York and Detroit, Mich.

Circus Day in Dixie.
In Japan with Mi Mo San.
I Want a Little Love from You.
Listen to That Dixie Band.
Same Old Summer Moon.
Twilight of Love.
When I Was a Dreamer.
Wrap Me in a Bundle.
Ypsilanti.
I'm on My Way to Dublin Bay.
Sunnyland Waltzes.
Tulip Time in Holland.
Tom Tom Man.
Let's Trot.
Bars Are Down in Lovers' Lane.
If War Is What Sherman Said It Was.
I Love to Tango With My Tea.
Mr. Whitney's Little Jitney Bus.
My Trilby Maid.
Nobody Else But You.
Outside.
Syncopated Love.
Sweetest Girl in Monterey.
That's When I'll Marry You.
What Would You Do for Fifty Thousand Dollars?
A Wonderful Thing.
Our National President.
Geraldine Waltz.
Dancing the Jolly Roll.
Daddy I Love You More and More Each Day.
Nobody Else But You.
Teach Me to Smile.
Dance Me Goodbye.
Gay and Frivolous.
Bits of Remick Hits (No. 15A).
Honeymoon Bells.
In Old Madera.
In Honolulu.
Love Comes a-Stealing.
On the 7.28.
On the Bay of Old Bom-Bay.
Song of the Gale.
Things Are Getting Better Every Day.
Underneath the Stars.
Way Down Yonder.
wedding of the Sunshine and Rose
Chin-Chin Open Your Heart and Let Me In.
Come on Along.
Girl Who Smiles.
Our National President.
That Tom Tom Tag.
Down in the Old Neighborhood.
Alabama Jubilee.
Girl Who Smiles Waltzes.
Girl Who Smiles Selection.
Humoreske Waltz.
Molly Dear It's You I'm After.
Such Is Life.
Souvenir Waltz.
Tinkle Bell Waltz.
Waltz With Me.
An Old Fashioned Garden in Virginia.
Bring Along Your Dancing Shoes.
On the Trail to Sante Fe.
There's a Lonely Little Girl in Honolulu.
In the Valley of the Nile.
Loading Up the Mandy Lee.
Memories.
No One But Your Dear Old Dad.
She's Good Enough to Be Your Baby's Mother.
The Glad Girl.
When I Found You.
Our Comfordore.
Rosemary Waltzes.
Red Raven Rag.
Save Your Kisses Till the Boys Come Home.
They Didn't Believe Me.
Last Night I Dreamed of You.
Sail on to Ceylon.
Cap Hunters.

Izzy Get Busy.
 My Dreamy China Lady.
 That Midnight Frolic of Mine.
 You'll Always Be the Same Sweet Baby.
 And they Called It Dixieland.
 Bo-Peep.
 Everybody Loves to Dance.
 Kangaroo Hop.
 You'll Find a Little Bit of Ireland
 Everywhere.
 Come Back to Arizona.
 Everybody Loves a Little Bit of Irish.
 On the Old Dominion Line.
 Pretty Baby.
 What Are You Going to Do To-morrow
 Evening?
 In Old Brazil.
 Welcome Honey to Your Old Plantation
 Home.
 Arcadia Waltz.
 Bits of Remick's Hits (No. 17a).
 Down Honolulu Way.
 Mon Jardin De Roses.
 National Defense.
 On Lake Champlain.
 Parisienne Walk.
 The Whole World Loves a Lover.
 Leisure Moments.
 Ma Chere Petite.
 Just a Word of Sympathy.
 Mammy's Little Coal Black Rose.
 Uncle Sammy's Army.
 You Should Worry.
 America Prepare.
 Coaling Up in Colon Town.
 If a Baby Would Never Grow Older.
 If You Ever Get Lonely.
 It's a Cute Little Way of My Own.
 London Taps.
 Tiddle De Winks.
 The Two-Two.
 Other Eyes.
 Whose Pretty Baby Are You Now?
 Follow Me Medley.
 Good Morning Dixieland.
 How's Every Little Thing in Dixie?
 I'd Like to Be the Fellow.
 If You'll Come Back to My Garden of
 Love.
 On the Shore of Samoa.
 You Remind Me of Dear Old Ireland.
 The Biltmore Waltz.
 Egypt in Your Dreamy Eyes.
 How Would You Like to Bounce a Baby
 on Your Knee?
 I Want to Be Good But My Eyes Won't
 Let Me.
 Pozzo.
 Bits of Remick's Hits (No. 17b).
 Sweet Baby.
 Because You're Irish.
 God Save Us All.
 I Brought Red Roses In December to
 You.
 I'm Glad You're Sorry.
 She's Dixie All the Time.
 Where the Black Eyed Susans Grow.
 World Began When I Met You.
 Play That Hula Waltz for Me.
 Whispering Hearts.
 Hawaii I'm Lonesome for You.
 The Blue Bird.
 Portomento Melody.
 It's Time for Every Boy to Be a Soldier
 Sans Toi.
 Valtz Inspiration.
 The Bombo Shay.
 Early in the Morning.
 For You a Rose.
 I Can Hear the Ukuleles Calling Me.
 My Yokohama Girl.
 Sinbad Was In Bad All the Time.
 Somewhere on Broadway.
 Along the Way to Waikiki.
 Down South Everybody's Happy.
 I'd Feel at Home If They'd Let Me Join
 the Army.
 Sweetest Little Girl in Tennessee.
 You're a Great Big Lonesome Baby.
 Who's Who.
 Ain't You Coming Back to Dixieland?
 Alabama Moon.
 Down South Everybody's Happy.
 Southern Gals.
 Sailin' Away on the Henry Clay.
 I Want a Good Girl and I Want Her Bad.

One Sweet Day.
 I Want You to Want Me With You.
 Seminary Girl.
 Remorse Blues.
 Nothing's Good Enough for a Good Lit-
 tle Girl.
 Buy a Red Cross Rosle.
 Cherry Blossom.
 China Dreams.
 I'll Come Sailing Home to You.
 I'm Yours With Love and Kisses.
 In the Harbor of Love With You.
 Last Night.
 Some Sunday Morning.
 So Long Mother.
 Cleopatra.
 Keep Your Eye on Little Mary Brown.
 My Faultless Pajama Girl.
 American Beauty.
 Bits of Remick's Hits (No 18a).
 My Rose of Waikiki.
 So Long Sammy.
 Where the Morning Glories Grow.
 Columbia.
 Peacock Strut.
 Don't Try to Steal the Sweetheart of a
 Soldier.
 Rock-a-Bye Land.
 So This Is Dixie.
 Sweet Petootie.
 What Next Waltz.
 What Next Fox Trot.
 What Next One-Step.
 Adele.
 La Carte.
 Chinatown, My Chlnatown.
 Creole Bells.
 Horse Trot.
 Pass the Pickles.
 Radium Dance.
 Rebecca of Sunnybrook Farm.
 Rose of the Mountain Trail.
 When It's Apple Blossom Time in Nor-
 mandy.
 When It's Night Time Down in Bur-
 gundy.
 Silver Fox.
 Play That Hula Waltz for Me.
 After Vespers.
 Bees.
 Butterfly Ballad.
 Hearts Ease.
 In a Red Rose Garden.
 Night in Venus.
 Pearls.
 San Diego.
 Scattering of the Roses.
 Twilight.
 First Love Waltz.
 Geraldine.
 Her Little Highness.
 Just a Moment.
 Little Boy Blue.
 Love's Hesitation.
 Love's Kiss.
 Midnight Girl.
 September Morn.
 Wedding of the Winds.
 Black and White Rag.
 Blame It on the Blues
 Car-Varlick-Acid.
 Chatter-Box Rag.
 Cum Back Rag.
 Egyptian Rag.
 Hungarian Rag.
 Hyacinth Rag.
 Murray Walk.
 Operatic Rag.
 Poker Rag.
 Rag With No Name.
 Red Rose Rag.
 Shuffles and Taps.
 Slippery Place.
 Tickle the Ivories.
 Daughters of America March.
 The Enterpriser.
 Hero of the Isthmus.
 Spirit of Independence.
 Trombonium.
 Universal Peace.
 The Whip.
 Over the Hills to Mary.
 Girl Who Smiles Selection.
 Adele Selection.

Auction Pinochle.
 Dark Town Follies.
 Man Who Owns Broadway.
 Little Boy Blue.
 Chocolate Soldier.
 Alma, Where Do You Live?
 Wedding Trip.
 Yankee Prince.
 Baron Trenck.
 Red Rose.
 Pretty Little Widow.
 Opera Ball.
 Polish Wedding.
 Little Millionaire.
 Up and Down Broadway.
 Broken Idol.
 Bachelor Bells.
 Candy Shop.
 Girtles.
 Golden Butterfly.
 Runaways.
 Kiss Waltz.
 Freckles.
 Winsome Widow.
 Home Sweet Home the World Over.
 I'm on My Way to Dublin Bay Patrol.
 March of the Nations.
 Songs of the Nations.
 Songs of Scotland.
 The Sunny South.
 Uncle Tom's Cabin.
 Vision of Salome.
 Cute and Pretty.
 Smiling Sammy.
 Brides and Butterflies.
 At the Dinner Dance.
 Beautiful Eggs.
 Echoes from the Snowball Club.
 Baby Vampire.
 Harmony Blues.
 Hindu Man.
 Hours of Happness.
 Camouflage.
 Snapping Turtle.
 Sweet Little Buttercup.
 Way Down There.

**Louis J. Fay Publishing Co., 181 Tre-
 mont St., Boston, Mass.**

Only a Picture from Memory,
 Louis J. Fay
 In the Schoolhouse Where We Learned
 Our A B C's.....Sweeney & Schaefer
 PerhapsLouis J. Fay
 Why Didn't You Wish to Remember,
 Fay, Ryan & Brodie
 Werg. Mike O'Leary,
 Fay, Sweeney & Schaefer
 The Night We First Met in a Dream,
 Fay & Tabaldi
 Will You Love Me When the Golden
 Threads Are Gone.....Louis J. Fay
 Just To Be a Child Again,
 Fay, Sweeney & Schaefer
 Since My Honey Man Came Home,
 Sweeney, McGrath & Schaefer

**Walter Jacobs, 8 Bosworth St., Boston,
 Mass.**

Tangoes.
 Camilla.....Frank W. Bone
 Las Caretas.....John Itzel
 MananaJean Missud
 RositaJean Missud
 Yo To Amo.....Walter Rolfe
 Cake-Walks.
 Curious Cornelius.....Sheppard Camp
 Koonville Koonlets.....A. J. Weidt
 Naughty NiggerWalter Rolfe
 Who Dar?C. H. Soule
 Galops.
 At HodHarrie A. Beck
 Big White TopVictor G. Boehrlein
 High StepperVictor G. Boehrlein
 J. O. H.Erie D. Osborn
 On the Mill Dam.....A. A. Habb
 PlungerThos. S. Allen
 RingmasterW. K. Whiting
 Round the Ring.....Thos. S. Allen
 Saddle BackThos. S. Allen
 Sawdust and Spangles.....R. E. Hildreth
 VixenW. K. Whiting
 Whip and SpurThos. S. Allen
 With the Wind.....R. E. Hildreth

Caprices.

Among the Flowers.....Paul Eno
 Calico DanceVictor G. Boehnlein
 Dance of the MothsA. J. Weidt
 Dance of the PeacocksWm. Baines
 Dance QueenHenry Lodge
 Dancing GoddessR. E. Hildreth
 Dickey DanceGeo. L. Lansing
 Drifting CloudsVictor G. Boehnlein
 Fairy FlirtationsVictor G. Boehnlein
 Spider Web.....Thos. S. Allen
 Venetian Beauty.....Walter Rolfe

Concert and Miscellaneous.

After-Glow, a Tone Picture...Geo. L. Cobb

Andalusian SerenadeC. Bonnet
 Angelus, from "Scenes Pittoresques"
 J. Massenet
 Angela, IntermezzoPaul Durand
 Anita, Spanish Serenade...Thos. S. Allen
 Anitra's Dance, from "Peer Gynt Suite"
 E. Grieg

**A. J. Stasny Music Co., Strand Theater
 Bldg., New York; 143 North Dear-
 born St., Chicago, Ill.**

When Yankee Doodle Learns to Parles
 Vous Français.....Hart & Nelson

Please Don't Go.....McGahey & Baskette
 Just You.....Con Barth
 Kiss Me Pretty.....Hart, Ruger & Nelson
 My Little Sing Song Girl.Stasny & Burtnett
 When We Reach That Old Port Some-
 where in France.....Selden & Stept
 There Is a Shamrock Down in the Gar-
 den of Every Irish Heart.Louis Herscher
 When You Sing Soprano and I Sing
 Baritone....Dempsey, Burke & Burtnett
 I Found You Among the Roses,
 Geo. B. Pitman
 Sunbonnet Days.....Charles Bayha
 Answer Mr. Wilson's Call.....Billy Goulo

Abrams Visits Old Home Town

Paramount Official Tells Former Neighbors Government Expects to Get \$280,000,000 from Screen This Year.

HIRAM ABRAMS, of Paramount, visited Portland last week at the psychological moment when the Chamber of Commerce was agitating the plan of closing the theaters on account of the coal shortage. Mr. Abrams didn't want to butt into local affairs, and preferred not to make any comment on the situation, but he did remark that he didn't believe the United States could well afford to close the theatres on account of the tremendous revenue received from this source.

This brought out some of the astounding facts and figures in regard to the money paid into the Federal Treasury by moving picture houses throughout the country.

"The United States Government expects to clear \$280,000,000 revenue from the moving picture interest this year," said Mr. Abrams. "There is three-fourths of a cent war tax on every foot of film used in this country for the making of photo plays. The Eastman Kodak company, which manufactures this film, collects it on their bill for the raw material to the producers. The Paramount company alone pays the Government \$15,000 a week in war tax on the film it uses."

"I am not joking when I say that the movies will help to win the war," continued Mr. Abrams. "It is the constant argument of all the people who are working for the betterment and high standard of morale for our soldiers that the men in the trenches must have amusement and recreation. There is no doubt that the most popular form of amusement among the boys is the moving picture. It is the form of amusement that includes good humor, and optimistic spirit in the men, which means high morale. The movies more than any other thing divert the minds of soldiers from their depressing environment."

In speaking of the moving pictures as connected with the world war, Mr. Abrams incidentally remarked that the United States has taken over the moving picture business of the Allies and is even now making official films for Great Britain. Three manufacturers in America already have been appointed by the Federal Government for motion picture work.

Asked whether many of the screen stars had been drafted for the army service Mr. Abrams replied in the negative, and this inspired another comment: "It would be really a mistake to take such men as 'Fatty' Arbuckle and Charlie Chaplin for the trenches," he observed. "Both these men can do much more good just where they are. They would be ordinary men in fighting the Germans, no better than thousands of others who would be drafted right beside them, but as movie actors these two comedians amuse thousands of soldiers in the pictures shown both on this side and at the war front, and as I have said about the moving picture in general are part of the scheme of diversion that helps maintain the morale of the fighters in the trenches."

Mr. Abrams told of his first plunge into the theatrical and moving picture business. "I was working in the Steinert music store on Congress street about eight years ago," he said, "when I got my first peek into the business that has since developed into such a monster industry. At that time the illustrated song was the rage of the vaudeville stage. The Steinert company secured scores of these slides for songs, and leased them to local theaters for \$5 each. This set me to thinking. I knew these slides didn't cost but a very small amount to make. I went to New York one day and purchased 500 of them at \$2 each. Then I returned and began to lease them to theaters myself. My first illustrated song slides were shown in the old Portland theater, and this was my start in the moving picture business."

Mr. Abrams did not jump directly from his illustrated song venture into the photoplay business, however. His second venture was as owner or part owner of a chain of theaters throughout the New England States and finally the

old Portland theater was torn down to make room for the present Fidelity building, and the New Portland theater was built for Mr. Abrams and his partner, Mr. Greene.

Mr. Abrams soon established a big business throughout Northern New England as agent and promoter of films. Two years ago he was elected president of Paramount.

Walsh Talks About Casting

New Fox Director Says There Must Be Acting Ability as Well as Fidelity to Type.

ABSOLUTE accuracy in casting," said R. A. Walsh, newest of Goldwyn directors, when asked to define the forces which enter into his film productions. "I do not choose players only for their fidelity to the part as I see it, but for their ability to project the character as I know it." The success of Walsh as a director both powerful and subtle can easily be traced to this element in his work—that of using actors who can not only look the part, but act it.

"It is not easy to discover the combination, but with patience it can be done. Too often I have interviewed candidates for a part—scores of them for the same role—and found no lack of perfect types. Rarely, however, do I succeed in finding at first hand the player who acts as well, even though each applicant assures me that such gifts are his.

"And with experience in picking the right people a director acquires a certain psychic quality. This enables him to sense the acting ability of an applicant even before he sees it. It eliminates costly, time-wasting tests and tryouts. He can interview the greatest number of people in the shortest time and altogether the process is made an agreeable one.

"It is not always possible, of course, to spend the time necessary to bring out this latent ability to act. The demands on a director are many and pressing. He cannot afford, except in rare cases, to give a novice first lessons in acting; he must have a groundwork of experience, just as an artist must have his certain colors, to work with. Then the director can build up the character as he understands it."

PROGRESS MAKING ON EXPOSITION.

Various exhibitors' organizations connected with the motion picture industry and their locals in a number of cities in eastern states plan to convene at the Motion Picture Exposition in Grand Central Palace during the week of February 2 to 10, which will be held under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League. Associations in the States of New York, New Jersey and all of the New England States will be represented, while those west of New York will be represented to no small degree.

Despite the usual holiday rush in the motion picture industry considerable progress has been made during the past week in securing new exhibitors for the exposition. Eleven more concerns were added to the already large lists of exhibitors who have contracted for space and many more will be closed by January 1, as many of the communications addressed to Manager Frederick H. Elliott state.

GARFIELD SAYS LIGHTLESS NIGHTS SAVE COAL.

United States Fuel Administrator Harry A. Garfield, testifying before the Senate subcommittee of the committee on manufactures, last week stated that the order for limitation of electric signs and all outdoor lighting made effective for two nights in the week (Thursdays and Sundays) should save between 150,000 and 200,000 tons of coal. There is a shortage this year of about 50,000,000 tons of bituminous coal, additional to which there is a shortage in anthracite coal. The former is required very largely by munitions plants and factories; the latter is used by the householders and by some of the public utilities.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Fifth Installment of Numbers Which Are Free from Royalty Charges.

BELOW we publish the sixth installment of the list of musical numbers upon which no royalties will be demanded, as furnished by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A.

Carl Fischer, 335-339 South Wabash Ave., Chicago, Ill., 46 Cooper Square, New York.

Eldorey-Ballet Intermezzo,
Von der Mehdeu
Passing Caravan.....Schmid
Prelude.....Kiseler
Flirtation.....Meyer Helmund
Au Bord D'Un Ruisseau...Rene de Boieffre
The Mill.....Jensen
Traumerel.....Jensen
Desert Suite.....Homer Grunn
Indian Summer Suite.....M. L. Lake
Love in April.....C. Kriens
Petite Mazurka.....W. Sapelinikoff
La Colombe.....Ch. Gounod
Romance.....Wieniawski
Costachoque.....A. S. Dargomijsky
Romanze.....Carl Reinecke
Reverie.....Karl Rissland
Jota Spanish Dance.....E. Granados
Reverie (Traumerel)....E. A. MacDowell
Two Characteristic Dances—I, March
2. Danse Arabe.....P. Tschairowsky
Two Mazurkas.....F. Chopin
Andante Religioso.....G. Goltzman
Adagio Expressivo.....R. Schumann
Serenade.....G. Saint-Saens
Adoration.....Felix Borowski
Romance.....Alfred Gruenfeld
A Halloween Episode.....M. L. Lake
A Deep Sea Romance.....M. L. Lake
Dolce Far Niente.....Lucius Hosmer
Anthony's Love Song.....L. Oehmier
Broken Melody.....A. Van Biene
Cleopatra's Death.....O. Oehmier
Dawn of Hope.....Jean D. Casella
Lamento.....Gabriel-Marie
Lost Happiness.....R. Eilenberg
Nocturnal Piece.....R. Schumann
Serenade.....C. M. Widor
Sweet Revery.....P. Tschairowsky
Ereuse.....G. Karganoff
Clair De Lune.....F. Thome
Erotic.....E. Grieg
Pastel.....H. Paradis
Pensee D'Amour.....C. Ely
Sunshine and Shadow.....W. F. Sudds
Swan, The.....C. Saint-Saens
Hot Foot Dance.....M. L. Lake
Our Country First March.....Unshuld
Land of Moa March.....Lithgow
Wild Rosebud Intermezzo.....Tobanl
Nubians Parade.....Borch
Chanson D'Amour.....Sear

Walter Jacobs, 8 Bosworth St., Boston, Mass.

Antar, Intermezzo Oriental...Max Dreyfus
Aubade Printaniere.....F. LaCombe
Ball of the Hen-Coop Knights...Laurandeau
Barcarolle, from "Tales of Hoffman,"
Offenbach
Bedouin.....Edwin F. Kendall
Belle of the Highlands.....J. J. Derwin
Belles and Beaux.....Bartlett Briggs

Berceuse.....Ludwig Schytte
Berceuse, from "Jocelyn".....E. Godard
Chirpers.....Charles Frank
Confetti Carnival Polka,
John Carver Alden

Consolidation No. 6.....Franz Liszt
Crucifix.....J. Faure
Dainty Cupid Valse Ballet,
Lester W. Keith

Dance of the Skeletons.....Thos. S. Allen
Dream Faces Reverie.....Bert Hollowell
Dream of Spring.....P. Hans Flath
Drift-Wood Novelette.....George L. Cobb
Elaine Valse Ballet.....Frank H. Grey
El Amante, a Mexican Scene...Thos. S. Allen
Enchanted Lute Serenade...C. E. Pomeroy
Expectancy Novelette.....Geo. L. Cobb
Farmer Bungton March Humoresque,
Fred Luscomb

Flickering Firelight Shadow Dance,
Arthur A. Penn
Flower of Mexico Intermezzo...Carlos Curti
From Foreign Parts.....M. Moszkowski
Girl of the Orient Persian Dance,
Thos. S. Allen

Golden Dawn Tone Picture...Geo. L. Cobb
Grandfather's Clock, Descriptive,
Louis G. Castle

Hamtown Minstrels....L. P. Laurandeau
Happy Gap Geisha Dance...L. B. O'Connor
Happy Minstrels Medley Overture,
L. P. Laurandeau
Herd Girl's Dream Idyl...Aug. Labitzky
Humoreske.....Anton Dvorak
Hungarian Dance No. 2.....Brahms
Hungarian Dance No. 5.....Brahms

In a Shady Nook Tete-a-Tete,
R. E. Hildreth
In a Tea Garden, a Japanese Idyl,
Frank H. Grey

In Dreamy Dells, a Fairy Fantasy,
Walter Rolfe
Intermezzo Irlandais.....Norman Leigh
In the Jungle Intermezzo...J. W. Larman
Irina Intermezzo.....Walter Rolfe
Jungle Echoes, a Coconut Dance,
R. E. Hildreth

Kelpie Dance Entr' Acte...W. K. Whiting
La Fontaine Idylle.....Ch. B. Lysberg
La Palmera.....L. P. Laurandeau
La Paloma (The Dove).....Yradier
La Petite Etrangere.....P. B. Metcalfe
L' Ermite (The Hermit) Meditation,
R. Gruenwald

Little Coquette.....P. Hans Flath
Lost Chord.....Arthur Sullivan
Lovey-Dovey Intermezzo...Robt. A. Hellard
Mazetta, a Gypsy Idyl.....Thos. S. Allen
Mazurka No. 1.....C. Saint-Saens
Meditation and Chansonette...A. C. Morse
Melody in F.....Rubinstein
Mi Amada Danza de la Manola,
Norman Leigh

Mimi Danse des Grisettes...Norman Leigh
Murmuring Zephyrs.....Adolf Jensen
Musidora Idyl d'Amour...Norman Leigh
My Polar Star, an Eskimo Intermezzo,
Walter Rolfe

Myriad Dancer.....Thos. S. Allen
Namouna, Intermezzo Oriental,
R. E. Hildreth

Neath My Lady's Window...J. W. Lerman
Nocturne, Op. 9, No. 2.....F. Chopin
Norwegian Dance, No. 2.....Greig
Numa, an Algerian Intermezzo,
Thos. S. Allen

Pas des Amphores Air de Ballet,
C. Chaminade
Pavena Entr' Acte.....Thos. S. Allen
Polonaise Militaire.....F. Chopin

Pride of the South.....Geo. L. Lansing
Reception Waltz Caprice.....E. H. Frey
Red Cloud Waltz Characteristique,
E. C. Ramsdel

Salut d'Amour (Love's Greeting),
Edw. Elgar
Scarf Dance and Air de Ballet...Chaminade
Serenade.....Franz Drylla
Serenade.....Gabriel Pierne

Serenade Badine.....Gabriel-Marie
Serenade d'Amour.....F. von Blon
Shadowgraphs, Scenes des Silhouettes,
Norman Leigh

Sighing Surf.....Bernise G. Clements
Sleepy Hollow Idyl.....Thos. S. Allen
Solaret (Queen of Light)...Thos. S. Allen
Spanish Fantasia "La Paloma"...Missud
Summer Dream.....P. Hans Flath
Swedish Fest March.....Albert Perfect
Swedish Wedding March.....Sodermann

Tehama.....Chauncey Haines
Tendre Aveu Romance.....E. Schutt
Three Nymphs.....George L. Cobb
Tickle Your Toes.....Geo. J. Trinkaus
To a Star Romance.....H. Leonard
Twittering Birds.....L. P. Laurendeau

Valse, Op. 64, No. 2.....F. Chopin
Venetian Serenade.....P. Sudesi
Viscayan Belle.....Paul Eno
Vivien Entr' Acte...Eugene G. Ramsdell
Whirling Dervish.....J. W. Lorman
Young April Novelette.....Geo. L. Cobb
Zophiel Intermezzo.....R. E. Hildreth

McCarthy & Fisher 143 N. Dearborn St.,
Chicago, Ill., 148 West 45th St.,
New York.

In the Land of Yamo Yamo,
McCarthy & Fisher
I'm Always Thinking of Georgia,
Monaco & McCarthy
Lorraine.....Bryan & Fisher

Triangle Music Pub. Co., 821 Gravier St.,
New Orleans, La., 143 N. Dearborn
St., Chicago, Ill.

I'm Sorry I Made You Cry.....N. J. Clesi
I Like the Way You Kiss.....N. J. Clesi
Somewhere Some Day,
Rosenbaum & Verges
Don't Leave Me, Daddy.....Jos. N. Verges

G. Schirmer, 3 East 43rd St., New York.

Selections from "You're In Love,"
Rudolph Friml
Selections from "Maytime,"
Sigmund Romberg
Selections from "Passing Show of 1917,"
Sigmund Romberg
Selections from "Land of Joy,"
Sigmund Romberg

Seltzer Reports Business Good.

Charles Seltzer, head of the Seltzer Music Company of Pittsburgh, Pa., states that the closing month of last year was the biggest in the history of his business. Seeburg pipe organ orchestras were sold and installed in the following houses during the past four weeks: Family, Braddock; Princess, Republic; Anchor, Diamond street, Pittsburgh; Comet, Beaver Falls; Paramount, Latrobe; Frederick, East Pittsburgh; Photoplay, Monaca; Barnes, Elwood City; Lyric, McKees Rocks; James Pizzola, Clairton; S. L. Woodward, Charleroi; Grand, McKees Rocks. This is some showing and indicates that the exhibitors are anticipating a revolt in business, even if things are a little slow at the present time.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Beynon to Edit Music Department

New Moving Picture World Contributor Has Had Long and Wide Experience in the Musical Field.

BEGINNING with this issue of the Moving Picture World (February 2) the Music Department will be conducted by George W. Beynon. Mr. Beynon is a musician of wide experience and marked skill. He has made a deep study of photoplay requirements, of the demands of the management of theatres and of the desires of the public.

Mr. Beynon was born in Canada, but later became a citizen of the United States. He was graduated in Arts from the University of Toronto. Under the tutition of Dr. Anger, an authority on harmony and theory and author of many

text books, he spent four years in the Toronto Conservatory of Music. In Leipsic, Germany, he was given the Mus. Doc. degree.

Much time has been given by Mr. Beynon to orchestral and band arranging. He has synchronized many operas to tableau form, which have been used extensively. As an arranger his experience has covered songs, classic and popular music, vaudeville acts and grand opera selections.

Mr. Beynon spent some years as a professional singer. He has a deep bass voice and filled concert and recital dates all over the country. He led choirs and bands, and later entered the orchestral field, where he has remained. In

George W. Beynon.

September, 1915, Mr. Beynon was engaged by Oliver Morosco to assemble and synchronize music for "Peer Gynt." The first playing of the arrangement was at the Broadway Theater by an orchestra of thirty pieces.

As a result of this work Mr. Beynon was engaged to write a score for all of the Pallas and Morosco productions and later secured a contract with the Famous Players and Lasky companies. His schedule called for the arrangement of a score every three days. A total of 162 were written. Exhibitors praised Mr. Beynon's work, and it is said that many found the way paved for the enlargement of their orchestras and the increasing of their prices of admission.

Mr. Beynon has been retained by some of the large film companies to take charge of their musical service. Also he has found time to direct the musical programs of several theatres.

On January 27, at the presentation at the Lyric Theater of "Lest We Forget," Mr. Beynon personally will direct an orchestra of thirty pieces.

Proper Presentation of Pictures Musically.

Playing for the Picture.

MUSIC for the picture is here to stay. The screen action, watched in silence has not the wonderful effect that is obtained by the use of a musical setting which holds the atmosphere and interprets the dominant emotion. The musical accompaniment to a song is

always subservient to, and in perfect tempo with, the singer. It rises and falls with the voice, breathing softly in the pianissimo passages and crashing loudly in forte moments, yet never dominating the situation, nor predominating over the voice. It supports and carries the singer. This principle applies exactly to music for the photoplay. Let your music support the action and carry the atmosphere of the feature.

In this day of symphony orchestras of thirty or forty men, music values have been distorted beyond all proportion. Some of our biggest theaters have become a bedlam of noise, and the idea prevails that each scene must be interpreted musically, to the extreme. We are carried back to the Biblical days when the "sounding of brass and crashing of cymbals" was music to the ears of the populace; when songs were loudly shouted and the "trumpets blared" out their motifs. Surely we cannot blame the photoplay for this retrogradation, but the fact remains that many orchestras do not accompany the picture, but play over it.

A scene depicting the grief of an aged mother is shown and the orchestra immediately begins "Asa's Tod" by Grieg, when "One Who Has Yearned Alone" (Tschaikowsky), "A Keltic Lament" (Foulds) or Lamento (Gabriel-Marie) would be more reasonable. When they must fit a real anguishing death scene, they have used their loudest thunder and the scene becomes less impressive by contrast. Why use Il Guarany Overture for a picayune fight when one may need it for a terrific battle scene, or La Chevaux from La Valkyrie for horsemen riding, when it may be used for the stirring onslaught of rushing cavalry charges. The many beautiful selections, specially arranged for strings alone, are seldom, if ever, used in large orchestras. Yet they are most effective, easily procured, and provide a charming change of color, that soothes the ear. It is a grave mistake to use dynamic numbers that overshadow the scene depicted. Each selection sticks out like a sore thumb and the attention of the patrons is detracted from the picture entirely. Losing for the moment the thread of the plot, they sit back and listen to the concert.

Many leaders try to fit every passing scene or "flash back" and provide a choppy, meaningless melange that irritates the audience. Each scene or series of scenes always has a predominant thought or motif behind the action shown. It is the thought which should be portrayed, and if a "flash back" occurs it does not signify a change in the dominant emotion. Thus the music should continue until a complete change is established. For example, a father is dying and longing for his only son. We are shown in a "flash" the dissipated son, drinking in a saloon. This lasts for 15 seconds and returns to the death bed scene. Sorrow is the dominant emotion and to change to a fox-trot for the "flash" would disrupt the continuity of the scene. The father dies, the family slowly leave the room with the doctor, and we are then shown an exterior of the home of the hero. This is the point to change the music to a lighter vein in keeping with what follows. There may be a series of scenes containing the same feeling, but distinctly separate and remote from the standpoint of action. In this instance there need be no change in the music to fit each scene; for, by using a long selection which portrays the prevalent thought, you get a smooth and true presentation. Cowbells, sand blocks, wind machines and traps of all descriptions are frequently brought in at every possible excuse. In fact, a drummer is sometimes judged by his agility in handling, one after the other, every contraption around him. Legitimate "effects" have their place in re-enforcing the disturbances depicted on the screen, but when used continually become meaningless and a nuisance.

The fallacy lies in the fact that musical director tries to get as many big musical moments as possible into every film. The consequence is, that, taking the music in its entirety, you get the idea of a series of mountains and valleys, the latter being the incidental or neutral numbers (selected to give the orchestra a little rest) which, by contrast, become more drab and meaningless. The photoplay, as the name indicates, is a play given upon the screen, and all the varied scenes and situations gradually lead to a climax. This may come at the finish of the picture, just before the end, or in the middle. Music should be selected with this point kept in view. The climax of the picture should be the climax of your music, though subservient to, and always below, the action. At no time should music predominate or stand out from the scenes shown. The entire setting should be graded up to the climax and down to the anti-climax. There are many examples of big scenes that would be accepted as the climax if the orchestra were not careful in its playing for them. Music must keep pace with the progressive strides of the picture industry. The time has passed when a job-lot of music can be dumped into the orchestra pit to be played for the picture. Music must fit each prevailing emotion (not dominate it), in tempo and character, and also in sequence with the preceding number, with due regard for what is to follow. Key sequence is necessary, to obviate abrupt discords in changing from one number to the next and to consolidate the many selections into a comprehensible whole. The entire musical setting should be built up and welded together; a perfect accompaniment to the picture, unheard by the audience but felt.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Can music be procured for a saxophone quintet in sufficient quantities to use for pictures?"

A. "No. There is little if any music written solely for saxophones, but if you wish to introduce the instruments into your orchestra, the baritone saxophone readily plays from a cello part, the alto from a clarinet part transposed and the soprano from the violin part. As an innovation we imagine it would be immense, but might become too 'jazzy' as a regular thing."

Q. "What is the best instrumentation of a seven-piece orchestra for a small theater playing pictures?"

A. "Piano, Harmonium, two Violins, Flute, Clarinet and Cello."

Q. "Do you believe in changing the traditional tempo of a number to suit the scene?"

A. "Generally speaking, no—but if the scene is interrupted by a 'flash back' of a few seconds the music might be retarded or hastened to fit the flash, returning to the original tempo to complete the scene."

Q. "Can I get a list of music that can be played free?"

A. "We refer you to our printed lists in the issues of November 10, November 24, December 1, December 29, January 12 and January 26. If you cannot readily procure these we will be pleased to send you a copy of them upon your request."

Q. "I am anxious to study Harmony. What are the best text books to use?"

A. "The best is a matter of opinion. We would suggest 'Harmony,' by Prout, 'Harmony and Theory,' by Richter, 'First Rudiments of Harmony,' by Anger."

Musical Suggestion Synopsis.

ROSE OF THE WORLD (Arterraft)—Theme for the Heroine—Andante. Suggest "Arabian Nights," Mildenberg, or "Will I Wake?" Wolforde-Finden.

The first two reels take place in India and require Oriental music. The third and fourth bring the action in England. Use pathetic stuff. During the last reel introduce some Oriental selections. Finish with the Theme. Cue sheet can be obtained from Artercraft Exchange.

MRS. DANE'S DEFENSE (Paramount)—Theme for the Heroine, Andantino. Suggest "Premier D'Amour," Benoist, "Consolation," Liezt, or "Extase D'Amour," Roze.

The play is dramatically heavy and requires big stuff except in the second and third reels where Allegrettos, Waltz-Intermezzos and Moderatos can be used. Cue sheet can be obtained from Paramount Exchange.

HIS MOTHER'S BOY (Paramount)—Theme for Ray, One-Step. Suggest "Send Me a Curl," O'Hara, or "Cutey," Motzan.

The picture is comedy and needs light treatment. Watch for big first fight and mob scene. No cue sheet available.

THE PRICE OF FOLLY (Pathe)—Theme for the Heroine, Andante. Suggest "Elysium," Speaks, or "Eventide," Schytte.

This is melodrama throughout, and the first and second movements of Schubert's Unfinished Symphony would cover it splendidly. Cue sheet at Pathe Exchange.

STOLEN HONOR (Fox)—Theme for Heroine, Moderato. Suggest "Chiffonette," Atherton, "Eleanor," Deppen, or "Serenade," Widor. Use melodramatic music, a few misteriosos, a march or two, and some dramatic stuff. Cue sheet can be obtained from Fox Exchange.

THE WILD STRAIN (Greater Vitagraph)—Theme for the Heroine, Waltz-Intermezzo. Suggest "Spring-Time," Drumm, or "Petite Bijouterie," Bohm.

The first two reels dequire only Moderatos, Allegrettos and Allegros. Use "A Day with the Circus," Lampe, or "The County Fair," Armand, for the circus scenes. Note the big fist fight and use a long hurry. Cue sheet can be obtained from Vitagraph Exchange.

THE BEAUTIFUL MRS. REYNOLDS (World)—Theme for the heroine, Valse Lente. Suggest "Destiny Waltz," Baynes, or "Innamorata," Marchetti. Use a medley of old songs if possible, such as "Seeing Nelling Home," "Old Oaken Bucket," etc., to open the picture.

The action takes place in 1777, so naturally no new or popular numbers should be used. Old English and a touch of Southern airs would fit admirably. Cue sheet can be obtained from World Exchange.

MEN WHO HAVE MADE LOVE TO ME (Essanay)—Theme for the Heroine, Andantino. Suggest "Consolation," Liszt, "Au Matin," Godard, or "Longing," Florida.

This deals in six episodes of love. Use the theme at the conclusion of each. Note the fight in the restaurant scene of the third reel, and the Chinese atmosphere almost immediately following. Light music will do except in a couple of sad scenes. In the last reel there is a chance for big dramatic stuff, where a man breaks into Mary's room. Cue sheet can be obtained from Kleine Exchange.

IN BAD (Mutual-American)—Theme, none.

This is a comedy of slapstick variety. One-steps, fox trots or light opera selections will do nicely. No cue sheet available.

NO MONEY, NO FUN (Sunshine)—Theme, none.

Another comedy of the usual variety. Light jazzy music is needed. No cue sheet available.

THE FLAMES OF CHANCE (Triangle)—Theme for the Heroine, Andantino. Suggest "Longing," Florida, or "Melodie," Lederer.

There will be need of a few Battle Hurries, a Misterioso and some dramatic numbers. The French atmosphere should be fitted with music by Massenet, Debussy or Berlioz. Cue sheet can be obtained from Triangle Exchange.

EVIDENCE (Triangle)—Theme for the Heroine, Lento. Suggest "Yes-ter-thoughts," Herbert, or "On Wings of Love," Bendix.

This is a heavy drama, filled with mystery. Such number as "En Mer," Holmes, "Prelude," Rachmaninoff, "Preludes," Chopin, and music of this order will fit the situations. Have on hand a few one-steps and waltzes for lighter moments and a march suitable for the wedding scene. Cue sheet can be obtained from Triangle Exchange.

THE BRIDE (Edison)—Theme, none.

This is a one-reel comedy and we would suggest that some of the light opera selections be used throughout—"Alle, Modiste," Herbert, "Maid in America," Romberg, or "When Dreams Come True," Hein. No cue sheet available.

JULES OF THE STRONG HEART (Paramount)—Theme for the Heroine, Moderato. Suggest "On the Banks of the Saskatchewan," Caryl, "At the Hamlet," Godard, or "Jacqueline," Behr.

This is a story of the Canadian woods. It needs many pastoral numbers typically French. It is filled with pathos, requiring andantino or andante subjects. Not the storm, riot and fight scenes. The following numbers can be used advantageously throughout the setting: "Prelude and Romance," Reinecke, "Meditation," Williams, "Mountain Music," Borch, or "Indian Summer," Lake. Cue sheet can be obtained from Paramount Exchange.

THE KITCHEN LADY (Paramount)—Theme for the Heroine, Allegro. Suggest "Candy Land," from Jack o' Lantern, Caryl, "Kiss Me Again," Herbert, or "Miracle of Love," McKee.

A comedy dealing in animal antics. The usual two-steps and light music will fit excellently. No cue sheet available.

Music at the Strand.

In the week of January 6 the Strand Symphony Orchestra, composed of fifty musicians, rendered Rhapsody Estana Overture by Chabrier under the baton of Mr. Spirescu. Mile. Zentay played "Mazurka," by Zaryzski, in her usual good form. Manager Edel staged "The Mikado" in tabloid form, and Carl Edouarde led the orchestra through the intricacies of the music for the feature.

A few points in the setting of the picture are worthy of particular notice.

During a sad scene Massenet's "Bois Sacre" for flute solo was introduced and proved most effective. We usually associate the interpretation of pathos with the violoncello, but the exceptional execution of the low tones of the flute would bring tears to a stone. Another example of novelty occurred, when a French liner was seen about to leave port. A band was indistinctly heard playing "The French National Defile March." We were positive that the music came from the ship's saloon, but as a matter of fact the trick was done by placing the brass and wood-wind sections of the orchestra "back stage." It was duly appreciated and drew considerable applause. These legitimate "effects" are what makes the difference in the caliber of a performance.

Mr. Harold Edel has done good work in his novel treatment of "The Mikado." There is an abridgement of the popular Operetta by Gilbert and Sullivan, done in cycle form, with stage settings and in costume. The better known solos, duets, trios and quartettes are strung together in such a manner that the story is well and concisely told. The acting was clever, the lighting exceptionally good, while the singing of Mr. Aldridge and Miss Horgan showed years of familiarity with their roles. The whole tabloid was bright, well enunciated, and took only twenty minutes.

So long as Mr. Edel does not allow his music to crowd out the picture interest it will give to his show a decidedly artistic touch that should find appreciation.

Additional List of Free Music.

Huntzinger & Dilworth, 505 Fifth Avenue, New York City.
 Send Me a Curl.....Geoffrey O'Hara
 Six Full Fathom of Men.....Linn Seller
 Springtime of the Year.....Harriet Rusk
 The Field o' Ballyclare.....Florence Turner Maley
 The Wind's in the South.....John Prindle Scott

THEATRE MANAGERS

Look for Our New Department

"Advertising Aids
for Busy Managers"

Every Week You Can Use It
and You Should

Music for the Picture

Conducted by GEORGE W. BEYNON.

Proper Presentation of Pictures Musically. Fitting the Feature.

ENUNCIATION—Resolved that if directing braios, a large library, and fine orchestra create good music, a picture can be properly presented by the use of same.

HYPOTHESIS—Let the picture be viewed.

SOLUTION—With paper before you, a stop-watch at hand, you see the picture screened. Your first cue for music will be "At Screening." Note the hour you begin viewing. Set the stop-watch. The characters are introduced and the play begins. Your first selection should be left blank. As the scenes change you note cues and the time for each. Memoranda are made according to your individual methods and you will probably make a note of the kind of scene, and indicate the tempo of the music necessary. Possibly a definite selection comes to your mind, and you put it down for the time being. Thus you proceed throughout the entire picture, arranging the changes of music, tentatively fitting the theme and classifying each scene according to its predominant thought. You time each change. Catch the hour when your picture is finished and you know the aggregate time of screening. You already have the time of each scene. If the picture has been projected faster than the usual speed used by the exhibitor, you can add a few seconds to each scene by a little mathematical calculation. This gives the exact length of the musical numbers required for your setting. The mechanical work has been done.

A cue is a signal, sign or symbol denoting the time to begin. Cues should be carefully selected. Titles make the best cues, and long sub-titles are especially effective. They give the orchestra an opportunity of changing without running into the coming scene.

Where the cue is a description of action, care should be taken that the action selected should be well defined and should occur only as an isolated instance. For example we see D—"Mary at well." If Mary goes frequently to the well the cue becomes worthless for practical purposes. Sometimes pictures have similar sub-titles, repeated, such as T—"A week later," and a little further along in the footage the same title appears. The title usually itself indicates a change of music. Time has passed and the situations are changed, necessitating a change in the music. If the music be changed at both titles, all will be well, but otherwise the cue should be written T—"A week later" (first time). For example: Recently a picture was given its initial performance in a hall where an organ supplied the music. The organist received a cue-sheet and was warned regarding the cue "T.—Glory, Glory Hallelujah." It appeared twice; once at the beginning of a scene, where a colored gentleman was hammering it out on a dismal piano, and again at the end of the scene as he stopped playing. The organist missed the first cue entirely, and while the folks gathered around the piano, were singing and beating time to the Battle Hymn of the Republic, he guessed it was a fox-trot and guessed wrong. When the cue appeared the second time, he started "Glory, Glory Hallelujah" and only got to the end of the fourth bar when the scene changed, calling for a slow moderato selection. This made the picture seem ridiculous, almost a burlesque, in fact. Inserts of letters, telegrams, diaries or newspapers are seldom used as cues. These are good so long as there is no duplication of the insert. Let there be no ambiguity in the cues.

The habit of some compilers of cue-sheets to indicate the first two words of a sentence, in a title used as a cue, should be vigorously decried. When a leader must play, direct, and read his cue-sheet, at one and the same time, every effort should be made to make things easy for him. If he inadvertently misses those two little words, the cue is gone and he is lost. Cues should be definite, plain, and clearly comprehensible.

With the cues firmly established, it becomes necessary to study the action following each and determine its bearing on the picture as a whole. The scene of the script may be laid in New York, but in order to show the "bad husband" we see him in a dance hall in a Western city. This may be regarded as a musical parenthesis having no direct bearing on the plot and the setting should be unostentatiously atmospheric. On the other hand this same picture may begin by depicting the peaceful life of the deserted wife, and the happy-go-lucky hero, and their fondness for each other. An Allegretto theme will do nicely here. We then see the hero's father as he returns from a good day's hunt in the Maine Woods. He, too, is happy. It is an exterior and rural scene. Although the dominant emotion is the same it would be wise to change the music to a pastoral motif. The first scenes showed the heroine and hero in interiors. The difference in the musical accompaniment must not be overlooked.

Music portraying happiness will fit in both cases, but for the interior scenes a quality of peace should pervade the composition, while for exterior and pastoral "locations," that light and airy, free-as-the-wind style would be more suitable. Although the dominant emotion is the thing to fit, yet, by analysis of the situations surrounding it, one can enhance the setting materially.

After having determined upon the suitable selections necessary to fit each scene, you can then use the pruning hook. With the climax of your picture firmly fixed in your mind you should go over your setting carefully, piece by piece, and determine whether each is working

towards the climax in its proper proportion. Is there a gradual grading upwards? Is the setting, as a whole, smooth? Do the numbers follow in key sequence? Is the music selected for the climax, big enough to fit the situation? Is the theme properly placed?

Your setting is complete with the exception of your first number, the overture to the picture. You should now be fairly familiar with your subject. You have grasped the main thought and know what it's about. Select your first number to fit that thought. You have found the solution of a musical setting, well-timed, atmospheric, supporting the action and one that fits the feature.

Music at the Rialto.

During the week of Jan. 20-27, the Rialto Orchestra, of forty-five men, presented its usual good musical program. Since the opening of the new Rivoli theater, the orchestra does not live up to its previous high-water mark of excellency, owing to the heavy draft of its best men to the other house. It still continues to rank far above the average.

A selection from "The Queen of Sheba," by Goldmark, opened the show, with Hugo Riesenfeld conducting. When Mr. Riesenfeld wields the baton we are always sure of a musicianly and scholarly rendition. A mixed chorus was introduced in the finale, for some reason best known to the management. It may have been for the tableau effect, for the girls were pretty and costumed in the oriental garb. They sang, but no words were audible, since the score calls for *forte* music and the orchestra completely drowned the voices which were very puny. The overture, itself, was beautifully played.

The next number was regrettable. The old and always reliable song, "Asleep in the Deep," by Petrie, was essayed by one Emanuel List (basso Profundo), former occupation and pedigree unknown to us. Mr. List persistently left the key and was persuaded to return only by sheer force of his accompaniment. The last note—a low D—was sung completely off pitch, and the long-suffering orchestra, in their merciful endeavor to spare him further humiliation, only pretended to play the closing chord. The best part of the solo was the lighting effect. To signify the revolving tower beam of the lighthouse he sang in alternate darkness and "Side Spot." This is new and in keeping with the genius of Mr. Rothapfel, who never fails to spring some suitable surprise.

The fitting of the scenic deserves special mention. A part of "Siegfried," by Wagner, was used to portray the snowy mountains, and it was perfect in its pastoral effect. Much credit is due Mr. Riesenfeld for picking an effective number that exactly covered the picture in time length. The feature, being light, received a good setting, but we thought that instead of using a shoddy "hurry," one of the works of the old masters would have been more suitable for the magnitude of the orchestra. The Rialto orchestra has the instrumentation for capably rendering the best things and should be the first exponent of better music for the pictures.

Gaston Dubois, solo cellist, played "Neapolitan Dance," by Casella. Although a little nervous at the start, he developed wonderful technique and showed a richness of tone that was most pleasing. A cut in this number, to shorten it, would prove effective.

The Prelude to Act IV, from "Carmen," closed the program. It was depicting the Spanish atmosphere throughout.

Musical Suggestion Synopsis.

THE BIRTH OF DEMOCRACY—(Franco-American). THEME for the Heroine—Andante, Suggest "Les Phoenicians" (from Herodiade)—Massenet.

This is a French story throughout, dealing with the stirring days of 1792. It is dramatic with many big scenes. "William Tell," overture; "Faust," No. 2, Gounod-Tavan; "Athalia Overture," Mendelssohn or "Prelude" (from Werther)—Massenet are possible big numbers. "The Marseillaise," and a few light French numbers will be needed. A Peasant dance, a Misterioso and an Agitato can be used. Cue sheet can be obtained from The Merit Film Exchange.

MADAM SPY (Universal). THEME for the Heroine—Allegretto. Suggest "Garden of Love"—Ascher, or "Serenade"—Pierne.

The music must be light, as there is considerable comedy in this picture. A few dramatic numbers for the fourth and fifth reels and a couple of military marches for scenes at Annapolis are needed. Open and close with the theme. Cue sheets can be obtained at the Universal Exchange.

OUR MUTUAL MOTOR—(Metro-Drew). No THEME.

One-reel comedy. Use light opera stuff. No cue sheet available.

WOMAN AND WIFE (Select). THEME for the Heroine—Andante. Suggest "Mother"—Romberg, "Dream of the Flowers"—Cohen, or "A Little Song"—Erdody.

This is "Jane Eyre" picturized. Old English atmosphere. Simplicity should be the keynote of your music. In the last reel use dramatic stuff. Be careful about the proper placing of your theme. Cue sheets can be obtained from Select Exchange.

Publishers Whose Music Cannot Be Played Without Taking Out a License, Members of the American Society of Composers, Authors and Publishers.

Abrahams, Maurice, Music Company.
 Broadway Music Corporation.
 Daly, Jos. M., Music Publishing Company.
 Enoch & Sons.
 Feist, Leo, Inc.
 Forster, F. J. A.
 Harms, T. B., & Francis, Day & Hunter (new name is T. B. Harms & Company).
 Harris, Charles K.
 Jerome, William, Publishing Company.
 Kalmar & Puck Music Company.
 Karczag Publishing Company, Inc.
 Ricordi, G., & Company, Inc.
 Shapiro, Bernstein & Company, Inc.
 Stern, Joseph W. & Company.
 Waterson, Berlin & Snyder Company.
 Witmark, M., & Sons.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "We have lost the only cellist in town. What can I substitute in the orchestra that will do the same work?"

A. "Add another violin who will play the cello solos from the conductor's part and the obligato part at other times."

Q. "Who are the publishers whose music is free that make a specialty of music for the pictures?"

A. "S. M. Berg, Columbia Building, New York; G. Schirmer, Inc.; Carl Fischer & Co.; Sam Fox Publishing Co., etc. These are a few."

Q. "What is the proper way to use a theme?"

A. "See our article on THEME in the February 2 issue of the Moving Picture World. If you cannot procure it we will be pleased to send you a copy upon application."

Q. "What are the best instruments to use in a four piece orchestra?"

A. "Piano, Violin, Cello, and Harmonium or Flute."

Q. "Can you give me a list of a few suggestions for hurry music that has been written by the older composers?"

A. "Almost every well known overture has an allegro part that should fit your needs. We would suggest."

Q. "Is there a score for 'Joan the Woman'?"

A. "Yes. It was used in the New York production, written by the late Mr. Furst, and procurable from the Paramount exchange."

We want the leaders to use this column. It is at your service. A personal reply is made to all questions.

Three Society Notes from Chicago

They're Authentic, We're Sure, Otherwise Terry Ramsaye Wouldn't Have Indorsed Them with His John Hancock.

THE fact that Mary Miles Minter has a purple pup which is very fond of kraut will travel farther in print than a solemn discussion of the 'mission of the pictures' and a good fighting argument is better publicity than prosperity interviews," remarked Mrs. Elizabeth Sears, publicity director of the American Film Company, Inc. This was the keynote of her address before the Advertising Woman's Club of Chicago at the monthly meeting, held January 15.

Terry Ramsaye, of the Mutual Film Corporation, the sole male guest, faced the gathering of knitting women and made a number of publicity confessions, including the origin of John R. Freuler's movement for the coinage of a fifteen-cent piece, the Charlie Chaplin non-skid tire, and the Edna Goodrich earring watch with the chimes.

Betty Shannon, known to Broadway as "the girl press agent," previously press representative of a number of New York picture concerns, was among those present, in a green "tam," which was said to be the feature of the evening.

THEATRE MANAGERS

Read Our New Department

**"Advertising Aids
for Busy Managers"**

You will find it most helpful in
advertising your show

H. Winik Suggests a Moses

Thinks Business in a Bad Way and Needs Someone to Lead It Out.

H. WINIK, who returned here from England a few months ago, is today considered by the men who know, one of the most powerful and magnetic personalities in the industry. He is financially interested in a great number of enterprises throughout the world, and is responsible for the Western Import Company, which has purchased the World Rights to Mabel Normand in "Mickey." He has established a film agency in every foreign country, which controls the most successful film productions in the

market, including the Triangle for the entire world outside of the United States, and the new First National Exhibitors' Circuit pictures for England. He has never been known to pick a failure and every one of his ventures show a profit on the right side of the ledger.

First and foremost, Mr. Winik is independent. He believes in attacking a problem from all sides. He is one, among many men, whose method of reasoning is both inductive and deductive concerning any subject that engages his attention. He believes in using common sense—"snap judgment" has no play in his category. He digs down to the root of every problem confronting him. He loves brevity.



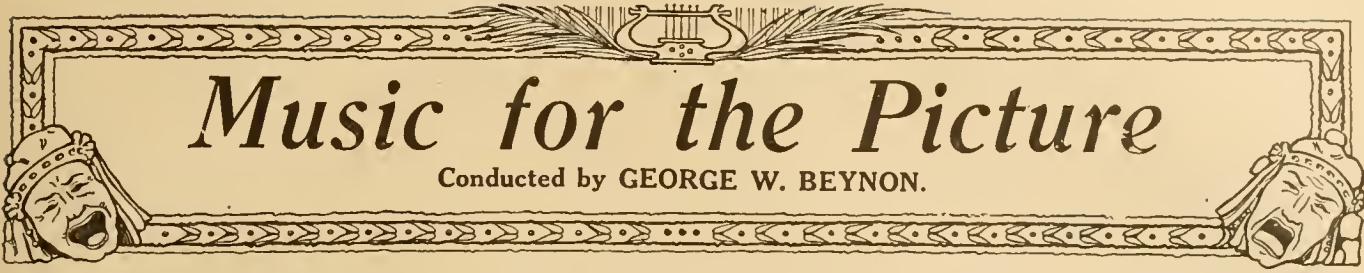
H. Winik.

His foresight is illustrated in the following little anecdote from a page in his career: Two years ago he went to Europe and established nine renting offices in England, handling Triangle and other productions. Four months later, after establishing a good business there, he received a cable from New York, asking him to take the next boat and come here, for there was a big merger pending. His answer was an inquiry for further particulars and the proposition. He did not receive a reply to his inquiry, but surmised the whys and wherefores. The Triangle Company was releasing two big features and two comedies each week, so Mr. Winik, instead of releasing these two dramas and two comedies per week, released only one, and prepared to protect his foreign business and customers for two years thereafter, and the consequence is that his program is made up until March, 1919, consisting of the following stars: Douglas Fairbanks, William S. Hart, Dorothy Dalton, Bessie Barriscale, Lillian Gish, Dorothy Gish, Robert Harron, Charles Ray, Frank Keenan, Norma Talmadge, Louise Glaum, Bessie Love, Mae Marsh and several others.

The scheme devised by the group of gentlemen on this side of the water, now controlling these stars, has failed in the European countries. The market is independent, business is in a healthy condition and Mr. Winik's foresight has secured for him the lasting friendship and support of every exhibitor in Europe.

In an interview, Mr. Winik said: "I have had the most amusing time of my life within the last three months, watching the film industry in this country. When a shoe pinches someone, they know exactly where it hurts them, but there seems to be a continuous howling in this business, and no one knows what it is about. Most of the leaders don't give a rap what happens tomorrow, as long as a good stud poker game, without a limit, can be played today. That is why the entire industry is in such a terrible mess.

"I believe the greatest tonic in the world right now would be just a little plain every-day common sense. Centuries ago the whole world was in an awful mess, like the film business is today, and it took a man like Moses to turn the trick."



Music for the Picture

Conducted by GEORGE W. BEYNON.

Inquiries.

Questions regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Proper Presentation of Pictures Musically.

The Cue Sheet and How to Use It.

The CUE-SHEET is the "First Aid" to the orchestra leader in your theater. Without it he must see the picture before he can select suitable music to fit it. It is a service that you should demand for the betterment of your picture presentation, and you should see to it that your orchestra leader has it in ample time to properly arrange his musical setting.

Sub-Title and Description.

The CUE-SHEET gives him the SUB-TITLE or DESCRIPTION OF ACTION which is used as a cue, denoting the change of scene, and, by the same token, the change of music. After the first performance the leader should have memorized the action immediately preceding the cue, in order to finish his music at the end of a phrase. By changing the tempo of the number being played he can bring his music to a spot where he can finish with finality. By holding out the last note as he turns the page to the next number and, beginning softly with a crescendo to the required volume, he can obviate abrupt stops or noticeable interruptions of the music.

Time.

The CUE-SHEET gives him the APPROXIMATE TIME of each scene, and the music selected fits well with the time allowance. Knowing the time he is better able to select a substitute number of the proper length. If the basis of synchrony is placed at 15 minutes to the 1,000 feet and you run the picture at 12 minutes, the tempo of the picture is accelerated, and the music should be hastened to the same ratio to convey the atmosphere called for.

Name, Author and Character.

The CUE-SHEET gives the NAME, AUTHOR AND CHARACTER of each suggested number. Many numbers are repeated in the various CUE-SHEETS because they lend themselves particularly to pictures and, as the leader dare not repeat too frequently, he must know the character of the music suggested, to pick out some substitute number of a like nature. Your patrons are becoming more fastidious in their musical tastes and demand good music and lots of variety. A number that was used with a fire scene last week, cannot be used for a battle scene this week. By the law of Association of Ideas he will confuse the pictures when referring to them later.

Music that Fits.

CUE-SHEETS are prepared by many musicians of different temperaments. The suggested music may be improved upon by your leader after he has seen the picture once. Sometimes a number is suggested in the cue-sheet evidently for no other reason than that the title fits the situation. For example, we have a love scene beneath a tree—it may be an oak or an elm—and the suggested number is "Under the Old Apple Tree." For a scene in a serious feature such music only burlesques the entire picture. The title of the selection does not count, and music should be used that has no outside associations or irrelevant character.

Accompaniment.

Another fault is the use of numbers that predominate over the scene and attracts the audience by their grandeur, pomp or levity. This detracts from the picture. The motion picture theater is not a concert hall and the accompaniment should be as subservient to the picture as a singer's accompaniment is to the voice.

Theme.

The CUE-SHEET invariably shows a THEME. Sometimes it suggests two or three, but these are decidedly ill-advised. In a small orchestra it is not feasible to use more than one THEME. This number should be placed on the music stand to the left of the feature folio, and a THEME marker placed in the folio, showing when to play it. For instance, Nos. 1, 2 and 3 have been played; No. 4 is the THEME. A marker denotes this and is turned (as though it were a page) as the orchestra takes up the THEME from the side. This leaves No. 5 in full view and means a smooth "segue" with no apparent stop.

The CUE-SHEET fits the predominant emotion and does not consider "flashbacks" or short scenes. These can be frequently handled to good advantage by altering the tempo to suit the action of the "flash-back," or sometimes it is well to allow the organ or piano to improvise; the orchestra taking up their number again on the return to the scene.

Use Standard Works.

Hurries, Agitated, Pathetics, etc., which have been composed for the so-called "Motion Picture Series" have fulfilled their mission and are no longer used in the better houses. The trend is upward and the public are looking for the best in music as well as in pictures. Riots, battles and sob-stuff are always of importance to someone "out front"

and should be treated seriously in fitting the music. There are hundreds of classic numbers most adaptable for depicting such scenes among the standard overtures. It would be well worth while to extract these portions and have them copied for use on such occasions. The works of the masters will bear repetition.

Music and Pictures.

Since time began, play-acting has been closely associated with the art of music. Both portray emotion and interpret the heart throbs and pent-up feelings of humanity. They are interwoven closely, and basically, are inseparable. Therefore, do not neglect the music in your theater. Make it a feature. Interest yourself in it and you will find it has box-office value.

Music at the Rivoli.

During the week beginning Jan. 21, Mr. S. L. Rothapel presented his usual good musical program. It was opened by the overture "Slavonic Rhapsody," by Friedemann, conducted by Erno Rapee. Mr. Rapee did not seem to get below the surface to any extent and treated it rather too delicately to fully interpret the restless Slavonic mood.

Mr. Joseph Martel, a baritone, rendered "Cashmiri Song," by Amy Woodforde-Finden, in a splendid manner and resplendent costume. The stage setting for this song was artistically arranged, and with the aid of the perfume machine, gave the true Oriental atmosphere.

Gladys Rice, soprano, followed with "My Old Kentucky Home," accompanied by special scenic effects. Miss Rice has a small voice and got the song over with the aid of wonderful lightings. The Rivoli chorus and orchestra gave a rendition of "The Anvil Chorus" from the opera, "Il Trovatore," by Verdi. This number also had its own special setting and was done in costume, the anvils and hammers being present. Mr. Rothapel has gotten away from the concert idea and is giving his patrons a combination of picture and musical show. All of the musical selections are as pleasing to eye as they are to the ear. We believe that this is another forward step in the film world and feel that if exhibitors followed his example it would make for larger box-office receipts.

Musical Suggestion Synopsis.

WHY HENRY LEFT HOME (Metro-Drew)—Theme, none.

This is a Drew comedy calling for waltzes, light intermezzos or two-steps. Such light operas as "Little Boy Blue"—Lampe, or "The Spring Maid"—Reinhardt, would suit admirably. No cue-sheet available.

THE IMPOSTOR (Mutual)—Theme for the Heroine—Moderato. Suggest "Chanson Sans Parole"—Tschaikowsky, "Sunbeams"—Heller, or "Serenade"—Karganoff.

Open with religious music to fit church scene. The picture is light. No dramatic music is necessary. Waltzes, intermezzos and allegrettos play the picture. Cue-sheet can be obtained from the Mutual Exchange.

THE SPIRIT OF '17 (Paramount)—Theme for the Hero—March. Suggest "Send Me a Curl"—O'Hara, or "Children of the Regiment"—Fueck.

Patriotism plays a big part in this picture and requires many patriotic marches. Light music will do principally. Open with "The Boy Scouts"—Henneberg. Use dramatic music for the rounding up of the German spies, the strike, and the saving of the girl in the mine. Cue-sheet can be obtained from the Paramount Exchange.

THE GATES OF HAPPINESS (World)—Theme for the Heroine—Allegretto. Suggest "Butterflies"—Steinke, "Idilio"—Lack, or "Legend of a Rose"—Reynard.

Dramatic pictures. Requires dramatic music, a couple of misteriosos, and two pastoral numbers. Close with the theme. Cue-sheet can be obtained from the World Exchange.

BROADWAY LOVE (Bluebird)—Theme for Midge—Andantino. Suggest "Premier D'Amour"—Benoist, or "Tendre Aveu"—Schutt.

Bits of dramatic situations are met with that require ingenuity in fitting. Many two-steps and fox-trots can be used. A light opera selection can be used to advantage. Cue-sheet can be obtained from the Bluebird Exchange.

THE MENACE (Vitagraph)—Theme for the Heroine—Andante. Suggest "I Gathered a Rose"—Lee, "Pleading"—Wood, or "Sweet Ponderings"—Langey.

Melodramatic numbers are needed. Many andantes and a few dramatic tension pieces. Have two misteriosos ready towards the end and close with the theme. Cue-sheet can be obtained from the Vitagraph Exchange.

RIMROCK JONES (Paramount)—Theme for the Hero—Allegretto. Suggest "Pulcinella"—Aletter, "Bird of Paradise"—Mathews, or "Serenade"—Kautzenback.

Open with "Bim-Bims"—Adam. The scene changes from Western to Eastern stuff, and a Mexican flavor will help the music. Use some dramatic, pathetic and sensuous stuff. A few waltzes are necessary. Cue-sheet can be obtained from the Paramount Exchange.

IN BAD (Mutual)—Theme for the Heroine—Allegro. Suggest "Pastel Minuet"—Paradis, "Badinage"—Herbert, or "Serenata"—Tarenghi. A big fight ensues; note the dramatic music necessary for the rescue scene, and the misteriosos earlier. Use Mexican-Indian music, if possible. Cue-sheet can be obtained from the Mutual Exchange.

HIS HIDDEN PURPOSE (Paramount-Mack Sennett)—Theme, none. This is a light comedy and needs one-steps, two-steps and fox-trots. No cue-sheet available.

THE CLARION CALL (O. Henry)—Theme for the Hero—Andante. Suggest "Twilight"—Ayer, or "Prelude"—Damrosch.

This is a short dramatic picture filled with action. You will need a few misteriosos, a hurry, light waltz and pathetics. No cue-sheet available.

THE HOPPER (Triangle)—Theme for the Heroine—Allegretto. Suggest "Chanson Sans Parole"—Tschalkowsky, "Butterflies"—Steinke, or "Lips and Eyes"—Lange.

This is a reformed burglar story of the lighter nature. A couple of misteriosos, a few allegros, a pathetic and dramatic selection with a few waltz intermezzos will fill the bill.

A HEART'S REVENGE (Fox)—Theme for the Heroine—Andantino. Suggest "Enchanted Hour"—Mouton, or "Moonbeams"—Keiser.

This picture is filled with action and extremely dramatic. Both the first and second movement of Schubert's Unfinished Symphony could be used to advantage. Russian music is needed for the Baron, Chinese selections for the Ambassador. Finish with the theme. Cue-sheet can be obtained at Fox Exchange.

THE FIGHTING GRIN (Bluebird)—Theme for the Hero—Allegretto. Suggest "Canzonetta"—D'Ambrosia, or "Serenade"—Schubert.

Brightness is the chief ingredient needed for the music. A few dramatic situations crop up, and a love story needs some amorous numbers to fill it out. Cue-sheet can be obtained at Bluebird Exchange.

MOROK (Hesperia)—Theme for the Hero—Andante and Morosa. Suggest "Song of the Boatman of the Volga"—Cady, or "Kol Nidrei"—Bruch.

Oriental music is needed. Dramatic situations abound. Many hurrys and agitados can be used. It is seven reels and requires a first viewing, if possible, in order to properly present the picture.

FIVE TO FIVE (Christie)—Theme, none. A comedy of clean variety. Light operatic selections and allegrettos will fit. No cue-sheet available.

MANY A SLIP (Christie)—Use an Andantino theme for the Jewelry and bring it in whenever it is discovered. Suggest "Melodie"—Lederer, or "Venetian Romance"—Hildreth.

The balance of the setting should be made up of bright stuff, a few misteriosos and one dramatic number.

THE SUPERSTITIOUS GIRL (Edison)—Theme, none. This is a one-reel comedy, slap-stick variety, and calls for jazzy music. No cue-sheet available.

THE BULL'S EYE (Universal)—Theme for the Heroine—Andantino. Suggest "Astarte"—Mildenberg, or "Poppyland"—Kiefert.

This is a serial picture calling for many hurrys and agitados, a few love themes and dramatic music. It is Western in atmosphere and Mexican numbers will fit beautifully. No cue-sheet available.

THE STUDIO GIRL (Select)—Theme for the Heroine—Allegretto. Suggest "Lass with the Delicate Air"—Faur, "Aubade Printaniers"—Lacombe, or "Along Came Another Girl"—Romberg.

You will need some dramatic music, but in the main light waltzes and intermezzos will do nicely. Close the picture with the theme. Cue-sheet can be obtained at the Select Exchange.

THE WIDOW'S MIGHT (Paramount)—Theme for the Heroine—Valse lento. Suggest "Sleeping Rosa"—Borch, "Inamorata"—Marchetti, or "The Way of Love"—Cremieux.

Another Julian Eitings production requiring light treatment. Please do not use a big hurry in the chase scene. It spots the effect. Many waltzes and light intermezzos are necessary. A couple of light operatic selections could be used to advantage, such as "The Merry Widow"—Lehar, and "The Madcap Duchess"—Herbert.

There is only one dramatic situation and that comes in the fifth reel.

Publishers of Tax Free Music.

List of Publishers Who Are Not Members of the American Society of Composers, Authors and Publishers.

THE following list, as compiled by Miss Catherine C. Melcher, contains the names and addresses of music publishers who are not members of the American Society of Composers, Authors and Publishers and whose music is not subject to royalty charges:

- Ascher, Emil, 1155 Broadway, New York.
- Ballengier, Edw. L. Music Pub. Co., Los Angeles, Cal.
- Berg, S. M., Columbia Theater Bldg., New York.
- Bond, Carrie Jacobs, 746 S. Michigan Ave., Chicago, Ill.
- Boosey & Co., 9 East 17th St., New York.
- Boston Music Co., 26 & 28 West St., Boston, Mass.
- Browne, Ted Music Co., Inc., 323 Madison St., Chicago, Ill.
- Carlson, M. L. & Co., 1131 Masonic Temple, Chicago, Ill.
- Cary & Co., London, England.
- Craig & Co., 145 N. Clark St., Chicago, Ill.
- Ditson, Oliver & Co., 178 Tremont St., Boston, Mass.
- Fay, Louis J. Pub. Co., 181 Tremont St., Boston, Mass.
- Fischer, Carl, 46-54 Cooper Square, New York.
- Fox, Sam, Pub. Co., 340-346 The Arcade, Cleveland, Ohio.
- Gilbert & Friedland, Inc., 232 West 46th St., New York.
- Graham, Roger, 143 N. Dearborn St., Chicago, Ill.
- Granville, Bernard Pub. Co., Inc., 145 W. 45th St., New York.
- Hinds, Mayden & Eldredge, Inc., Pub., 11-15 Union Square, New York.
- Huntzinger & Dilworth, 505 Fifth Ave., New York.
- Ideal Music Co., Chicago, Ill.
- Inter-City Music Co., Brooklyn, New York.

- Jacobs, Walter, 8 Bosworth St., Boston, Mass.
- Jenkins, J. W. Sons Music Co., Kansas City, Mo.
- Jungnickle, Ross, 15 Whitehall St., New York.
- Kelly, W. A., Music Co., 4720 S. Wabash Ave., Chicago, Ill.
- Kendis-Brockman Music Co., Inc., 145 W. 45th St., New York.
- Krey Music Co., 361 Washington St., Boston, Mass.
- Manning, Clarice & Co., 967 Beachwood Drive, Hollywood, Cal.
- McCarthy & Fischer, 148 West 45th St., New York.
- McKinley Music Co., 145 West 45th St., New York.
- Morris, Jos. & Co., 119 N. Clark St., Chicago, Ill., & New York.
- Pelffer, Arthur C., 127-135 Maine St., Quincy, Ill.
- Piantadosi, Al. & Co., Inc., Astor Theater Bldg., New York.
- Remick, Jerome & Co., Chicago, Detroit and New York.
- Richmond, Maurice & Co., 145 West 45th St., New York.
- Roberts, Lee S., 412 Fine Arts Bldg., Chicago, Ill.
- Rosey, George, Pub. Co., 24 East 21st St., New York.
- Rossiter, Will, 71 W. Randolph St., Chicago, Ill.
- Schirmer, G., 3 East 43d St., New York.
- Schuberth, Edw. & Co., 11 East 22d St., New York.
- Sherman, Clay & Co., Kearney & Sutter Sts., San Francisco, Cal.

Southern California Music Co., 332-334 S. Broadway, Los Angeles.

- Siebrecht, Arthur M. & Co., Lexington, Ky.
- Smythe, Billy, Music Co., 423 W. Walnut St., Louisville, Ky.
- Snyder Music Pub. Co., 124 West 45th St., New York.
- Stasny, A. J., Music Co., Strand Theater Bldg., New York.
- Summy, Clayton F. Co., 64 E. Van Buren St., Chicago, Ill.
- Stone & Thompson, 143 N. Dearborn St., Chicago, Ill.
- Taylor, Teil, Grand Opera House Bldg., Chicago, Ill.
- Triangle Music Co., 821 Gravier St., New Orleans, La.
- Urbanek Bros., 5026 S. Talmac Ave., Chicago, Ill.
- Victor Music Co., 1132 Masonic Temple, Chicago, Ill.
- Volkwein Bros., Pittsburgh, Pa.
- Von Tilzer, Harry, Music Co., 222 West 46th St., New York.
- White-Smith Music Pub. Co., 62-64 Stanhope St., Boston, Mass.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Can I procure a musician (cellist) capable of playing big selections?"

A. "If it is a union man wanted apply to your local union. If no union in your town, Local 310 of New York can supply you. A non-union man can be supplied by us if you so desire."

• • •

Q. "Who wrote 'The Wanderer's Song'?"

A. "Tschalkowsky. This is one of the best of his few writings for voice."

• • •

Q. "Are you in favor of using the drum traps for every effect in a picture?"

A. "No. Discretion must be used, else it becomes annoying to your patrons. See our article in a recent issue, 'Fitting the Picture.'"

• • •

Q. "Can some of the scores put out by the Triangle be procured without booking the picture?"

A. "Write Mr. Bristol of the Triangle Exchange, this city. We believe they have some left over and would dispose of them."

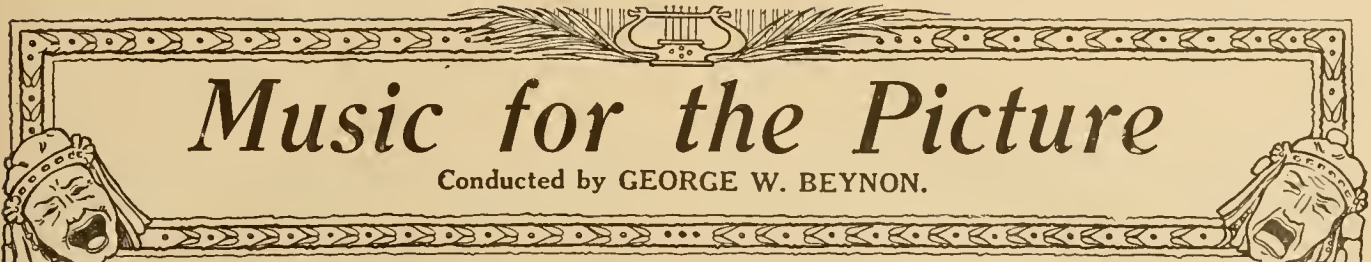
• • •

Q. "What is the usual rental charged for orchestral scores for pictures?"

A. "One dollar a day for small orchestra and two dollars for large."



Left to Right—"Smiling" Billy Mason, Ethel Lynne and Director Al. Christie.



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Proper Presentation of Pictures Musically.

The Theme.

IT MAY be that you, too, have suffered. It may have happened that you entered a theater to see Mary Pickford or Doug. Fairbanks earn their paltry stipend. It is possible that after you had enjoyed the Comedy and Review, the feature you came to see was thrown upon the screen and you settled back in your seat, for an hour and a quarter of unadulterated joy. The orchestra opens the picture with a beautiful number as Miss Mary is introduced. The music changes. In a few minutes the first selection is played again. It's a nice number. Two or three short numbers intervene and you hear it again. It's a fair number. An agitato follows, it is repeated and becomes a monotonous number. The third reel is being shown, and again you hear it. You cannot understand why they play it so much. It palls. As the music continues, this poor little number is dragged in by the heels whenever Mary appears in the foreground, until your soul rebels and you hate that music forever. This innocent little musical piece that has caused you so much irritation is called the THEME.

Nevertheless the Theme has a definite and well-defined purpose, and if used properly enhances the picture presentation immeasurably. It should be selected carefully with due consideration for the character, episode, or thought which it represents. It may be given to the hero, heroine, villain, or ingenue, and in pictures where an act is performed frequently for a purpose it may be used to denote that purpose or in an allegorical picture to show the thought for which certain scenes stand. Sometimes two or more Themes are often used, but are totally impracticable for small combinations of musicians, but effective when played by large orchestras because there is always a second man to each instrument. While the first plays, the second turns the pages and ferrets out the particular Theme wanted.

Naturally the selection of a Theme is the most important feature in the setting of the picture. To choose a waltz intermezzo as the motif for Jean Valjean in "Les Miserables" would be ridiculous, and the selection of a dramatic number for Rebecca in "Rebecca of Sunnyside Farm" would be foolish. A careful study of the character represented and for what it stands should be made with due consideration for the dominant feeling of the play.

If the Theme be picked for the star in a heavy drama, and her part in the play is dramatic, the natural selection would be a dramatic Theme, such as Cavatina (Bohm), Prelude (Damrosch) or Prelude (Rachmaninoff). If the plot be heavy and the entire setting cumbersome and labored it would be well to give the Theme to the ingenue or to a lighter role, thus gaining variety of color in the music. Just as photography and lighting plays an important part in picturization, so coloring, varied tempi and shading must be considered in the music.

Of course, all this cannot be done at the first performance of a feature, if the leader has had no opportunity of viewing the picture. In that case he must depend on a furnished cue sheet which may, or may not, suggest a number in his library. On the other hand, the number suggested may be one which he has used recently and is not permissible, but after he has seen the picture, heard his incidental music in the setting, noted the high-lights in the play, and closely sized up the general situation with regard to his orchestral requirements, he can usually add a 50 per cent. value to his musical presentation by a better selection of his Theme.

Speaking for the benefit of the small orchestra playing for pictures (and they are in the majority), the *modus operandi* should be as follows: After the Theme has been selected it should be placed in its proper rotation with the other numbers, selected to fit the picture. Playing your musical setting in order, you presently arrive at the cue which requires the Theme. You play it until your next cue, then taking it out of the folio, you place it on the extreme left of your music stand, where it is in plain view all the time and continue to play the following number. This necessitates no more retarding of music than the usual turning of a page. As each player gets the opportunity for resting, he can "fix" the Theme exactly as he wants it without interfering with the number being played. In time you reach the cue requiring the Theme again. As you finish your selection leading to it you turn it over to the left of your folio, proceed to play the Theme which is exposed on the further left, until the next change. Then turning back to your folio you find the next number exposed on the right. This process is repeated throughout the entire setting and precludes any searching for the Theme or stoppage of the music. Some progressive orchestra leaders have stiff cardboard sheets printed with Theme and insert these in the folio where the Theme must be played. This is a good idea and makes the setting fool-proof. Fox Trots, One-Steps or Two-Steps make poor themes and are seldom used as such,

but are permissible under certain conditions, in a Chaplin comedy or one that runs more than one reel. For example if the comedian's chief stunt is to fall asleep throughout the picture a good Theme would be "Please Go 'Way and Let Me Sleep." Carrying out this principle, it is a simple matter to judge the Theme necessary for a Comedy. Waltzes and Waltz-intermezzos are little used except for pictures in which children are starred. The Moderato movements, Allegros and Allegrettos are chiefly suggested and should be definitely melodious, catchy if possible to establish the association of ideas. Andantinos will fit the more serious character while Andantes, Lentos and Adagios are reserved for the dramatic roles.

As pictures become more psychological, Themes will be chosen to represent the trend of the play and will become in reality a motif, signifying the underlying or hidden objective. "Gold—The Lust of Ages," gives splendid scope for a Theme representing gold and its power. Because it shows a series of episodes picturing the ruination of manhood wrought by the power of Gold, the Theme becomes the logical finish to each episode.

Nothing requires more careful thought than the selection of the Theme in fitting a picture, but the importance of its use cannot be overlooked. In features where the cast is small and the star is really the picture, being always in the foreground, the Theme should not be used frequently but only in the big moments. If it is a bright Theme, and one of the telling scenes finds our principal in tears, it can be played slowly and softly, giving the desired pathos and holding the required atmosphere. The too frequent use of the Theme is a detriment to the musical interpretation of the picture, annoys the patrons of the theater and kills the particular selection for further use. Choose long Themes. Use discretion in their selection. Play them according to the action, and only when a motif is required. The results will amply justify the time and thought given to this most important subject.

Fitting the Scenic.

For sometime the exhibitor has given careful consideration to the musical fitting of his feature picture. It has been with pride that he has pointed to the many detailed effects worked into the scenes by his orchestra. He has hired expert electricians to take care of his lighting effects and regarded the feature as the big moment in his show. So far as the Pictorial Review, the Comedy and the Scenic were concerned, he felt that, by playing a march, a two-step and a waltz respectively, that his musical program was complete.

The day has come when he must look to his laurels again. New Ideas prevail and what used to be good enough is now *passé*.

Scenics are divided into classes, and we prefer to regard educational films in the light of scenics. Thus we have a wide field to cover. There is the panorama of nature, the great Rockies, Alps and Cataluki, or the mighty Frazer river, the Grand Canyon, celebrated parks and gardens. There is the zoological film, showing animals in their native haunts; fishery scenes, industrial plants, botanical studies, the life of bees, foreign countries, their habits and well-known landmarks, and many other varieties. It has been the custom to portray all these by playing a waltz.

A waltz as an accompaniment to the scenic is just that—an accompaniment. The waltz cannot knit the minds of the patrons to the panoramic beauties displayed, neither can it portray the atmosphere of the great outdoors. It usually speaks of love, sensuousness, or a touch of sadness. If it be bright, or an intermezzo, it depicts joy, gladness, piquancy or dance rhythm. Wherein do these emotions fit the grandeur of nature, the towering mountains, or sylvan glades? If such scenes were shown in the feature, the orchestra leader would receive severe censure should he play a waltz to fit them. Then why expect the leopard to change his spots? If it cannot fit a nature scene in the feature it surely cannot fit 1,000 ft. devoted entirely to nature.

By the same reasoning it cannot fit animal scenes, Oriental cities, flower gardens, or any situation wherein no physical or mental emotion is portrayed. Therefore we are forced to admit that waltzes cannot further be used with justification to ourselves and our patrons.

What must be used? By the process of eliminating all the musical selections breathing emotion; all marches, one-steps and two-steps, which would be incongruous, and side-stepping waltzes of all kinds, we have but one class of music from which to choose, namely, description numbers.

These are the pieces composed especially to describe conditions, elements or thought.

For example, "Morning Mood," by Grieg, is distinctly pastoral and of sufficient length to fit one reel of quiet nature study, or shepherd stuff. "Berceuse," from "Jocelyn"; "A Shepherd's Tale," by Nervo; "Merry Wives of Windsor," by Nicolai; "Nymphs and Fauns," by Bemberg; "Pastel Menuet," by Paradis, or "Scenes from Switzerland," by Lang, would fit scenes of this kind. By going into grand opera music one finds such gems as "Siegfried's Idyl," "Tribut de Zamora" and others, admirably suited to depict nature.

For light breezy scenes use "Murmuring Zephyrs," Jensen, or "April Moods," by Eugene; while for big wind storms at the seashore "Scotch Poem," MacDowell.

For pictures of birds and butterflies, why not play "The Magpie and the Parrot," Bendix; "The Squirrel Parade," Crosby; "Butterflies," Steinke; "Dance of the Moths," Weidt; "Robins' Farewell," Bendix; or "The Gentle Dove," Bendix?

For distant lands the selections should be chosen with a view to their characteristics. For India, Oriental music; for Japan, Japanese music; or for Egypt, Egyptian music. For example, suppose we have an Egyptian picture, a good opening would be the playing of "Salaam Effindina," which is the Egyptian national hymn. Every leader should have an album containing all the national airs, because they are easily procured and are vitally essential. After the picture has been introduced a Mosque is shown with the populace at prayer—"Orientale," Cui, would fit. Oriental dances are plentiful and could be used to bear out the atmosphere. If possible, close the picture by repeating the national hymn so that it finishes with the last bar.

It is just as important to hold the atmosphere of the Scenic as to portray the action in the Feature. The very fact that the program is selected to give variety to your patrons, make it imperative that your music should change with the pictures and emphasize the point that you are trying to make.

Music for "Lest We Forget."

The big dramatic war picture, "LEST WE FORGET," featuring Rita Jolivet, and now playing at the Lyric Theater, is a musical triumph.

Ten weeks, involving considerable research work, were spent in compiling the score. An orchestra of thirty pieces, under the personal direction of George W. Beynon, give a wonderful rendition of the classics of the old masters. The music is tuneful, serious and filled with big moments.

Much credit is due Monsieur Leon Perret, who directed the picture, for his careful collaboration with the composer. During the "shooting of the scenes," Mr. Perret, who is a personal friend of Massenet, and well versed musically, considered the appropriate music and timed his scenes accordingly. For example, when "THE STAR SPANGLED BANNER" is being sung by the American soldiers in the trenches, there is just enough footage allowed to finish it; thus its dignity is maintained and there is no "chopping off" process necessary.

Good music is an insurance policy on your picture, providing against ridicule and burlesque. If more producers realized this and saw to it that their directors and musical director got together on the score, greater box-office receipts would be the reward.

Returning to the feature, it opens with the Marsellaise Hymn, a tribute to Miss Jolivet, one of the few survivors of the ill-fated Lusitania, at the same time carrying with it the suggestion that the story is French in atmosphere.

When the heroine is introduced the orchestra plays the soprano aria from "Manon" (Massenet). Nothing else would fit her introduction, because we are next shown the opera in progress, with Miss Jolivet in the leading role. In the mind of Harry Winslow, the hero, she and the opera are closely connected. The audience feels the same association of ideas and this aria is repeated as the "Theme" throughout.

For the love scene, "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint Saens), is used, while the German spy system is portrayed by Verdi's "La Forza del Destino." During the French preparations for war, "Le Chanson du Depart" (Lorraine), and "Sambre-Meuse" marches are played to wonderful effect.

Towards the finish of the picture, the "Triumphal March" from "Aida" and "The Stars and Stripes," by Sousa, typify the eventful success of the Allies and the part that America plays in the hastening of peace.

The Pathetic numbers recalled are Asa's "Tod," Grieg's "Elegy"; Massenet's "Adagio Pathetique," Godard's "Adagio Lamentoso," from "Symphony Pathetique," Tschalkowsky's "Adagio Cantabile" from the sonata by Beethoven.

Besides the opera "Manon," before mentioned, we are given a glimpse of "Carmen" and "Cleopatra." The music used is that played for the particular scenes of the opera and is synchronized beautifully.

The big scenes of the battle are accompanied by such dynamic numbers as "La Chevalka," from "La Valkyrie," by Wagner; "The Tempest," from "William Tell" overture, while Grieg's "Storm at Sea" is used for the sinking of the Lusitania.

An unusual idea crops up in the "flash" of American boys whistling. The year is supposed to be 1915 and the orchestra whistles one of the popular hits of that year. It is novel and well done and received considerable applause from an appreciative audience.

Probably the biggest effort ever attempted in pictures is the introduction of the "Liebestod" (Love Death) music from "Tristan and Isolde." Wagnerian music is fundamentally dramatic and this particular selection is most appropriate. A German spy, in love with the heroine, enters her apartment at night and forces his attentions upon her; she becomes desperate and by a clever ruse manages to bind him to a couch with her girdle cord, smothering him to death with a pillow. The music literally carries the action, working up and up to the climax with a stupendous effect and dying away again as she realizes what she has done.

Without a question, the music to this feature transcends anything since "The Birth of a Nation." The Metro is providing a score and cue sheet for the use of exhibitors, prepared by Mr. Beynon, that should certainly be obtained for a proper presentation of "LEST WE FORGET."

Music Suggestion Synopsis.

THE OTHER MAN (Vitagraph)—Theme for Heroine—Valse Lento. Suggest "Sleeping Rose"—Borch, "Dreaming of You"—Lehar, "Destiny Waltz"—Baynes.

This is a comedy-drama, requiring many light numbers. Use Intermezzo to vary the waltz movements. You will need a popular two-step for the ballroom scene in the first reel, and agitato in the third,

and close with the theme. Cue sheet can be obtained from the Vitagraph Exchange.

THE PHANTOM RIDERS (Universal)—Theme for Hero—Alegro. Suggest "Pitchounette"—Massenet, "Prelude"—Jarnfeldt.

Another Western story filled with drama and fighting scenes. Some galops are needed, and "The Earl King" Agitato by Schubert can be used nicely in the fifth reel.

THE BARGAIN (W. H. Productions, Inc.)—Theme for Heroine—Andante. Suggest "Longing"—Flordia, "Meditation"—Drumm, or "Visions"—Tscharkowsky.

The story is Western in atmosphere and needs the Mexican tang to the music. "Morning Mood," Grieg, can be used for the opening scene. A few galops are necessary to play for pursuits; a couple of pathetics and two dramatic numbers can be used. For the dance hall use a fox trot or a two step. Cue sheets can be obtained from W. H. Productions Co., Inc.

FLARE-UP SAL (Paramount)—Theme for Heroine—Moderato. Suggest "Melodie"—Karganoff, "Vanity Caprice"—Jackson.

This is a mining camp story dance hall variety. In the first reel you need a good pastoral to open, a couple of Mexican one-steps and an adagio pathetic. The second reel is neutral, requiring moderato stuff. In the third reel you need religious music for the church scene. A few galops and agitados are needed. Close with the theme. Cue sheets can be obtained from the Paramount Exchange.

LOADED DICE (Pathe)—Theme for the Hero—Andante—Misterioso. Suggest "En Mer"—Holmes, "Quo Vadis"—Nouges, "L'Automne"—Glasnow.

A heavy drama requiring big stuff throughout. A couple of overtures would fit, and you require some light intermezzos to fill in with. Pathetics and dramatics will be in the majority. Cue sheets can be obtained from the Pathe Exchange.

LEST WE FORGET (Metro)—See "Music for 'Lest We Forget'" in this Department.

BROKEN TIES (World)—Theme, none.

This is a society drama, opening up with andante music. You will need lots of heavy stuff, a couple of dramatic agitados and a few waltz lentos. Cue sheet can be obtained from the World Exchange.

THE EYES OF MYSTERY (Metro)—Theme for the Heroine—Andante. Suggest "Awakening of Spring"—Bach, Dialogue"—Meyer-Helmund, "Evensong"—Martin.

This is a melodrama and calls for big stuff. Many misteriosos are necessary and a few hurrys can be used to advantage. Cue sheet can be obtained from the Metro Exchange.

UNDER THE INFLUENCE (Metro-Drew)—Theme, none.

Light treatment is required for this comedy. Do not use fox trots, as waltzes and light intermezzos are more in keeping with the refined atmosphere.

TARZAN OF THE APES (National)—Theme—Something wierd and uncanny but Allegro. Suggest "Dance of the Harples"—Hadley.

Many pastoral numbers are needed. Bright intermezzos and a few misteriosos. It would be well to flavor the setting with a little oriental music in the last couple of reels.

Carey in a Western Heads Universal

"Wild Woman" Is Its Title—Other Features for February 25 Week Are Comedies and Serials.

UNIVERSAL'S lead-off card in the program scheduled for release during the week of Feb. 25 is "Wild Woman," a five-reel feature on the order of the old Harry Carey subject, "Love's Lariat." It tells the story of the adventures which befell Cheyenne Harry and his partners, following a wild and woolly celebration of the former's victory at a rodeo. In the cast surrounding Harry Carey are Molly Malone, Martha Mattox, Vester Pegg and Edward Jones.

"Watch Your Watch" is the Nestor comedy for the week. It features Eileen Sedgwick and Ernie Shields, two screen favorites who have appeared in many Universal productions. The plot revolves about the efforts of a girl to keep from her fiance the knowledge that another admirer has presented her with a watch. This comedy is said to be one of the most amusing released under the Nestor brand.

The L-Ko comedy is entitled "Ambrose the Lion Hearted," and features Mack Swain. Movie fans will remember Swain as having been identified in former days with the Keystone organization. Swain enacts the role of an enormously powerful but tender-hearted blacksmith, who takes it upon himself to right the wrongs inflicted upon the heroine by a black-hearted "villun." This comedy is in two reels.

The serials for the week include Episode 14 of "The Mystery Ship" and Episode 4 of "The Bull's Eye." In the first "The Masked Rider," the man of mystery, continues to exert his efforts on behalf of Betty Lee, as enacted by Neva Gerber, and Miles Gaston, as portrayed by Ben Wilson. As in previous episodes of this serial a number of unusual photographic effects are introduced.

"Still in the Ring" is the title of the fourth "Bull's Eye" episode. In it Cody is seen following up his pursuit of Sweeney. Like the episodes which have preceded it this chapter closes with Cody in a dangerous predicament. Both Eddie Polo and Vivian Reed continue to do excellent work in this serial.

The Universal Animated Weekly and the Universal Current Events and the Universal Screen Magazine are also included in the week's program. Of unusual interest is a one-reel special. This is a Finley Nature Study subject, entitled "Rambles with a Naturalist." A naturalist takes a party of children on a ramble and shows them through a telescope the things they cannot see with the naked eye. First comes the life of a frog from the egg stage to the development of the full-grown frog. Other interesting subjects are the spotted sandpiper and the baby night hawk or bulbat.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Art in Musical Settings.

RECENTLY we have been regaled by articles appearing in The Literary Digest, Cleveland Plaindealer, Dramatic Mirror, and the New York Globe dealing more or less erroneously with the subject of fitting music to pictures. We are glad that at last the light is snatched from beneath the bushel. It is a frank admission of the importance of music with pictures, but accurate facts should be obtained before the public is given data that is misleading. It is not our intention to enter into controversy upon the subject, but, in view of its seriousness and timeliness, it behooves us to give the exhibitor the important facts concerning this vital question.

In the first place the business of setting pictures is unquestionably an art. Music stands out prominently as one of the allied arts, plastic, and subject to many interpretations. There is nothing cut-and-dried about it. It is a subject unlimited and bounded with no well defined lines. To work in it requires years of close study, and a knowledge gained by constant application. There is an art in choosing a suitable program for a song recital, and divulging variety of color, change of tempo, and divergency of character. The arranging of a symphony concert requires a superlative knowledge of music to meet the demands of the melody-loving patrons. The proper treatment of any art is an art in itself.

Pictures are a comparatively recent innovation. Music is as old as the centuries. To fit these together, in such a manner, to convey a message to the minds of the audience, to get the atmosphere of a scene, and enhance it; to bolster up the weak spots in a film by beautiful melody or strength of chords, is truly an art.

Names of pieces do not always convey of the meaning of the music, and selections of a given name may be used for totally different scenes and still be appropriate. "The Swan," by Saint Saens, may have been written to picture "Swans on the bosom of a lake," but if one had to wait for a particular scene of that kind before applying it, once in a life time would it be heard. If we waited for a good woman to dream her last dream before using "Last Dream of the Virgin," by Massenet, this Andante number might never be used. It breathes holiness and peace, and is most appropriate for ecclisiastical services, prayer, or saintly reverence. Even in the more popular or semi-classical field names mean little. The true sentiment is shown in the melody, the arrangement of chords, and the musical form. The accentuation marks, the tempo sign, and phrasing further enlighten you as to the interpretation meant by the composer.

Music is a universal language, perfectly understood by Spanish, Italian, Russian, or English players, and it is a peculiar thing that every professional musician reads in a score the same thoughts. Changes of rendition are few, and the same tempo are maintained with but few exceptions. Musicians do not read titles. They read notes, and understand their meaning.

Thus we see that by disregarding the name but by analyzing the sentiment and getting the dominant emotion one number will fit many scenes dealing in the same emotion. For example, we have "One Who Has Yearned Alone," by Tchaikowsky. The name in this case is most appropriate, the sentiment being the sorrow of loneliness. Analyzing the composition, we find that the dominant emotion is that of utter sadness, desolation, or intense grief. This number will fit thousands of scenes where the characters and situations are entirely different, and yet be perfect in its suitability. "A Keltie Lament," by Foulds, signifies by its name the lamentations of the Irish, but further analysis shows a dignity in the sentiment of sorrow, with a hope of future emancipation. This, too, will fit diverse scenes. "Romance," by Karganoff, is another sad number of a lighter nature. Its pathos is not deep seated, but speaks more of regret. We have purposely chosen for our examples three numbers marked Andante Sostenuto to show that it is an art to pick the proper piece to suit the scene.

Synchronization is only a matter of the stop-watch with a knowledge of subtraction and addition, so far as the viewing of the picture in the projection room is concerned. But synchronization goes further. In selecting a number for the score allowances must be made to overcome the change of speed of the operating machine. It is almost impossible to take a given number of bars of a "Hurry" and make it fit. If the conductor be fortunate in striking the right tempo (one which corresponds with the speed of the film) he can carry it no further than the following cue, but it is purely luck. The difficulty lies in the fact that a fast Allegro is not elastic. For perfect synchrony numbers with pause notes, change of tempo, or drawn-out endings are to be desired. These act as a block-signal system and insure against overrunning the cue. To properly gauge these blocks does not altogether lie in mathematics, but requires considerable musicianly art.

Be not misled by the idea that a profusion of numbers make a good musical setting. Few pictures need more than an average of six selec-

tions to the reel. This gives thirty numbers to a five-reel feature, including repetitions of the theme. The fewer the better for a smooth performance. It is a grave mistake to fit every "dash" or "close-up," because it produces an irritating effect on the audience owing to its "choppiness." A long theme comprising short phrases is to be preferred to gain the best effects in quality.

It is neither right nor necessary to "kill" a composition by forcing it into a gap too small for it. Remember that the theater orchestra has a responsibility toward the American public that cannot be lightly overlooked. Few people can afford to go to the opera, the symphony concerts or recitals of chamber music, yet the orchestra leader can play for their benefit the best excerpts from all the masterpieces. Already the uplift in motion music is felt, and the people are demanding better stuff. It lies with the musical directors throughout this country to continue the educating of the masses to the higher class of music. It is noble work, and if well performed becomes in itself a mighty reward. In fitting the picture do not lose sight of the interpretation intended by the composer.

Music at the Strand.

The Strand, under the managing direction of Harold Edel, presented during the week of February 10-17 an excellent program, as far as selections were concerned, but somewhat mangled in its rendition.

Opening with Offenbach's "Orpheus" overture, the orchestra, as conducted by Oscar Spirescu, did its best work. The "attack" was excellent, the diminuendos and crescendos splendid, and the changing of themes particularly well done. However, the violin solo somewhat marred the overture as a whole, the work not being very clean cut, and the intonation bad. The ending worked up, though, to fine effect, and altogether was very good and smooth.

The music for the scenic was especially pleasing and well fitted.

Charles Semrof, baritone, sang in excellent voice, but somewhat confused his auditors by his "lightning change" from "The Trumpeters" to "Homeward Bound." It might be mentioned, too, that his enunciation was rather faulty, which was covered up to an extent by the entirely too loud accompaniment by the orchestra. The costuming, lighting and scenic effects were pleasing, and aided materially in the general scheme.

The fitting of the feature savored of "unpreparedness," for it was very choppy and not as smooth as one would expect or like to hear. All pictures should be specially fitted ahead to insure a pleasing performance.

Another vocal selection, the duet from "Rigoletto," was well handled by the baritone, who sang in very good voice, but the general effect was not so pleasing owing to the handicap imposed by the soprano, whose voice was harsh and thin, and who seemed to be particularly ill at ease in her work. As a whole, the duet was well received, the honors going entirely to the baritone.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. I have a theater seating five hundred, which is located in a town of ten thousand population. My receipts do not warrant more than a three-piece orchestra—piano, violin and drum. My drummer is very bad and drowns out the other music. Would you suggest getting a better drummer, or substituting some other instrument?

A. In a small combination like yours we believe drums are out of place. We would suggest procuring a cellist.

* * *

Q. My orchestra plays one reel of pictures and rests the next, and as most of the features run five reels, you readily see that in alternating reels this way every other time the picture comes around the orchestra is playing a different set of reels, but using the same music, which does not "fit." My leader insists that this is the custom in the larger cities. Is he right or wrong?

A. Your leader is wrong. The following custom prevails in theaters that have no organ to relieve the orchestra: The orchestra plays part of the pictorial review, alternating with the piano, according to the judgment of the leader. If a two-reel comedy drama is shown it is played throughout by the orchestra. The pianist plays the comedy alone, and the orchestra plays the entire feature with only ten minutes' intermission, when the pianist again officiates.

* * *

Q. I have an orchestra of six pieces—piano, violin, clarinet, cornet, trombone and drums. They play pretty good music, but the folks in my town are kind of tired of them. Maybe if I would change some of the pieces I could get better results. What changes would you suggest?

A. Your orchestral combination is too "brassy" for pictures. Use piano, violin, cello, flute, clarinet and drums, and watch the good results.

* * *

Q. For two years I have been "fitting the picture" with an electric piano. Now along comes a salesman who wants to sell me a five thousand dollar orchestrion. I am perplexed. Would it be better to use

this money for a real orchestra, or continue on the mechanical way? My patrons say the electric piano is out of date.

A. Would strongly advise spending the five thousand for an orchestra in keeping with the size of your theater.

Q. Ever since "The Birth of a Nation" played my town the people have gone crazy over "Fitting the Pictures," as you call it, and keep asking me to have my orchestra, consisting of eight men, play this same music for my features. Is the score for this available, and would it fit most "battle" pictures?

A. This score is not available for ordinary use, and would not fit your pictures as a general rule. A list of its contents can be secured and you can add these selections to your library.

Q. I notice you state in your reviews that "Cue Sheets can be obtained." I am a leader in a small town with only one antiquated music store that carries popular sheet music only. As my library is very limited, oftentimes I cannot get the selections suggested, or even get suitable numbers with the movements indicated. Is there not some album published that would give me a wide range of music that could be applied to most any "Cue Sheet"?

A. "Concert Album" No. 1 and 2 (G. Schirmer) and "Album of Overtures," Vols. I, II, III (Carl Fischer), will fit any "Cue" Sheet. Of course, you must have a small library in addition, as these will not play a picture throughout.

Q. Last week I had trouble with my orchestra, four "Union" players, all on account of putting in another man who was "Non-Union." As there is no "Local" in this town, and as my "Union" musicians all belong to "Locals" in other cities, and as my new man cannot join the "Union," for there is none here to join, did the others have a right to make the kick and keep the "Non-Union" fellow out?

A. Legally they have no right in the matter, but it would be policy, if you desire to hold your "Union" men, to refrain from foisting on them a "Non-Union" player.

Musical Suggestion Synopsis.

CARMEN OF THE KLONDIKE (Paralta)—Theme for the Heroine—Moderato Suggest "Land of Dreams," Driffl; "Jacqueline," Behr, or "Melodie," Friml.

Open with a pastoral overture. Follow it with theme and then "John Brown's Body" when the colored gentleman is playing piano. In the fourth reel try to procure that old song of 1898, "Come Kiss Yo' Baby." This is a direct cue. Many dramatic and hurrys are needed, while for the big fist fight scene in the last reel, which is five minutes in length, we would suggest using "Rondo Capriccioso," Mendelssohn, or some other appropriate overture. Cue sheet can be obtained from the Paralta Exchange.

DIVINE SACRIFICE, THE (World)—Theme for the Heroine—Moderato Cantabile. Suggest "Cavatina," Bohm; "Elysian Dreams," Reviland, or "Heart of Mine," Smith.

This is a heavy drama. It opens brightly and requires a Wedding March, and in the first reel a couple of Andantes. Pathetic stuff and furioso in the third. The entire fourth and fifth need Andante and Andantino numbers, closing with the Wedding March. Cue sheet can be obtained from the World Exchange.

GRAIN OF DUST, A (Crest)—Theme for the Heroine—Andantino. Suggest "Premier D'Amour," Benoist, or "Tendre Aveu," Schutt.

Melodramatic music is needed, a few pathetic, and some hurrys. No cue sheet available.

HANDS DOWN (Bluebird)—Theme for Dago Sam—Italian Folk Song. Suggest "Amari Amari," "O Sole Mio," or "Funicule Funicula."

This is a Western story and needs the Western treatment. Two-steps,

Fox-trots, Galop, and some dramatic bits. Cue sheet can be obtained from Universal Exchange.

HER BOY (Metro)—Theme for the Mother—Andantino. Suggest "Consolation," Liszt; "Remembrance," Debussy, or "Melodie," Tchaikowsky.

An emotional drama taking place in the South. It is patriotic in the extreme, and will require a medley of patriotic songs if possible. Many pathetic selections are required with a Southern atmosphere to them. Use "O' Kentucky Home," "Swanee River," etc., as fill in music for neutral scenes. In the fourth reel soldiers are singing "We'll Hang the Kaiser to a Sour Apple Tree." Use the "Battle Hymn of the Republic" as the melody necessary. This should be followed by church music. Cue sheet can be obtained from Metro Exchange.

HIRED MAN, THE (Paramount)—Theme for the Hero—Tempo di Valse. Suggest "Brise du Soir," Gillet; "Mimi," Gardner, or "Night Song," Faurot.

Most light stuff will do for this picture. Allegros, Allegrettos and Waltz Intermezzos. Towards the end of the fourth reel have ready a two-step, immediately following it with the Virginia Reel. The opening of the fifth is dramatic and requires big stuff. An overture which opens Andante will play the reel by closing with the Theme. Cue sheet can be obtained from the Paramount Exchange.

MARIONETTES, THE (Select)—Theme for the Heroine—Andantino. Suggest "Pleading," Wood; "Esperanza," Johnston, or "Midsummer's Night Serenade," Albeniz.

French atmosphere. Choose music from Massenet, Bizet, Saint-Saens, or Berlioz. During the show of the Marionettes use "The Dance of the Marionettes" if possible. Some dramatic music is necessary, but the lighter vein prevails. Cue sheet can be obtained from the Select Exchange.

MOTHER'S SIN, A (Vitagraph)—Theme for the Heroine—Moderato. Suggest "Barcarole," Offenbach, or "Bowl of Pansies," Reynard.

This is a society drama requiring a few Valse Lentos, some heavy stuff, and two misteriosos. In the last reel use some hunting scene selection. Close with the Theme. Cue sheet can be obtained from the Vitagraph Exchange.

NEW LOVE FOR OLD (Universal)—Theme for Marie Beauchamp—Valse Lento. Suggest "Dodola," Frey; "Heartstrings," Vecsey, or "The Way of Love," Cremieux.

A little Italian music will be needed for the character of Louis Bracchi. Many pastoral numbers will fit the exteriors, and some dramatic music is necessary for the dynamic scenes. Cue sheet can be obtained from the Universal Exchange.

STELLA MARIS (Paramount)—Theme for the Heroine—Religioso. Suggest "Thais Meditation," Massenet; "Serenade," Tchaikowsky, or "Evening Devotion," Kohler.

It might be a good idea if your orchestra can do so to use two themes in this picture, and play an Andante selection for the dual role. Suggest "Love's Longing," Frontal; "In Roseland," Eugene, or "Dialogue," Meyer-Helmund. Many Waltzes are necessary, a few Allegrettos and Moderatos. In the second reel a light hurry and a dramatic tension are needed. Cue sheet can be obtained from the Paramount Exchange.

TURN OF A CARD, THE (Paralta)—Theme for Millie—Moderato. Suggest "Amaranthus," Gilder; "Berceuse," Gounod, or "Sunbeams," Helier.

This is an oil field picture. Dramatic situations abound, and the location changes from Western atmosphere to Eastern. In the first reel a dramatic Agitato is needed. During the fire scene in the second reel would suggest "Figaro's Hochzeit," Mozart, as a fitting number. A couple of dramatic selections, two Waltzes, a Western Allegro, and a big Overture are needed. Close with a simple pathetic strain. Cue sheet can be obtained from the Paralta Exchange.

Bacon-Backer Studios

Model of Construction and Utility Now in Operation—First Production in Making.

THE Bacon-Backer Film Corporation is approaching its undertaking in most propitious circumstances and under most favorable surroundings. These conclusions are derived from a visit paid to the newly constructed studios by a large party of trade newspaper men Thursday afternoon, February 14. The guests of George Backer and Gerald F. Bacon were first regaled with a luncheon, served in excellent taste, at Mr. Backer's newly opened Chatham Hotel, in Vanderbilt avenue, at Forty-eighth street.

The studios, located at 230 West Thirty-eighth street, New York, were reached after a short taxi ride, and then the party of scribes were given a surprise in the efficient equipment for taking pictures that was then revealed. The Bacon-Backer Corporation maintains that efficiency will be its first aim in production, and the centrally located studio gives evidence of a good beginning. Mr. Backer has made the construction of buildings his business for many years, and has given of his great experience his best ideas in the line he has expertly developed.

Built of brick and fireproof, within a short walk from Times Square, the Bacon-Backer studio is of three stories and equipped with every device and convenience for expediting the work of picture production. The structure is truly a model of compactness and perfection in arrangement, comfort and utility. The top floor has a "shooting" space, 92 x 40 feet, covering the entire size of the building. The lighting apparatus is complete and the last word in modern accomplishment.

The carpenter shop, property room and offices, on the ground floor, are laid out with consideration for both efficiency and convenience. The second floor is devoted to individual and chorus dressing rooms for the players. Shower baths and closets are among the conveniences, and the furnishings are in a simplicity of good taste that reflects credit upon Mr. Backer's ideas of utility and comfort. The most exacting critic would find nothing to quibble over in the construction or equipment of the new studio.

Having "house warmed" the premises under most propitious circumstances the work of actual production began the very next day, and on Sunday, February 17, Director Perry Vekroff and Cameraman Alfred H. Moses, Jr., were well into the early scenes of the first Bacon-Backer production.

SELECT ESTABLISHES NEW ORLEANS BRANCH.

In order better to take care of its enormously augmented business in that territory, Select Pictures Corporation has just opened an exchange in New Orleans. This makes the total number of Select branches throughout the United States twenty-one.

The New Orleans branch has been placed under the management of John S. Taylor, who was formerly associated with Branch Manager C. V. Ezell in Select's Dallas exchange. The new branch will take care of Mississippi and Louisiana, which heretofore had been respectively served from the Atlanta branch.

The new manager has gone out after some notable contracts, and is already well started on his way to a new record for business done in Louisiana and Mississippi. The New Orleans branch is at 718 Poydras street.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Classification of Your Library.

MANY inquiries have been received requesting a hint or two as to the most feasible and practical method of classifying an orchestral library used for picture settings. We have made a careful study of this problem and submit the following plan, feeling that it may meet the urgent need of comprehensive cataloguing.

Mr. Herman Meyer, leader of the orchestra at the Adelphia theater, Broadway, New York, outlined his idea in a recent interview.

"I first lay out my music upon the shelves in piles, listed under the headings of Grand Opera (S), Comic Opera (A), Selections (N), Overtures (O), Ballets and Suites (B), Concert Waltzes (V), Marches (M), Popular (F), and Concert Numbers (C). Under the Popular are to be found One-Steps (P), Two-Steps (T), Fox Trots (G), Song Waltzes (L), while the Octavo size Concert numbers are separate and a letter (D) placed opposite them. The alphabetical letters in brackets are used for cataloguing purposes to save writing the complete wording. Each piece is numbered, and as I buy new music it is given the sequential number. For example, if I have 40 Grand Opera pieces, the new one will be marked (S-41); 254 Marches, the new one will be (M-255), and so on. These markings are placed upon the outer folders containing the music, and each pile is arranged according to its numerical rotation, starting from No. 1, which is at the bottom.

In conjunction with this I have catalogued alphabetically my entire library in three ways; first, according to composers; second, according to movements, and third, according to character. Under the name of each composer is listed his works, for example:

- GREIG—At Home—C-168
- A Dream—C-116
- Anitra's Dance—N-14
- Arabian Dance—N-15
- Morning—C-99
- Etc.

"Cataloguing according to movements gives me at a glance any number required under a given tempo; for example:

- ANDANTE—Andante—Mendelssohn—C-133
- Arioso—Frey—C-259
- Awakening of Spring—Bach—C-118
- Berceuse—Danby—C-12
- Broken-hearted Sparrow—Bendix—C-67
- Etc.

- ANDANTINO—Astarte—Mildenberg—C-132
- Au Matin—Godard—C-29
- Beneath the Holly—Seredy—C-149
- Consolation—Liszt—C-13
- Enchanted Hour—Mouton—C-89
- Etc.

"All the movements receive the same treatment, and by looking in this book I get any number that may seem suitable, at a glance.

"In classifying them according to character, by which I mean Dramatics, Pathetics, Semi-pathetics, Light Hurries, Large Hurries, Agitatos, Intermezcos, etc., as well as Oriental, Japanese, Chinese, Russian, Spanish, etc., I compress into one book all the music required for 'atmosphere.' It is also listed according to the alphabet. Example:

- DRAMATICS—Adagio Cantabile—Strauss—C-269
- Aria—Schumann—C-154
- Cavatina—Bohm—C-37
- L'Arlesienne—Bizet—O-29
- La Reine de Saba—Gounod—S-48
- March Torayenna—Berlioz—M-1161

- RUSSIAN—Chanson Triste—Tchaikowsky—N-46
- Cosatschoque—Dargamisky—C-192
- Gondoliera—Moskowski—C-184
- Kamenoi Ostrow—Rubenstein—C-177
- Kol Nedrei—Old Song—C-204
- Moskouskiana—Moskowski—N-79

"Of course those numbers which in themselves are classified as waltzes, waltz lentos, marches, two-steps, one-steps and fox-trots, do not enter into this catalogue, because they are perfectly listed on the shelves. Moreover, I have them in a little loose leaf memorandum book, kept for the purpose of checking up my settings to avoid repetition.

"When I first broke into the game my house manager used to come down and complain about the repetition of a number which he thought I had played the previous week. He could not hum the number for me, but insisted that I had played it. I had no proof to the contrary, but was sure that he was in the wrong. Frequently, upon investigation, after getting him to tell me the particular scene, in which the mooted

piece was played, I found that it was one very similar in character and melody.

"To preclude any argument on the subject I procured a loose leaf book and entered therein every selection I possessed, listing them according to the shelving plan. I then bought a rubber date stamp and, when my setting was made up, I stamped each piano part and the corresponding number in my book with the current date. In setting up my next picture, if I came upon a piano part marked a recent date, I discarded that piece and chose something else which had not been used. I have made a practice of never repeating a number in less than eight weeks. My house manager cannot further complain because I have the proof to produce, if necessary. Of course, it means a large library to carry out this plan, but the results are well worthwhile, and from the leader's standpoint, peace of mind is large compensation in itself."

Music at the Rivoli.

For some reason we were disappointed in the music rendered during the week of February 11-18 at the Rivoli theater. Rothapfel, the genial director-general, has always been fastidious regarding his music, but, no doubt, his double duties somewhat hamper him. "Man cannot live by bread alone." No, he must get some sleep at least once a week.

Instead of the usual overture to open the program, Mr. Rothapfel offered a pair of dancers in an Esquimaux dance of aboriginal character. The idea was fine, in that it prepared the atmosphere for the scenic which followed: the lighting effects were exquisite, and the back drop, representing Artic ice-floes, was most realistic, but the dance proved amateurish and too modern to carry out the idea behind it. The absence of the overture was felt by the audience.

Miss Gladys Rice, soprano, resurrected the old favorite, "I Hear You Calling Me," which she rendered too slowly for proper interpretation. Her voice is sweet and pure, with remarkable enunciation, but lacks the warmth of feeling that must enter so largely into a song of this order.

"The Unbeliever," a feature of more than ordinary merit, received a wonderful setting. Opening with a fan-fare of trumpets and snare drums a picture of the U. S. Marines is thrown on the screen doing military drill, which draws forth much applause. During this drill the orchestra plays a snappy march, then as the picture proper fades in, "Semper Fidelis," a song dealing with the motto of the Marine Corps, is introduced. At the title, "Vive La Belgique," the Belgian National Anthem is used, and gives a wonderful effect. When the German officer is shot by the Prussian conscript the first eight bars of the Prussian National Air gives a rousing climax. The use of "Semper Fidelis" as a THEME could not possibly be improved upon, because of its meaning, "Always Faithful." It not only signified the motto of the Marines in which the hero enlisted, but characterized his attitude to a nicety.

The Criterion Male Quartette, programmed as the Rialto Quartette, did not show to the best advantage. Although their number was beautifully accompanied there was a tendency to fall away from the pitch, and the ensemble work was careless.

Mr. Arthur Depew closed the show with the March from "Tannhauser." Mr. Depew's work is too well-known for its excellence to draw any comment, except that of the highest praise.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "I have a fifteen-piece orchestra and conductor. Recently I visited New York and noticed the large orchestras all played overtures previous to the showing of the pictures, with all 'house lights on'—a very pretty effect. If I attempted this, do you think I have enough men in my orchestra to make a good showing? How would you dress them?"

A. You have sufficient in your orchestra to adequately handle any of the standard overtures and it would be well to fall in line with the up-to-date presentation of pictures. We would suggest that you have your orchestra dressed in Tuxedos at both afternoon and night performances.

* * *

Q. "I note cue sheets are available for 'The Two-Gun Man' in 'The Bargain.' Will the other Hart releases have cue sheets too?"

A. We have been assured by the W. H. Productions, Inc., that they intend to have cue sheets on all their releases.

* * *

Q. "My orchestra is composed of saxophone, piano, violin and flute. At times they sound quite empty and thin. What change would you suggest to improve my music?"

A. The saxophone is out of place with the flute in such a small combination. Would advise using cello instead.

* * *

Q. "I have not paid the 'Music Tax' and don't intend to. I only use a pianist and she 'fakes' most of her stuff. Can the 'Society' make

any claim against me if she plays from memory any of the 'Society's' copyrighted numbers?"

A. Yes. If she plays from any of their selections over eight measures you are liable to prosecution. If you will refer to our lists in recent back issues you will find over five thousand selections from which to choose.

Q. "Where can I get a first-class leader capable of taking charge of about ten to fifteen men? I want one who knows something about fitting pictures."

A. If you will write further, telling us whether you desire "Union" or "Non-Union" leader, and what you are able to pay for same, we will be pleased to supply you without any agency charge.

Q. "I have piano, violin and drums in my house orchestra. When the violinist breaks a string, he buys a new one; when the drummer breaks a drum head, he gets a new one; but the pianist is always fussing about the piano being out of tune and his not willing to have it tuned. Who should pay—the pianist or the manager?"

A. It is the usual custom for the manufacturer of a piano to keep the instrument tuned for one year, after which, the duty devolves upon the house manager.

Q. "My drummer and his wife (my pianist) have quarreled. She refuses to play with him, and when I suggested letting her out, he said he'd quit too. What would you do, fire 'em both, or just use piano?"

A. It is neither good judgment nor good business to hire a family to play in your orchestra. Would suggest firing both and hiring strangers.

Q. "My clarinet player is always off key. Is it the instrument at fault, or the man back of it?"

A. It could be both, but, in any instance, it is the player who should be held responsible.

We want the leaders to use this column. It is at your service. A personal reply is made to all questions.

Music Suggestion Synopsis.

CAST-OFF, THE (Foursquare—6 Reels).—Theme for heroine—Andante and Dramatic.

Suggest "Souvenir," Geehl; "Three Songs from Eliland," Fielitz, or "Visions," Tchaikowsky.

During the first reel two steps and light music can be used. Later a little Light Opera music will be necessary, developing gradually into the heavier stuff. In the last reel pathetic music will fill the bill. Close with the THEME, played softly. We cannot give any information regarding a possible cue sheet.

HEART OF ROMANCE, THE (Fox—5 Reels).—Theme for heroine and hero—Andante.

Suggest "Arioso," Frey; "Intermezzo," Whelpley, or "Romance," Rubenstein.

A human story with little dramatic interest. Light numbers will predominate. Cue sheets can be obtained from Fox exchanges.

HIDDEN PEARLS, THE (Paramount—5 Reels).—Theme for the hero—Moderato and of Hawaiian Atmosphere.

Suggest "Aloha Oe," native song; "Admiration," Tapers, or "Luana Waltz," Rogers.

This is big stuff all through, and will be difficult to fit. The atmosphere must be held throughout, and as a consequence proper music must be used. The following list of selections may be helpful:

"Leo Idoles"—Valse Lento—Allier.
 "Chanson Indine"—Andantino—Bemberg.
 "An Indian Legend"—Andante—Baron.
 "Kahola Honolulu"—March—Lake.
 "Granada"—Two-Step—Jose Lou.
 "Hawaiiana"—One-Step—Kaiulana.
 "Mele Hula"—Dance—Tyers.
 "Call of the Woods"—Moderato—Tyers.
 "Maori"—Andante—Tyers.
 "Lola's Dream"—Andantino—Tolani.

JACK SPURLOCK, PRODIGAL (Fox—5 Reels).—Theme for hero—Fox Trot.

Suggest "Bedouin Girl," Romberg; "Free and Easy," Berger, or "Hi Ho Hum," Isel.

This is a five-reel comedy requiring light music. Many One-Steps and Fox Trots are necessary. A Valse Lento can be used in reel three, and a light "Hurry" in reel five. Close with the THEME. Cue sheets can be obtained from the Fox exchanges.

JILTED JANET (American—5 Reels).—Theme for the heroine—Allegretto.

Suggest "Legend of a Rose," Reynard; "Musidora," Leigh, or "Serenade," Frommell.

The humorous phase of this picture stands out strongly, and should be treated with daintiness in keeping with Janet's personality. A couple of "Misteriosos," one light "Hurry," and a few Valse Lentos amid a number of Allegros and Intermezzos will play the picture. Cue sheets can be obtained from the Mutual exchanges.

KEYS OF THE RIGHTFOUS, THE (Paramount—5 Reels).—Theme for heroine—Allegretto.

Suggest "Coquette," Johnstone; "Serenade," Lange Miller, or "A Little Story," Lack.

Open with a Pastoral, followed by THEME. Light stuff and "Adagio Pathetique," by Godard, fill the first reel. The entire plot is semi-dramatic. Note the direct cue for "Evening Star," Wagner, in the second reel. One Agitato and one "Hurry" are needed to go with many Andantes, both dramatic and pathetic. Cue sheets can be obtained from the Paramount exchanges.

LES MISERABLES (Fox—9 Reels).—Theme for Jean Val Jean—Plaintive Andante.

Suggest "Serenade," Tittl; "Souvenir," Oerman, or "Visions," Tchaikowsky.

There are nine reels to this picture, and the leader will do well to see it, if possible, before attempting his musical setting. The first reel is intensely dramatic (note gunshots), closing with a Religioso. The second reel can be played throughout by the first movement of Schubert's "Unfinished Symphony." The third, fourth and fifth are also dramatic, with a couple of pathetic spots to fill in. The sixth and seventh lighten up a bit, while the last two reels abound in big stuff. Many overtures are necessary. Grand Operatic numbers can be used and many Dramatic Agitatos and "Hurrys." Cue sheets can be obtained from the Fox exchanges.

MORGAN'S RAIDERS (Bluebird—5 Reels).—Theme for heroine—Allegretto.

Suggest "Chanson Sans Parole," Tchaikowsky; "Love in Arcady," Wood, or "Moonlight Dance," Finck.

This is a civil war story abounding in patriotism. Choose Southern melodies such as "Dixie," "Battle Hymn of the Republic," "Tramp, Tramp, Tramp, the Boys Are Marching," etc.

MY WIFE (Mutual—5 Reels).—Theme for heroine—Allegretto.

Suggest "Capricious Annette," Borch; "Caressing Butterfly," Barthelmy, or "Idillio," Lack.

Light music will predominate in this picture—use melodious stuff. In the fourth reel there is a Pastoral, Dramatic Tension, and Agitato needed. Some pathetic stuff follows. Finish with the THEME. Cue sheets can be obtained from the Mutual exchanges.

OUR LITTLE WIFE (Goldwyn—5 Reels).—Theme for heroine—Moderato.

Suggest "Eleanor," Deppen; "La Coquette," Onivas; "Romance," Mericanto.

This picture is light, and must be treated with Intermezzos, Allegros and Allegrettos. Use dainty stuff, "La Boheme" selection will fit well for some scenes. Cue sheets can be obtained from the Goldwyn exchanges.

PETTICOAT PILOT, A (Paramount—5 Reels).—Theme—Adantino.

Suggest "Esperanza," Johnston; "Au Matin," Godard, or "Consolation," Liszt.

This is a story of Cape Cod life. It is a simple and human plot that requires like musical treatment. "Scotch Poem," MacDowell; "By the Sea," Faunot; "Barcarolle," Tchaikowsky; "A Norfolk Folk Tune," Wood, will fit. Note the need of a hymn at the end of the second reel. Cue sheets can be obtained from the Paramount exchanges.

GEORGE BALSODN'S GOOD SEND OFF.

Before starting on a six months' leave of absence, to serve in the Y. M. C. A.'s foreign department, George Balsdon, late manager of Vitagraph's exchange in the Mecca Building, was given substantial evidence of his popularity in the trade. Officers and executives of the Vitagraph presented him with a handsome gold watch and chain, and members of the F-I-L-M Club slipped upon his finger a solid gold Masonic ring to remember them by. Mr. Balsdon's knowledge of the picture game will serve well our boys in France, and he will come back to a job with the Vitagraph.

LEO F. LEVISON JOINS SELECT.

Leo F. Levison has been chosen by Select Pictures Corporation to become manager of the company's exchange in Pittsburgh, succeeding Harvey B. Day, who has resigned that post in order to go into business for himself. Mr. Levison entered upon his duties as branch manager February 19.

In the Pittsburgh territory there is not a more experienced man than Leo Levison, who has for some years been one of the most prominent exchange managers in Pittsburgh. In order to accept his present position Mr. Levison resigned as branch manager of Pathe in Pittsburgh. Prior to his connection with Pathe Mr. Levison was employed by other concerns, among them the World Film, over whose Pittsburgh branch he had charge during 1914 and 1915.

LEIGHTON OSMUN WRITING FOR METRO.

Leighton Graves Osmun, author of numerous motion picture successes, as well as novels and short stories, has joined the scenario department of Metro as a staff writer, and has made his first contribution, "Treasure," an original story brimful of action, in which Edith Storey, Metro star, will shortly be seen. Mr. Osmun is another of the well known authors won over to the screen and before being engaged by the Metro Pictures Corporation had established a reputation with the Famous Players-Lasky Company.

Besides writing "Treasure" as a vehicle for the talents of Edith Storey, Mr. Osmun assisted in the preparation of the continuity of "The Claim," in which Miss Storey has the stellar role. "The Claim," an elaborate Metro production, has been completed and is soon to be released.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Demand the Best in Cue Sheets.

TODAY nearly every producer of any consequence is giving musical service to his exhibitors in the form of cue sheets. Once in a while specially written score is provided and duly appreciated, but in view of the many releases and the result "Eleventh Hour" rush to get them out cue sheets have proved more feasible. The day will come and is fast approaching when no feature picture will be released without a score to further portray the gamut of emotions in the silent drama.

With few exceptions the producers do not understand music sufficiently to pass criticism. They procure a musician whom they believe, through hearsay or good repute, to be the man most capable of taking care of this most important branch of present day film service, and turn the entire work over to him without supervision. Some have been most fortunate in their selection, and the benefits derived are shown by added box office receipts to the exhibitor and increased bookings to the exchange. Others less fortunate have continued to give inadequately a service which they believed to be the best, but which actually proved to be a travesty of the picture rather than a portrayal. Moreover, some recognized musicians have essayed this work, and like the proverbial "new broom" swept clean at the start only to slump into a well beaten rut, as their new born enthusiasm waned. Consequently we find their cue sheets pretty much the same for every picture they review. Same numbers, same variety, same manner of handling cues, same quantity, and same quality throughout.

There is a strong tendency on the part of exhibitors to refrain from being classed "a knocker"—this is a laudable stand. Since he has to "kick" and fight for almost everything pertaining to his picture theater before he gets it, and, as yet, music does not take precedence over Advertising, Publicity, Lighting, Ventilation, Projection, etc., he feels that he can blame the leader, and let it go at that.

This is gravely unjust to the leader, and equally unfair to the producer. Besides, it does not show a brotherly spirit toward your neighbor, who may be a sufferer also. The leader must perforce continue to use the badly suggested music, the producer is kept in ignorance regarding the service for which he is paying, your fellow exhibitor continues to suffer, while the person responsible for the trouble blissfully draws his stipend for careless and slovenly work. Producers will welcome a "kick," and be more than pleased if you can constructively criticize the cue sheets. Ask your leader what suggestions he has to offer, and embody these in your letter. You will be surprised at the quick results obtained, for the producer of to-day has his ear to the ground, and is really anxious to adjust and correct reasonable "kicks."

A few of the flagrant faults of cue sheets might be mentioned and prove a guide to you in your judgment. In the first place, where you find one that suggests music almost exclusively from one publishing house you can gamble that the writer is either subsidized, or is, possibly, only familiar with that particular brand of music. No single publisher has a library comprehensive enough to fill the demands of the picture industry. The smaller the library, the more frequent will be the repetition of numbers. Certain publishing houses are issuing cue sheets of their own, with the object of obtaining a lucrative avenue of sales. This is bound to have a baleful influence upon the cue sheet, and becomes a means to an end without accomplishing its mission. The suggested numbers will not be selected for their suitability, but for pushing the sales of their own publications.

No good cue sheet should contain more than two or three so-called "photoplay numbers." If these are used to any degree of frequency they become monotonous and meaningless. There are occasions where they are absolutely essential, and fit the scene beautifully, especially dramatic tension stuff of which there is little to be obtained elsewhere. But when these "Photoplay Series" are forced into every situation their true value is lost, and it is made most difficult for an up-to-date leader to substitute something that will fit.

Many writers of cue sheets have their "pet" numbers, which are the "old stand-bys" found in every musical suggestion sheet. There is no gainsaying the fact that in the majority of cases these are real live selections, but, because of too frequent use, die a natural death. Beware of "pet" music, and caution your leader lest he, too, take it into his bosom and nurse it as his "pet." You can be assured that it will find little favor with the audience if they play it every week.

Suggested numbers must be in the atmosphere of the picture. If it be Oriental, and only three Oriental numbers are found in the cue sheet, there is something wrong with the brain of the compiler. At the same time it is just as erroneous to quote Oriental music for atmosphere that has nothing of the Orient in it. When a number is mis-suggested it becomes evident that one of two things has occurred,

either the writer did not see the scene and his assistant misguided him, or he has never heard the number in question, and is judging it by the tempo or the name. Yet once in a while one finds a number such as "An Indian Legend," Baron, which in very name signifies the Orient, suggested for a placid scene laid in "dear old England—Bah, Jove!" A case of this kind is beyond comprehension.

Too many numbers spoil a musical setting; contrawise, too few. When this happens the orchestra leader is hard put to it to add sufficient music to obviate the repetition of each number. Of the two faults, the former contains the lesser evil.

Cue sheets that repeat more than one number (as the THEME) are neither practical or feasible in small combinations. Cue sheets are apically intended to benefit the smaller exhibitor, and thus one containing two, three, four, five or more numbers which are repeated is defeating its own purpose. In some cases where the compiler is a practical musician and takes thought for the "turns" a selection can be repeated. For example, No. 16 is "Ave Maria," Gounod, then the THEME is played as No. 17. Now, because the Gounod number is open in front of them the players would have no difficulty in repeating it as No. 18. If desirable, the picture can be closed with the opening selection, as it simply means one "turn" back to the beginning. Thus No. 1 can be repeated as No. 38, the last number.

There are no tricks or professional secrets in the preparing of cue sheets. It requires brains, a wide knowledge of musical literature, a deductive mind, and a keen insight to the practical needs of the average exhibitor. These are the attributes and qualifications which the producer believes he is buying. If they are not represented in the service he is providing for you tell him about it, and there will be no question about his attitude in the matter.

Nazimova Music at the Lyric.

"Revelation," a superb photoplay now running at the Lyric, contains some wonderful opportunities for good music, and Mr. George Rubinstein, who set the music, has not allowed all of them to slip by. He has many beautiful selections most appropriately fitted, but we cannot understand why he opens the picture with a Spanish number as the location is in France and the scene, a cafe. The natural supposition would prevail in the minds of the audience that they were about to view a picture holding Spanish atmosphere. Just as the prelude or overture to an opera is indicative of what is to follow so should the first selection be symbolic of the anticipated atmosphere. As the music continued through the dance we guessed that it pertained thereto but even that predication was wrong for it happened to be a Grecian Classic and could not possibly be mistaken for a Spanish fandango.

Three minutes of studio scene showing Nazimova posing as "Salome" with no "Salome" music thereto; monks in the cloister and no religious music; the salutation of Napoleon and nothing patriotic; the American flag discovered and saluted by the heroine and again nothing to indicate it in the music; all these can be forgiven as oversights or lack of time and because of the fact that there was no attempt at synchrony it would be most difficult to catch these details. But when a title indicating a lapse of time is disregarded, and the same selection continued into the next scene, when change of location occurs and the music changeth not; when a hurry is played where the scene obviously requires a pathetic, one loses this sense of forgiveness, and prefers to err humanly rather than be divine. This music could not, with the greatest possible stretch of imagination, be classed as a score. It is a good musical setting with all the limitations of such. For a theater charging \$1.00 per seat as its top price it is shamefully inadequate.

Two themes are necessary, an Allegretto for the heroine and a Moderato for the American hero.

Suggest.—Allegretto, "Chiffonette," by Atherton, or "The Legend of a Rose," by Reynard.

Moderato, "The Land of Dreams," by Driffil, or "Canzonetta," by D'Ambrosia.

You will need bright French stuff for the first five reels, intermezzos, light waltzes and serenades. Note the fight in the studio between the model and Nazimova. This is short, but requires big dramatic treatment. Would suggest "Prelude" from "Romeo and Juliet," by Gounod. For the monks and cloister scenes would suggest "Kamenoi Ostrow," by Rubinstein, while pastoral music is needed during her flight from her former lover. Little dramatic music is necessary throughout the entire picture, but toward the end we are shown a little fighting "at the front," with its attendant dying and suffering soldiers. Hospital scenes also will require pathos, and the picture should close triumphantly, as the hero and heroine are married at the monastery after she has been decorated with the medal for her bravery. Excerpts from "La Boheme," by Puccini, will fit the studio scenes, and don't forget "Salome" for the posing scene. This picture deserves the best possible musical setting, as it truly is a big feature in every way. Get a viewing before the first performance if possible in order to properly present it.

Music at the Strand.

During the week commencing February 24, Mr. Edel, the genial managing director, provided a musical program that in many respects excelled anything we have heard in some time. The overture alone was well worth price of admission. Mr. Spireccu, wielding the baton for this number—"Scheherazade," by Rimsky-Korsakov—wielded it well. The entire suite was not given, but lost nothing in the cutting because of its beautiful interpretation and wonderful rendition. The Strand Symphony Orchestra merits much praise for even essaying such a work, aside from delivering it in such a facile manner.

Opening the Topical Review we disliked to hear "Onward Christian Soldiers" played with such a fast tempo. It was almost "Jiggy" and took away the inherent dignity of this beautiful march.

Miss Mabel Beddoe sang "The Pipes of Gordan's Men," a song written for and suitable to a baritone. Needless to say it stirred little patriotic fervor. Then followed the scenic. Mr. Carl Eduarde never fails to make his music interesting in the scenic, and this was no exception. A duet for French horn and flute was rendered smoothly and effectively. The big fault was its brevity. Why not have the organist pick it up and finish it with the picture?

The second movement of McDowell's "D Minor Concerto" for piano and orchestra was well played by Mr. Daniel Wolfe. He showed marked technique and, for a first performance, acquitted himself admirably.

Herbert Waterous, the well-known basso, demonstrated that he has lost nothing of that beautiful velvety quality of tone that has made him a favorite for so many years. Especially was it noticeable in his rendition of "Annie Laurie," "Invictus," by Huhn, his first number, had all the necessary "fire," while the interpretation and enunciation left nothing to be desired.

Musical Suggestion Synopsis.

BANDIT AND THE PREACHER, THE (W. H. Productions, Inc.—Five Reels)—Theme A for the Bandit—Dramatic; theme B for the Preacher—Religioso. Suggest for the Bandit "Romance"—Frommel; and for the Preacher, "Love Song"—Fleigler, or "Intermezzo"—Bizet.

This is a typical Western drama of the truly Hart variety. You will need many dramatic numbers, lots of "hurrys" and agitados, a couple of pathetics, and one amoroso. Cue sheets can be obtained from the W. H. Productions, Inc.

BROADWAY BILL (Yorke Metro—Five Reels)—Theme for the Hero—Moderato. Suggest "Elysian Dreams"—Rinland; "Legend"—Friml, or "Martique"—Lorraine.

This picture is chock full of love scenes. You will require many sentimental ballads. Note the fist fight in the camp, the rescue of the little boy, and provide for these a hurry and agitato, respectively. You will also need a few Pastoral numbers to portray the atmosphere of the great woods. Cue sheets can be obtained from the Metro exchange.

CAVANAUGH OF THE FOREST RANGERS (Blue Ribbon—Five Reels)—Theme for the Hero—Allegretto. Suggest "Canzonetta"—D'Ambrosio; "Idillio"—Lack, or "Intermezzo"—Granados.

Pastorale music in quantities will be needed. Some Western stuff, a few one-steps and fox trots, a couple of pathetics and three hurrys. These, with a filling of bright intermezzos, will play the picture. Cue sheets can be obtained from the Vitagraph exchange.

DADDY'S GIRL (Gold Rooster—Five Reels)—Theme for Baby Osborne—Andante. Suggest "Pleading"—Wood; "Heart's Desire"—Losey, or "Lullaby"—Foley.

Play "Konigskinder" opera and choose the balance of setting with a view to light stuff. There is room for a fox trot in the cabaret scene, and "A Day with the Circus"—Lampe, will just suit the miniature circus stunts. Cue sheets can be obtained from the Pathe exchanges.

FLASH OF FATE, THE (Universal—Five Reels)—Theme for Hero—Andante. Suggest "Dialogue"—Meyer Helmund; "Elysium"—Speaks, or "A Little Song"—Erdody.

This is pure melodrama. Many "hurrys" and agitados are needed. Music typical of the "submerged tenth" will fit beautifully. Cue sheets can be obtained from the Universal exchange.

FORBIDDEN PATH, THE (Fox—Six Reels)—Theme for Nelly—Andante. Suggest "Astarte"—Mildenberg; "Salut D'Amour"—Elgar; "Melodie"—Lederer.

Note organ solo in the first reel when girl plays, followed by Andante music in the second. You will need a fox-trot in the fourth and piano solo in the fifth. The balance of the picture is made up of big situations requiring very heavy music. Cue sheets can be obtained from the Fox exchange.

HER ROYAL HIGHNESS (World—Five Reels)—Theme for the Hero—Moderato. Suggest "Land of Dreams"—Duffl; "Melodie"—Friml, or "Serenade"—Schubert.

Opens with Harvard stuff—use college melodies. French atmosphere follows, requiring a big agitato for the fight in the cafe. An Apache dance can also be used in this part. The remaining footage is taken up with Royalty stuff. "Pomp and Circumstance," by Elgar, would be appropriate, followed by light music. Cue sheet can be obtained from the World exchange.

IT PAYS TO EXERCISE (Paramount Comedy—Two Reels)—No theme. This is a comedy requiring light opera selections, potpourri stuff and the usual one-steps, two-steps and fox trots. No cue sheet available.

LITTLE RED DECIDES (Triangle—Five Reels)—Theme for Boy—Andantino. Suggest "Serenade"—Jeffery; "Tendre Aveu"—Schutt, or "Yesterlove"—Borch.

Dainty stuff is required here with a touch of Western flavor. Some pathetic numbers are needed, and light music will play the picture. Cue sheets can be obtained from the Triangle exchange.

MIDNIGHT TRAIL, THE (Mutual—Five Reels)—Theme—Allegretto. Suggest "Legend of a Rose"—Reynard; "Mignonette"—Friml, or "Idillio"—Lack.

The opening requires a misterioso and dramatic tension. Then fox-trots, one-steps, etc., for almost a reel. There are few dramatic situations, but note the sleep-walking episode and fit it with weird music. Cue sheets can be obtained from the Mutual exchange.

MORAL LAW, THE (Fox—Five Reels)—Theme for Hero—Andante. Suggest "Don Jose Aria" from Carmen; or "Carmena"—Wilson.

Picture begins very Spanish, but light through the first reel. Misteriosos, dramatics and agitados are required for the second and third, with a "hurry" and galop thrown in for good measure. The fourth part lightens up a bit, requiring serenades and intermezzos, and in the fifth you will need dramatic music entirely. Note the wedding scene and use "Lohengrin"; close with the theme. Cue sheets can be obtained from the Fox exchange.

ONE MORE AMERICAN (Paramount—Five Reels)—Theme for Hero—Andantino and Italian. Suggest "Maria Mari"—di Capua; "O Sole Mio"—di Capua.

The flavor of this music should be largely Italian, mostly light in character. There are some dramatic hits in the second and fourth reels. Have "The Dance of the Marionettes" handy for theater scene. Cue sheet can be obtained from Paramount exchange.

POWERS THAT PREY (Mutual—Five Reels)—Theme for Hero—Allegretto. Suggest "Babilage"—de Castillo; "Dance of the Moths"—Weidt, or "Caressing Butterfly"—Bartholmy.

This picture has many big moments requiring heavy stuff. You will require many numbers on the romance style, a few agitados, two big "hurrys" and a strong pathetic. The remainder of the picture requires "trippy" music. Cue sheets can be obtained from the Mutual exchange.

REVELATION (Metro—Seven Reels)—See "Music for 'Revelation'" elsewhere in this department.

RUGGLES OF RED GAP (Essanay—Seven Reels)—Theme A for Holmes—Moderato; theme B for Kate Kenner—Andantino. Suggest for Holmes, "Will You Remember?"—Romberg, or "You're in Love"—Friml; while for Kate Kenner, "The Vampire"—Levy, or "Extase D'Amour"—Roze.

The picture opens in England, turns to Paris and then comes to western America for its atmosphere. Note these locations and play music suitable to the occasion. Light stuff will play the entire production. There are no dramatic situations. Use one-steps, fox-trots, light opera, waltzes and intermezzos. Cue sheets can be obtained from the Perfection Pictures exchange.

SPURS OF SYBIL, THE (World—Five Reels)—Theme for Heroine—Moderato and dainty. Suggest "Bowl of Pansies"—Reynard; "Canzonetta"—Nicode, or "Chiffonette"—Atherton.

There is little drama shown in this feature. It can be played with light music throughout. Cue sheet can be obtained from the World exchange.

UNBELIEVER, THE (Edison—Eight Reels)—Theme for Hero—Moderato. Suggest "Semper Fidelis"—Webb; "At Sunset"—Breuer, or "Cavina"—Eohm.

This is a war picture of very human interest. Opening with a pastoral religioso, it proceeds to moderato. A pathetic occurs in the first reel when the old German servitor received the news of the death of his son. Marches follow when the marines are drilling. Battle agitados follow with a misterioso and allegretto in rotation. Dramatic music at the cue, "In the sector," followed by the Belgian National Hymn at T, "Vive la Belgique." Next you will need more battle stuff, some pathetic music, and at the cue T, "Remember Herr Lieutenant," the Prussian National Air. The remainder of the picture requires dramatic and pathetic stuff. Close with the theme. Cue sheets can be obtained from the Perfection Pictures exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. In preparing my setting for the pictures, following the suggestions offered in the cue sheets, I find it necessary to bring my orchestra to a full stop before going into the next number, which makes the music sound punk in spots, especially when the scene calls for only a minute or minute and a half of any one special number. What would you suggest to overcome this?

A. There is no way of overcoming the sudden stops if you are forced to use cue sheets, but with a little forethought you so gauge the tempo of the number that you can end at a cadence and the change will be less noticeable from the standpoint of the audience.

Q. I am a leader of a small orchestra in a small town. Frequently, some of the natives who have gone to New York and returned come to me and ask me to play "Jazz," or to "Jazz" some of the "Rags." I don't know exactly what they mean. Maybe you can help me.

A. Recently in the restaurants of the East, a new combination of instruments have been used to play dance music. An orchestra, comprising piano, violin or clarinet, cornet, trombone or saxophone and drums, blares out ragtime music and goes under the name of "a jazz band." This instrumentation is not effective for pictures and would drive your patrons away if attempted.

Q. What do you think of the idea of playing selections throughout a reel? Take, for instance, "The Fortune Teller"; this selection provides a number of movements and some very popular numbers, such as The Gypsy Love Song. I find the patrons of this theater rather like the selections from the light operas, although the music is not always appropriate to the picture.

A. Many of the best theaters follow this idea in the fitting of light comedies, or comedy dramas, and find it meets with much success. Do not try it for the feature.

Music for the Picture

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

"Music Service for the Exhibitor."

A WELL-KNOWN producer confessed to us the other day that he did not know the difference between a score, a setting or a cue sheet, and supplemented the remark by saying he did not believe one producer in ten knew what he was paying for in the matter of the much-abused term, "Music Service for the Exhibitor."

For the information of exhibitor, producer and orchestra leaders, we will try to classify specifically all forms of music pertinent to "Fitting the Pictures."

MUSICAL SCORE—A musical score is a compilation of either original or standard music, prepared in synchrony with each and every dominant scene of the picture, carrying throughout themes and counter-themes to denote the characters portrayed on the screen. Each number should be in key sequence and arranged in such a manner that there be no obvious break during the playing of the entire score. They must of necessity be short, and for that reason requires varied orchestral treatment to avoid monotony. Many occasions arise where there are two characters in the foreground, and two themes must be blended together, showing two emotions at one and the same time. Frequently a standard number must be changed in tempo and rhythm to convey the proper idea. Special legitimate effects sometimes must be arranged by the use of the orchestral instruments themselves to obviate shoddiness. All these things call for superb orchestration and a thorough knowledge of instrumentation. A real musical score requires almost as much ingenuity, careful thought and untiring efforts as an opera score, for in every way it meets the same obstacles, which must be overcome. The scores for "The Birth of a Nation," "Ramona," "Civilization," "Intolerance," or "Peer Gynt," will live and continue to be classed as epochs in the picture industry. These are prepared only for the big run features.

MUSICAL SETTING—A musical setting is comprised of standard selections placed loosely, in rotation, in a folder, for the purpose of fitting a picture. There is no synchrony, and because of that fact, no key sequence is considered, for it may happen that where the break occurs the key will fit the following number perfectly. For practical purposes one theme only is used, although it is sometimes feasible to use two. This music cannot possibly fit every foot of the picture, but can hold the atmosphere in a general way and carry the picture. These are used in every theater and are frequently prepared by the aid of cue sheets.

MUSICAL CUE SHEET—A musical cue sheet is a prepared list of cues, indicating where the music should be changed, and suggesting certain selections which are suitable for use, with the tempo and character of each noted to allow for substitution. The approximate time is shown, and sometimes a three-word description of the scene to be fitted is given. Cue sheets are distributed by the picture producers for the benefit of the exhibitor who cannot procure his film in time to see it before the first performance, and are good, bad, or indifferent, according to the ability displayed by the writer of them.

MUSICAL SUGGESTION SYNOPSIS is a concise musical review of the picture with suggested numbers that may be used as a theme. Atmosphere, period of time, location and big moments are noted, and frequently selections are mentioned for use in the climaxes.

At the present time of writing, the above is a complete classification of music for the pictures. The rapid growth of the industry, bringing with it new ideas, may cause changes to be made in the method of musical presentation, but now we can only rely on four forms denoting picture accompaniment.

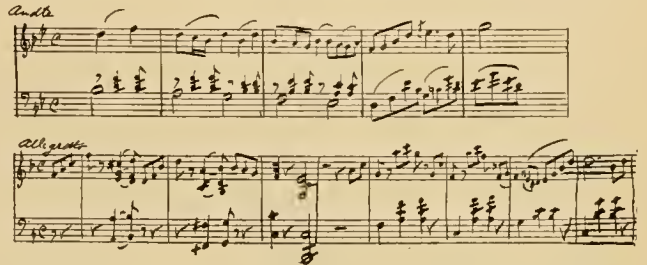
The importance of music as an adjunct to the picture has been but recently recognized, and there is considerable confusion in the minds of producer, exhibitor and layman regarding its classification. By definition, example and qualifications, we have tried to standardize music for the pictures in order that the producer will not be further mulcted by unscrupulous arrangers, and exhibitors will know what they are getting when called by its proper name.

Scores and settings are frequently regarded as one, and the same thing and capital is made out of it by those fakers who throw together loose music and demand score prices for it. In many respects the two are alike; they are played as an accompaniment and must fit the picture. The difference lies in the necessary qualifications required by each.

A score must follow the picture minutely, foot by foot, as an accompaniment follows the voice. It must be in perfect synchrony. By this we mean that if a dominant scene has a footage of 150 feet, and the film projection calls for 15 minutes to the thousand feet, the appropriate selections should run exactly two minutes and fifteen sec-

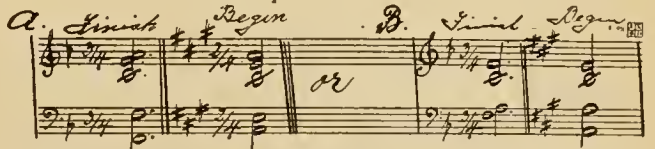
onds. Naturally the number of measures required will be governed by the tempo selected. An adagio or andante sostenuto number will not be as long as an allegro or allegretto. The following examples, indicative of the time duration of fifteen seconds, will show a marked difference, and by using these as a basis, one can readily understand how an entire score can be in absolute synchrony.

A score must have key sequence—in other words, each successive



number must be in a relative key to the one immediately preceding it. As students of harmony well know, there are five relatives to every key, so the task is not so great as would appear on the surface. Besides using the legitimate relatives, it is permissible to use an enharmonic key, or one which begins with a note common in the chord of the preceding key; for example: Going from the key of F to the key of A major, we find A is the third of the chord in the key of F, and is also the tonic of the key of A. The best results are obtained when they finish and begin.

At (A) you will notice the upper A is held in common, the F falls



one-half tons, and the C rises one-half tone, while at (B) these progressions similarly obtain, but in different voices.

The following examples of enharmonic keys are the only ones available and must be used judiciously lest discord appear in the change: 1—5 flats, key of Db, has for its enharmonic 7 sharps, key of C sharp 2—6 flats, key of Gb, has for its enharmonic 6 sharps, key of F sharp 6—7 flats, key of Cb, has for its enharmonic 5 sharps, key of B and vice versa.

The following table of relative flat keys is worked out in the sharp keys in exactly the same manner.

		C	
Relatives	G E min.	|	F D min.
Key		F	
Relatives	C A min.	|	Bb G min.
Key		Bb	
Relatives	F D min.	|	Eb C min.
Key		Eb	
Relatives	Bb G min.	|	A# F min.
Key		A#	
Relatives	Eb C min.	|	Eb Bb min.
Key		F min. Db	
Relatives	A# F min.	|	Gb Eb min.
Key		Bb min. Gb	
Relatives	Db min.	|	Eb min. Cb min.
Key		Eb min. Cb	
Relatives	Gb Eb min.	|	A# min. E major Db min.

Our contention is not that these keys should be used in sequence, and selection made with this in mind only. By no means. A number must first be selected for its suitability alone, and then if it does fall within the rule for key sequence, it should be transposed to a key relative to the preceding number. Before deciding the key for transposition, the orchestration should be carefully scrutinized lest a key be selected that will carry some instrument out of its range. This would be calamitous and make the work of transposition absolutely abortive. Where there appears to be no key suitable for transposition, it is better to write an original modulation for approximately a fifteen-second length. This should be tacked on the end of the preceding number and not used at the cue for the next number. Of course, allowance should be made for it in the timing.

The qualifications required for a musical setting are by no means so exacting, nor do they entail such minute detail or painstaking effort. It must fit the picture in a general way and portray the big emotions depicted. No special orchestral arranging is necessary, no blending of themes is possible, nor is key sequence counted upon to work out satisfactorily. Synchrony is not attempted; the principal problem is simply to fit the picture with standard music. This form of musical accompaniment is not a score and must not be classed as such.

Turning from the playable music to the suggestion sheets, remarkable as it may seem, we frequently see producing companies advertise their cue sheets as scores. This is misleading to the exhibitor and his orchestra leader, and is most detrimental to the company itself.

The difference between the cue sheet suggestions and the musical suggestion synopsis is again the difference between detail and generality. In both cases the picture must be seen in order to suggest proper music, but when a cue sheet must be prepared, it entails the use of a stop-watch to catch the time, a stenographer to get the titles, and an assistant to note the effects. When the data has been obtained, each number must be selected with care, looking to its suitability, and practicability, for small combinations, as well as for its probable existence in the library of the average orchestra leader. Of course, the tempo being given, he has a chance to substitute if he deems it wise, and this is made easy because of the given time duration. Cue sheets are sent out when no score is prepared, and from them the leader can compile his musical setting.

Many leaders prefer to disregard cue sheets for some reason or other, and yet they require some idea of the picture they must fit. These fellows used to read the reviews of the pictures in question and thus learn its general trend. As an aid to this class of musicians, the musical suggestion synopsis was adopted and has received many high commendations for its brevity and conciseness. It is also an aid to those leaders who have been neglected by the exchange, or whose cue sheet has been delayed in the mails. It suggests the music required in a general way and leaves to the judgment of the orchestra conductor the proper presentation of his picture.

Music service in any form is absolutely essential to the up-to-date theater, and every producer should see to it that he is getting the service he is paying for under its proper classification.

Music at the Rialto.

During the week commencing March 3 we visited the "Temple of the Motion Picture," and as far as a critic is permitted to enjoy anything, we drank our fill of good music.

The overture, "Capriccio Italien," by Tschalkowsky, was immense. Hugo Reisenfeld has never done a better bit of conducting. His tempi were most accurate, and his interpretation showed a thorough grasp of the composer's intention.

Miss Annie Rosmer sang "The Bird Song" from "I Pagliacci," but failed to give it birdlike notes. She was decidedly ill at ease and possessed the amateurish habit of beating time, not only with her feet, but legs, body, head and shoulder swayed rhythmically. As a dance the song proved interesting. Not satisfied with one selection from this opera of Leoncavallo, M. Desire La Salle rendered the Prologue with a beautiful quality of tone. His voice is exceptionally good and there was no need of flunking the A flat in the finish. Probably nervousness forced him to take the F instead. As this is not traditional it spoils the finale and loses for him much applause that he really deserves.

We could not understand the inconsistency of costuming the lady and then having the Prologue sung in evening dress. Why not have the entire performance a costume affair since the Rialto chorus also appeared in the peasant regalia seen in the streets of Italy.

This number, "Funiculi-Funicula," was well put over. The singing was distinctly enunciated and the costumes atmospheric. As a sequel to the picture "One More American," featuring George Beban, it was most appropriate. It is just this little artistic touch that makes the Rialto so popular, and there is no question that Dr. Reisenfeld's directing has its drawing power. In fact, he is too good. When his assistant takes the baton the difference is so apparent the audience feels sorry for the poor fellow.

The feature was well fitted, but lacked the American-Italian flavor and seemed a bit "choppy." The muted trumpet call of "The Star Spangled Banner" was a bright idea, but when on one occasion the player fell asleep and missed his cue, the attention of the audience was forcibly called to it by the snapping fingers of the conductor. Better lose the effect than detract from the picture in this manner. Take the offender out after the performance and "shoot him at sunrise" if you wish, but don't chastise the patrons and belittle the player.

Musical Suggestion Synopsis.

ANN'S FINISH (Mutual—Five Reels)—No theme necessary. This picture is dramatic. Open with a couple of light melodious numbers, then follow with misteriosos and dramatic tension music. You will need a few agitados and a couple of good "hurrys," a sad number just before closing, and a bright selection to finish. Your "fill-ins" must be big to carry the picture. Cue sheet can be obtained from the Mutual exchange.

BELOVED TRAITOR, THE (Goldwyn—Five Reels)—Theme for the Heroine—Andantino. Suggest "Extase D'Amour"—Roze; "A Dream"—Borch, or "A Deep Sea Romance"—Lake.

The story deals with the depth of love for a man. There are no dramatic moments in the picture. One agitato is needed for the rescue of the father from the sea, and would suggest "Scotch Poem"—MacDowell, as most fitting. The entire selection of "The Pearl Fishers" can be used nicely. A Valse Caprice is needed in the last reel for the ballroom scene. Pastorales will fit many situations showing extorters. Cue sheet can be obtained from the Goldwyn exchange.

GIRL WITH THE CHAMPAGNE EYES (Fox—Five Reels)—Theme—A Melodious pastorella. Suggest "A Shepherd's Tale"—Nevin; "Nymphs and Fairies"—Bemberg, or "Murmuring Zephyrs"—Jensen.

You will need plaintive music in abundance, some dramatic tensions and agitados, with a few misteriosos. Cue sheets can be obtained from the Fox exchange.

GREAT ADVENTURE, THE (Pathe—Five Reels)—Theme for Heroine—Moderato. Suggest "Adieu"—Kargsnoff; "Serenade"—Chaminade, or "Starlight"—Zulueta.

A comedy-drama requiring light treatment. An agitato is needed for the rescue scene. Some light opera selections will also fit in nicely. Cue sheet can be obtained from the Pathe exchange.

HEIRESS FOR A DAY (Triangle—Five Reels)—Theme for Heroine—Andante. Suggest "Elysium"—Speaks; "Lullaby"—Foley, or "Extase"—Ganne.

The music should be light—two popular waltzes, two popular two-steps, and a fox trot are needed. In the last reel note the ballroom scene and a bit of dramatic action. Cue sheet can be obtained from the Triangle exchange.

LIGHT WITHIN, THE (Petrova—Five Reels)—Theme for Heroine—Andante Moderato. Suggest "Arloso"—Frey; "Meditation"—Deismaa, or "Romance"—Wieniawsky.

The picture is big, and needs careful treatment. Pathetics abound, and dramatic music is much needed. Cue sheets can be obtained from the Petrova Picture Co.

MARRIAGE BUBBLE, THE (Triangle—Five Reels)—Theme—Andante. Suggest "Reverie"—Vieuxtemp; "Romance"—Rubenstein, or "Souvenir"—Geehl.

Melody is needed in this picture. Two dramatic selections and a pathetic will fit nicely. Note the fire scene in the last reel. Cue sheet can be obtained from the Triangle exchange.

ROUGH LOVER, THE (Bluebird—Five Reels)—Theme for Helen—Dainty Moderato. Suggest "In Poppyland"—Albers; "Eleanor"—Deppen, or "Roses and Memories"—Arthur.

Light music will fit the picture with a sprinkling of weird misterioso stuff for the seance scenes. Cue sheet can be obtained from the Universal exchange.

SHOES THAT DANCED (Triangle—Five Reels)—Theme—Andante Suggest "Intermezzo"—Whelpley; "Heart's Desire"—Losey, or "Love Song"—Flegler.

Light music, fox trots, two-steps, popular songs, waltz intermezzos and a few light misteriosos will fit the picture. Cue sheet can be obtained from the Triangle exchange.

SIX SHOOTING ANDY (Fox—Five Reels)—Theme for Hero—Moderato. Suggest "Legend"—Friml; "Romance"—Mericante, or "Serenade"—Llandon.

Another "Western" atmosphere effusion. Treat it with breezy stuff. Many "hurrys" are needed, a few galops and one or two misteriosos. A few dramatic selections will fit the last two reels. Cue sheet can be obtained from the Fox exchange.

SOUL IN TRUST, A (Triangle—Five Reels)—Theme—Adagio. Suggest "The Stars Are Calling"—Stern; "The Swan"—Saint Saens, or "Inspiration"—Edward.

Note the storm in the first reel and use "The Tempest," by Grieg, if possible. The music must be heavy throughout the entire picture. Many dramatics, pathetics and a few agitados are needed. Cue sheet can be obtained from the Triangle exchange.

WEAVER OF DREAMS, THE (Metro-Roife—Five Reels)—Theme for Heroine—Valse Lento. Suggest "Just a Little Love"—Sllesu; "Waters of Venice"—Von Tilzer; "Doucement"—Roberts, or "Destiny Waltz"—Bayne.

The story has a pathetic side to it and will need some semi-heart-throb stuff to accompany it. Where Dana tells her uncle of her dreams use fantastic music, such as "Dance Fantastic" or "March of the Dwarf"—Grieg. A couple of dramatic pieces only are needed. Cue sheet can be obtained from the Metro exchange.

WILD WOMEN (Universal—Five Reels)—No theme necessary.

The picture opens with Western stuff, then you will need Hawaiian music for the cabaret. Some misteriosos and "hurrys" follow, with a big moment when the ship's crew mutiny and the ship takes fire. Later we have South Sea Isle atmosphere, and Oriental or Hawaiian music is needed. Cue sheet can be obtained from the Universal exchange.

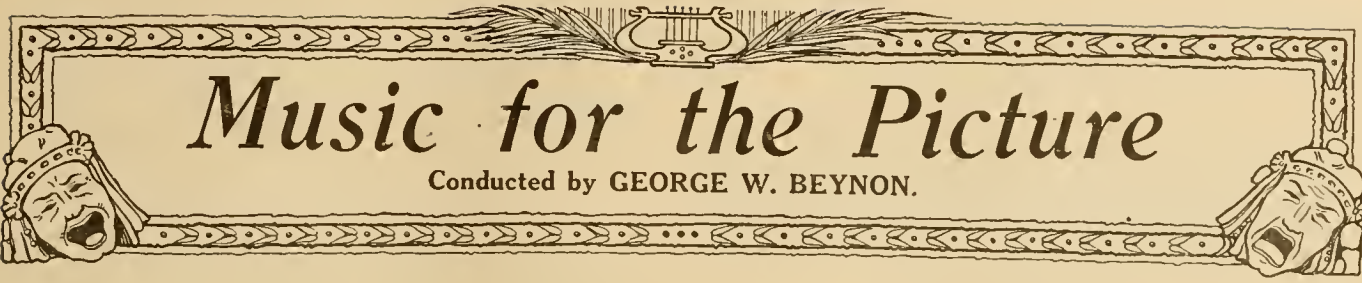
WOING OF PRINCESS PAT, THE (Blue Ribbon—Five Reels)—Theme for Heroine—Allegretto. Suggest "Garden of Love"—Ascher; "A Little Story"—Lack, or "Nodding Tulip"—Trinkaus.

The music needed will be light stuff—waltz intermezzos, melodious serenades, caprices and polkas. Note the court scene in the fourth reel and select a processional march for it, such as "Swedish Coronation"—Svendson, or "Hall America"—Drumm. The last reel calls for a little melodramatic music. Cue sheet can be obtained from the Vitagraph exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. In playing "blues" how do you get the real "nigger" effects?
A. There is no way to explain the peculiar darky rhythm acquired by Southern players that make "blues" effective. It is a thing born in the player and not made. Would advise that you hear the real thing



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Musical Library at the New York Strand.

"'Twas a dark and stormy night" when we called informally upon the general conductor of the Strand Symphony Orchestra and asked him to tell us something new. Carl Edouarde, the gentleman in question, has a little Irish strain somewhere within him and he will not take a dare. Piloting us up two flights of winding stair he ushered us, grandiloquently, into his "sacrotum sanctorum," where a librarian sorts, files and cares for the large library used in the setting of pictures.

On four sides lined against the wall and reaching almost to the ceiling are galvanized iron lockers, painted green (another evidence of strong Irish tastes). These were not filled with clothes, as one might expect, but contained music. Within each locker, from top to bottom, are shelves set in to leave a space of about two feet. These compartments hold a specific kind of music, the classification being labelled on the inside of the door directly facing them. Each locker is numbered on the outside, and the classification begins alphabetically with Locker No. 1. For example, commencing at the top compartment of No. 1, we noted "Agitatos," then "Anthems," "Battle Scenes" and "Berceuses," and so on through the entire shelving. In the last few were found "Songs," "Symphonies" and "Suites." These lockers are fire and dust-proof, easy of access, conserve space, and the finest thing of the kind we have seen. It was a big expense to install this system, but the saving of time, labor, wear and tear of the music has made it all worth-while.

"I do not use the tempo classification," said Mr. Edouarde, "because it is misleading. Besides," he continued, "many numbers have changes of tempo in them and frequently we can get better effects from an Andante found in a Suite than by the use of a piece that is Andante in itself.

"After I have seen the picture to be presented, noted the cues, and made a memorandum of the possibilities in the way of music, my librarian takes the data and brings me the music requested. Many of the numbers cannot be used for various reasons. Each is stamped with the date last played, and we make it a practice never to repeat more than once within three months. And I can assure you Manager Edel is just as strong for this ruling as I am. We adhere to it strictly.

"After the music is selected, my librarian puts it in its proper rotation, cue sheets are typed and placed on each music stand with the setting. This is only a small part of the presentation of the picture. The little artistic touches, lighting effects, dramatic effects, and surprises, are worked out in conference with Mr. Edel, our electrician, and sometimes our concert master."

We asked Mr. Edouarde his opinion regarding the use of more than one theme in a setting. We have continually maintained in this column that it is neither practical nor feasible with a small orchestra, but it is possible with a large combination; yet with an orchestra of fifty men Mr. Edouarde says, "I believe one theme is enough for any picture with but few exceptions. Once in a while a feature requires two for the purpose of contrast, but never more. Even in 'Stella Maris' we used only one, and ignored the dual character, leaving it to the intelligence of the audience to distinguish between the two roles. People do not want the music to make the picture too obvious but like a little mental exercise with their enjoyment of it.

"For that reason I believe in portraying the emotion of a scene and allowing the atmospheric effects, such as rain, waves, storm and wind, to be done 'Back scenes.' In 'The Beloved Traitor' we had a deathbed scene of deepest sorrow, while outside raged a storm of rain and wind. The usual method of fitting this situation would be the use of a 'tempest' number or a 'hurry.' We used the 'Lamento,' by Gabriel Marie, for the orchestra, and off-stage the wind machines worked overtime. It was a long scene and had we played a 'hurry' it would have become monotonous in the extreme.

"In this connection I might say that I do not believe in fitting each little flash. We try to get the general feeling of the picture and work up to its climax, using long numbers if possible. If the prevailing emotion of a scene remains on the screen for an unusually long period I take that opportunity of resting my orchestra and allow the organ to fit it. This gives change of musical color to the setting and is only one of the many means by which I obtain variety of tonal effects.

"No picture is properly presented unless it has variety of coloring. If the setting comprises selections that are of the same order, orchestrated much in the same manner and similarly melodious, it becomes tedious to the audience. No artist ever painted a masterpiece in one color, and no great symphony has been written for strings alone. I try to introduce numbers containing oboe, flute, French horn, or cello solos. To get change of color we use a harp and frequently put in a selection of chamber music, if a special color be desired.

"It requires strong mental poise to refrain from using the brass too much. Every conductor loves the fl. passages and his inclination leans strongly that way continually, yet the art lies in reserving the brass section of the orchestra for coloring. Frequently we purposely keep it silent even when a part is written for them. The composer might not like it, but then he did not fit the picture, nor did he write for pictures. Thus we are forced to edit his works to get the best results in the coloring of our musical settings."

Carl Edouarde is one of the few pioneer moving picture conductors and still keenly enthusiastic over his work. His years of band and orchestral experience proved of untold value when he entered this new field. He is conscientious in his efforts and continually strives to better his performances. He has been a big help to many young musicians and always stands ready to assist them with his sound advice and good counsel.

Music at the Rivoli.

During the week commencing March 10 the Rivoli presented almost an entire Spanish performance. The Rothapfel idea of keeping everything in the-atmosphere of the feature is a good one, and should be emulated by every exhibitor desiring increased box office receipts. "Roxy's" foot slipped a bit when he introduced a Japanese dancer, who, though very artistic in her number, completely upset the Spanish ensemble effect.

The overture, "Espana," by Chabrier, was well played by the orchestra, and carried all the necessary "pep" to get it over. Emo Rapee was not altogether happy in his conducting thereof, but the number succeeded in spite of him.

Following the overture a scenic called "Glimpses of Hawaii" received a magnificent musical setting, and was further enhanced by the appropriate selection "Aloha Oe," rendered by Helen Morrill and the Rivoli Chorus. They were programed as two numbers, but dove-tailed so well that we felt that they belonged to each other. The singing was remarkably good, the costumes true to type, and the lighting effects a la Rothapfel—superb.

The music for the pictorial was a procession of marches, which to the layman in the audience meant a choppy presentation. If it required so many we failed to see it, and feel sure that it had a nervous effect upon the patrons. However, what was played was well played, which is praise in these days when orchestras turn a march into a one-step.

Miguel Vidal sang "Lolita," by Buzzi-Peccia. The best part of this number was the fact that the song and the singer were both Spanish, in keeping with the general tone of the performance. Our old friend Doug. Fairbanks followed in "Headin' South," and the music selected could not be bettered. Fairbanks' pictures are hard to fit adequately, but the Rivoli never seems to find obstacles that are insurmountable. One thing that pleased us immensely was the lack of organ in the feature. The orchestra played it through without the usual rest period. The organ has no place in a comedy, and but few exhibitors realize how their audience feels on this subject. Mr. Rothapfel is more than "abreast of the times" in these matters; he leads the times.

The Japanese Dance, before mentioned, came seventh on the program, followed by a Drew comedy, and the usual excellent organ solo closed the bill. All that was needed to make this show absolutely wonderful was a Spanish dancer in number seven spot. It is remarkable what a hit can be made by living up to one idea throughout the entire performance and making everything conform thereto. Speaking to exhibitors, we suggest that you try it. It is worth publicity in quantities, and should bring good business.

"Moral Suicide" Music.

Last Tuesday at the New York Roof Ivan Abramson presented, for the trade showing, his masterly depiction of life's problem, "Moral Suicide." George Beynon is found guilty of perpetrating the music, which was admirably handled by the Loew orchestra, under the direction of Mr. Lutz.

This score is unique in its varied themes, and made a decided hit with the large audience. Leah Baird, acting the "vamp" role, drew "My Heart At Thy Sweet Voice" from the opera "Samson et Delilah," while Ann Luther, was given that beautiful Waltz from "Lucia Di Lammermoor." John Mason found expression in the Ballet Music from "La Traviata" and the son was given that characteristic number "Le Coucou" by Arensky. "Don Jose's Aria" from "Carmen" fitted the hero to perfection, especially during his love scenes. All these themes are woven together in such a manner that if the eye should stray from the picture the ear would tell who was performing thereon.

The balance of the score is made up from such dramatic operas as "Fedora," "Queen of Sheba," "Tristan and Isolde," "Mephistofele," and gems from the old masters—namely, "Reproche"—Karganoff; "La Coquette"—Onivas; "Nocturne"—Chopin; "Canzonetta"—Heimendahl; Norwegian Folk Song—Borch; Excerpts from Ermline, and a couple of two-steps.

The picture does not depend upon battle scenes or patriotism to "get

over," but deals in the big problems of life as one sees them all about him. A slovenly setting would ruin the presentation of it, and it is strongly advisable that the exhibitor booking this feature should procure the score that fits every foot of film.

Music for "My Four Years in Germany."

Last week there crept into another column of our paper an error, which we are pleased to correct. It was stated that the music, specially written for the picture now playing at the Knickerbocker theater—"My Four Years in Germany"—was arranged by Hugo Reisenfeld. The facts in the matter are different. Meyer Brothers took entire charge of the musical setting, and have given the picture a well arranged score, which materially adds to the feature.

Musical Suggestion Synopsis.

BEGGAR WOMAN, THE (Russian Art—Five Reels)—Theme for the Heroine—Andante and Russian. Suggest "Song of the Boatmen of the Volga"—Cady, or "Visions"—Tschaiowsky.

Pathetic stuff is needed most for this picture. The atmosphere is entirely Russian, and the following list may benefit small libraries, which are weak in Russian music: "Gondoliera"—Moszkowski; "Reve Angeliqne"—Rubinstein; "Russian Romance"—Friml. Cue sheets can be obtained from the Pathe Exchange.

EVE'S DAUGHTER (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "In the Shadows"—Finck; "Nodding Tulip"—Trinkhaus, or "Serenade"—Frommel.

Light music will fit the picture, a few semi-pathetics, a couple of agitados and many waltz intermezzos. Cue sheets can be obtained from the Paramount Exchange.

FAITH ENDURIN' (Triangle—5 Reels)—Theme for the Heroine—Allegretto. Suggest "Canzonetta"—Godard; "Serenade"—Drda, or "Songs Without Words"—Tschaiowsky.

This picture is peculiar in its opening. You will need misterioso stuff and dramatic agitados. The atmosphere becomes rustic and needs music like "Barchetta"—Nevin; "In Lovers' Lane"—Pryor, or "Violetta"—Tobani. Note the fire scene in the third reel. Cue sheets can be obtained from Triangle Exchange.

GIRL IN THE DARK, THE (Bluebird—Five Reels)—Theme for the Heroine—Moderato. Suggest "Intermezzo"—Hueter; "Serenade"—Karganoff, or "Melodie in F"—Rubinstein.

The story contains many dramatic situations. Melodramatic music is needed, such as agitados, hurrys and misteriosos. There is considerable Chinese music needed to fit the "Tong Society" attempts to abduct the heroine. Suggest "Hop-Sing"—Katzenstein, or "Chinese Wedding Procession"—Hosmer. Cue sheets can be obtained from the Universal Exchange.

GIRL AND THE JUDGE, THE (Mutual—5 Reels)—Theme for the Heroine—Andante. Suggest "Dreams of Love"—Liszt; "Souvenir"—German, or "Romance"—Le Cocq.

The picture opens brightly, with a reception scene and a Hallowe'en party in the first reel. The latter requires a Virginia Reel and a popular two-step. Much dramatic stuff is needed and a few pathetics. Cue sheets can be obtained from the Mutual Exchange.

HARD ROCK BREED, THE (Triangle—Five Reels)—Theme for the Heroine—Andante. Suggest "On Wings of Song"—Meudelsohn; "Serenade"—Cesek, or "Herd Girl's Dream"—Labitsky.

Western atmosphere. Melodious music will fit the first two reels. Note explosion effect in third and big fights in the fourth and fifth reels. A lot of dramatic agitados are also necessary. Cue sheets can be obtained from the Triangle Exchange.

HOUSE OF GLASS, THE (Select—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Heartstrings"—Vecsey; "Chanson Triste"—Tschaiowsky, or "Destiny"—Bayones.

This is a melodrama requiring many misteriosos, agitados and dramatic pieces. Note the change from eastern to western atmosphere and symbolize it in your music. Cue sheets can be obtained from the Select Exchange.

MORAL SUICIDE (Graphic—Seven Reels)—Theme for John Mason-Ballet Music—Moderato. Suggest "La Traviata Ballet," "Faust Ballet, Part 1, or "Canzonetta"—Nicode.

The picture is dramatic depiction of life. Many dramatic numbers, a couple of waltzes and two hurrys are needed; otherwise light music fits the first three reels. No cue sheets available, but a score can be obtained from the Graphic Film Company.

NOBODY'S WIFE (Universal—Five Reels)—Theme for the Heroine—Moderato. Suggest "Cavatina"—Bohm; "At Sunset"—Brewer, or "Dainty Daffodils"—Miles.

Tula picture needs mountain music. Suggest the "Mountain Suite"—Borch; "Peer Gynt Suite"—Grieg, and some of Nevin's pastorales. Light music will fit throughout. Cue sheets can be obtained from the Universal Exchange.

SIGN INVISIBLE, THE (National Exhibitors—Five Reels)—Theme for Lone Deer—Indian Music. Suggest "Dagger Dance" from "Natuna"—Herbert; "Indian Love Song"—Lake, or "Scalp Dance"—Lake.

You will need pastorale music a-plenty for this picture, and Canadian, if possible, such as "On the Banks of the Saskatchewan." There is little dramatic music needed, many pathetics and a couple of hurrys. Cue sheets not available.

TRIUMPH OF VENUS, THE (Victor—Six Reels)—No theme necessary. The music for this must be light, fantastic stuff, pastorale in the extreme, as it deals with the mythological gods and goddesses. Nothing dramatic is required, and it is strongly advisable to refrain from a too frequent use of waltzes. Scores can be obtained from the Victor Film Manufacturing Company.

WATCH YOUR NEIGHBOR (Paramount-Sennett—2 Reels)—Theme—none.

This is a comedy of slap-stick variety. Lots of rough and tumble

scenes. Use the usual one-steps, two-steps, fox trots and light stuff. No cue sheets available.

WHIMS OF SOCIETY (World—5 Reels)—Theme for the heroine—Andantino.

Suggest "Remembrance," Telma; "Melodie," Lederer, or "Astarte," Mildenberg.

Most light stuff will suit this picture, with a couple of dramatic tensions and a few waltzes. Cue sheets can be obtained from the World Exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. Is it true that the mother of Richard Strauss, the composer, was a daughter of a brewer?

A. Musical History by Gunn is the authority for this statement. "The mother of Richard Strauss was born and brought up in Munich and was the daughter of a well known brewer."

Q. There is a French horn player in our town who wants to play in my orchestra. I only use piano, violin, cello and drums. Would a French horn fit in this combination?

A. A French horn would be decidedly out of place in such a small combination. One French horn is never effective under any circumstances, because two or more are needed to give the required filling.

Q. Is the "Lest We Forget" score available?

A. There is, and a good one. Write Mr. W. E. Atkinson, the business manager of the Metro, and he will attend to your wants.

Q. I heard a crackerjack march, "Pershing's March," played in New York recently, but am unable to find out where it is published. Can you help me?

A. We are informed that this good march will be out and ready for sale about the 15th instant. It will be published by The Astoria Pub. Co., 505 Fifth Avenue, New York.

Q. Does the Fox company put out cue sheets with the time noted thereon, and suggestions for themes and movements?

A. Fox Film Co. issue cue sheets on all their releases which can be procured from their exchanges. They do not give the time duration of each number nor specific suggestions, the tempo being given instead. We are sure that they would put you on their mailing list if you wrote them direct.

Q. I find the cue sheets supplied by often repeat numbers, and my house manager has been complaining to me about playing certain pieces too frequently. He says his patrons tell him that I play the same old things over and over. Is there not some way to get action from the producing company furnishing these cue sheets? I have written their music editor several times, but he pays no attention to my letters.

A. Instead of writing the musical editor we would advise writing your exchange manager. He will get action where you have failed. See our article, "GET THE BEST IN CUE SHEETS."

Q. Why is it that so few of the big scores coming to my theater are arranged without any regard to synchrony whatever? Surely the arrangers preparing these scores must know that unless the music has been properly timed with the picture somebody is going to get balled up. I won't mention names, but there is not one arranger in ten who gives the slightest attention to synchronizing his score.

A. Have patience, brother; this child is just beginning to grow and little perfection can be expected yet. However, there are many scores that are synchronized in the beginning, but fail to come out right, because the film has been cut. This grievance should only obtain in a few scenes if the score has been properly put together in the first place.

Q. Where can I get an album containing all the latest New York fox-trots and one-steps?

A. We know of no such album procurable. Fox-trots and one-steps have short lives and no publisher desires to go to additional expense that has no outlook for future returns. Every music house will take your address and be pleased to send you each new edition as it comes off the press, charging you as you get it from time to time.



Scene from "The Forbidden Path" (Fox).



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Atmosphere in Music and Performance.

WHEN music is characteristic of a specific clime, type of people, custom or peculiar condition it is called atmospheric. We have the characteristic music of Japan, China, Russia, Scotland, Ireland, Germany, France, Scandinavia, Italy, Spain and the Orient. We also have tribal music which is distinctly atmospheric—American Indian music, negro melodies, chanty songs of the French-Canadian, Hawaiian music, and many numbers characteristic of South America.

There are usually three forms of music peculiar to each nationality—viz., Song, Dance and Classic numbers. The dance form is probably more profuse and also more aboriginal in its treatment, because the other forms are colored somewhat from outside musical influence. It is only natural that a composer should subconsciously use the style, form or bits of melody from the masters whom he has studied. This detracts from the distinctiveness of the composition, and for the same reason causes the atmosphere to deteriorate in the same ratio.

The national air is not always atmospheric, though by constant use is closely associated with the country which it represents. The Portuguese hymn has nothing peculiar to the country itself, and is used throughout the world under different names. The English national anthem has been traced to Prussian origin, and is sung by us to different words. The "Marseillaise," though born in France, has become widely known and sung by the Socialists, Anarchist and Nihilist in every land. Thus it has lost its atmosphere in a measure.

On the other hand, the national hymn of Russia could never signify anything not Russian, and though certain composers are bringing forth a new one it, too, will be atmospheric beyond question. Japan, America, Spain, Greece, Sweden have typically atmospheric music for their national airs. Italy has made no definite selection for symbolic purposes, but Garibaldi's Hymn brings the people to their feet and receives recognition and respect.

You cannot rely on a number by reference to its name. Neither can you feel sure of its character by noting the composer. Names mean nothing as far as musical analysis is concerned, for Tschaiakowsky wrote "Capriccio Italien" in imitation of Verdi. He also wrote some wonderful Oriental music; while his songs partake of the flavor of many countries. Yet his Russian depictions have never been equalled in the portrayal of the down-trodden peasant. Among the many composers who have consistently written in the atmosphere of their own country we have Verdi, Wagner, Dvorak, Grieg, Debussy, Ippolita Ivanow and Valverde of today.

We also have those composers who make a study of foreign types and conditions and write more or less successfully characteristic numbers. Arthur Farwell has demonstrated his ability in arranging the Indian melodies of America, while many have essayed Oriental music with a considerable success.

Peculiar conditions bring forth music that is typical of the people living under them. We have East Side music, the Apache dance, characteristic Christmas carols, patriotic numbers dealing with historical events, college songs, circus music, and many others. These may vary greatly in form and melody, but breathe the atmosphere of the peculiar conditions under which they find origin.

Then again we have music which is characteristic of periods of time. The Civil War brought forth some new songs, such as "Dixie" and "Seeing Nellie Home." The French Revolution gave birth to many folk songs, which even yet are remembered and sung by the bourgeois.

Coming down to the practical side of this question we find that there is a volume of atmospheric music to be obtained. This fact should not be overlooked by the orchestra leaders in picture theaters, and a special classification should be made of characteristic music. Many pictures come to a house where the musical director is endowed with but a small library, and 75 per cent. of the picture receives an American setting when it deserves all Russian or all Spanish. The leader should do some research work and not depend on the standard numbers that are well known. Songs make excellent themes, and dance music played according to the action of the picture is intensely atmospheric.

In setting (for example) a Russian picture care should be taken to gain variety. Don't place several Andante numbers in rotation. It is better to repeat one if necessary and follow with an allegretto or waltz movement. If the locations, conditions and types are all Russian throughout see to it that the setting be all Russian. The public is awake and expect it.

Going further and speaking to the exhibitor.

Taking it for granted that the feature has been well set with all Russian music, why not make the entire performance permeate Russian

atmosphere? Have the singers sing, in costume, Russian songs; choose a typical Russian overture, such as "Prelude," by Rachmaninoff; book your topical review and scenic with this idea before you, and note the remarkable drawing power of such a show. This is not a new idea, but one which is being worked in one of the foremost theaters in the country. Recently the writer was struck most forcibly by the way this plan was "put across." It gives continuity, good publicity and a freedom from that "variety-hall-lighting-change" idea. The following sample program may be suggestive:

1. OVERTURE—PreludeRachmaninoff
Theater Orchestra.
2. PICTORIAL REVIEW:
Showing Russian Soldiers Entraining, Cossacks Riding, Kerensky Addressing People, Russian Fleet Manouvering, etc.
3. SONG—"Longing"Rubenstein
Sung by Miss Jane Jones.
4. SCENIC—The Caucasus Mountains.
5. BARITONE SOLO—"Wanderer's Song".....Tschaiakowsky
Sung by Bertram Brown.
6. FEATURE—"The Fall of the Romanoffs."
7. ENTR'ACTE—"Kol Nedrei"Bruch
8. COMEDY.

It is hardly possible to choose a comedy that will fit the situation, but that is somewhat negligible because its function is to send the patrons away happy.

To carry the idea to its fulfillment the ushers could be costumed as Russian peasants, soldiers or Cossacks, as deemed wise. The lobby display should bear out the general idea, while a Cossack upon a white horse, for street parade purposes, would gain considerable attention.

In this age of specialists we must devote our entire efforts in one direction. Atmospheric performances are different, attractive and fascinating. With proper publicity they are sure to increase the reputation of the theater and its box office receipts.

Music at the Broadway.

We visited the Broadway, where they are running "The Kaiser—The Beast of Berlin," with no anticipations of enjoyment, and, as usual, received a pleasant surprise. Blessed are they who expect little for they shall receive much.

We found our old friend, James Bradford, in charge of the music, with his former associates gathered about him in the orchestra pit. The return of the Broadway orchestra to its first love creates for that theater a decidedly different atmosphere and again places it in the foreground musically. Mr. Bradford's wide experience and pleasing personality makes for good music at all times.

The performance opened with the playing of the Star Spangled Banner, immediately followed by the overture, "Il Guarany, by Gomez. There was conveyed a feeling of unpreparedness in this number, and the cut of eight bars preceding the first lento movement changed somewhat the character of the selection. However, it was well received by the immense audience and withal was a creditable performance.

Then came an educational film interpreted orchestrally by the use of a medley of light popular airs, known as "Shoo-fly" stuff, but not played that way. The idea of fitting in this manner an educational dealing in varied subjects is decidedly pleasing. The only criticism we have to offer would be to suggest changing the music at the change of the subject. From the care of a furnace to mounted constabulary is a decided change and should be so indicated in the music.

The feature is one of the strongest we have seen, admirably adaptable to music, and its continuity lends itself to long selections, which means a smooth performance. There was no attempt at absolute synchrony, yet, in view of the length of the scenes, one did not notice the changes of tempo.

It is one of the best musical settings we have heard in many a day. The music was good. The theme for the Kaiser—"Processional March," by Schwarwenka, was most appropriate. Such fine things as Valkyrie music by Wagner, "Implication of Neptune," from the Phedre Ballet, by Massenet; "Symphonic Poem," from Francesca di Rimini, by Tschaiakowsky, and as a finale, the "Bacchus Processional," by Delibes, were most effective and fitting. We felt that the Ride of the Valkyrie was played a bit too slow for dramatic effect, but the music throughout was most impressive and carried the situations splendidly.

The touch of atmospheric effect as the picture closed was good. A soldier and sailor appear at each side of the stage, trumpet in hand, and join in the playing of "My Country, 'Tis of Thee," finishing precisely with the picture. We heard many comment favorably upon this little artistic touch. It is a fitting finish to a fine feature.

Mr. Al Nathan, former manager of the Superba theater at Los Angeles, California, and the Alhambra, in San Francisco, is now presiding over the destiny of the Broadway. He is strong for good

music and has a keen insight regarding the needs of the public. "Jimmie" and he should make a team that will be heard from.

Musical Suggestion Synopsis.

ACCIDENTAL HONEYMOON, AN (Rafp Productions—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "The Way of Love"—Cremieux, "Dodola"—Frey, or "Doucement"—Roberts.

This is a good comedy where the following numbers can be used to advantage. "Forgotten"—Cowles, "Last Night was the End of the World"—Von Tilzer, "On the 5.15," "Love, Here is My Heart"—Silesu, and "Sweethearts"—Herbert. The entire setting should be light and there is needed a few pastorale and rustic pieces. Cue sheets can be obtained from Ivan Film Exchange.

ALIEN ENEMY (Paralta Plays—Six Reels)—Theme for the Heroine—Andante. Suggest "Intermezzo"—Bizet, "Tendre Aveu"—Schutt, or "Twilight"—Ayer.

Dramatic music will play the predominant part in this good war-time picture. At T.—"Officers of The Golden Butterfly"—The Prussian National Anthem is needed while the Stars and Stripes by Sousa can be used at T—"Beneath Autumn Opal Skies." There is a direct cue—T.—"We've Come to Can the Kaiser," and the music required is the Battle Hymn of the Republic, once through. During the picture the American flag appears frequently, and we suggest that your cornet (muted) sound out the first measure and a half of the Star Spangled Banner. If the instrument is missing have the pianist attend to it at every appearance of the flag. Cue sheets can be obtained from the Paralta Exchange.

AMERICAN BUDS (Fox—Six Reels)—Theme for the Heroine—Moderato. Suggest "Basket of Roses"—Albers, "Dainty Daffodils"—Miles, or "In Poppyland"—Albers.

The music should be light in the main, but there is a patriotic feeling throughout the picture requiring a bit of marshal stuff. Catch the bugle call at cue T.—"The Morning Call," and the march in the fifth reel. For the latter we would suggest "Pershing's March," by Watt. At cue D.—"Kids Playing Guitars," have some Hawaiian selection ready. Cue sheets can be obtained from the Fox Exchange.

BLINFOLDED (Paralta Plays—Five Reels)—Theme for the Heroine—Andante. Suggest "Elysium"—Speaks, "Awakening of Spring"—Bach, or "Love's Longing"—Frontini.

This picture deals with the denizens of the underworld, opening with semi-misterioso stuff and continuing dramatically to T.—"After the Release." During the robbery scene we would suggest the use of the first movement of Schubert's Unfinished Symphony. In the third and fourth reels pastorale numbers and bright pieces will fit admirably. During the fifth reel have "La Forza del Destino" by Verdi ready, as it is dramatic throughout, closing with the theme. Note pistol shot effect after T.—"Midnight Finds Peggy, etc." Cue sheets can be obtained from the Paralta Exchange.

BLUE BIRD, THE (Paramount—Six Reels)—No theme necessary. This feature is the picturization of Maeterlinck's masterpiece and, owing to its allegorical nature, requires a peculiar setting. Everything must be fantastic, such as "Les Syphides"—Cussans, "Dance of Fire and Water"—O'Neill, "Petite Suite"—Debussy, "Entr'Acte"—Hadley, "March of Life and Death"—Humperdinck, and "Ara-besque No. 1"—Debussy. Get the cue sheet, if possible, because there is little possibility of fitting the picture without it. Cue sheet can be obtained from the Paramount Exchange.

DEBT OF HONOR, THE (Fox—Five Reels)—Theme for the Heroine—Andante. Suggest "Serenade"—Titt'l, or "To a Star"—Leonard.

The picture has two atmospheres, the earlier one being a fairy story, and the latter a war-time patriotic episode. It would be wise to select oriental music for the first portion in order that there may be a distinct comparison with the later stuff. You will need a few misteriosos and one agitato. Cue sheets can be obtained from the Fox Exchange.

DEVIL'S WHEEL, THE (Fox—Five Reels)—Theme for the Heroine—Plaintive Andante. Suggest "Narcissus"—Nevin, "Reverie"—Corelli, or "Eventide"—Shytte.

The location is in France and the music should hold French atmosphere. Choose from such composers as Massenet, Bizet, Berlioz, Faur, or Chaminade. Many misteriosos and agitados are required and the picture opens dramatically. Note the Apache dance in the second reel, which must be repeated later in the same reel and again in the last reel. Catch the big fight in the fifth reel and close with the theme. Cue sheets can be obtained from the Fox Exchange.

KAISER, THE (Jewel Film Co.—Seven Reels). See MUSIC AT THE BROADWAY elsewhere in this department.

MATINEE GIRL, THE (Perfection Pictures—One reel). This is a comedy requiring light music, but not of the slap-stick variety. Use comic opera selections and a bit of a love theme might be used with effect. No cue sheets are available.

SHELL GAME, THE (Metro—Five Reels)—Theme for the Heroine—Andantino. Suggest "Rosemary"—Elgar, "Moonbeams"—Keiser, (Norwegian Folk Song)—Borch.

You will need light music for this comedy-drama. Catch the popular one-step at T.—"Then followed a week of gayety"—and the hurry following immediately afterwards. You will need "Home, Sweet Home," and "Ben Bolt" almost immediately after the opening of the picture and a few bars of "Rigoletto Opera" selection at cue T.—"A Caruso Night." Cue sheets can be obtained from the Metro Exchange.

SPLendid SINNER, THE (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Love Theme"—Lee, "Claire de Lune"—Thome, or "Dream of the Flowers"—Cohen.

Dramatic music is mostly required for this setting. Catch all the violin solos and use "The Song of the Soul," by Breil, if possible. At cut T.—"Britishers Enlist Today"—you can use "Over There"

played pp. with fine effect. Cue sheets can be obtained from the Goldwyn Exchange.

WANTED, A MOTHER (World—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Destiny Waltz"—Baynes, "Heartstrings"—Vecsey, or "Innamorata"—Marchetti.

This is a juvenile picture and calls for a predominancy of light music. Some Italian slum music is needed and a couple of pathetics. Cue sheets can be obtained from the World Film Exchange.

WHISPERING CHORUS, THE (Paramount—Six Reels)—Theme for the Heroine—Andantino. Suggest "Russian Romance"—Friml, "Summer Nights"—Roberts, "Visions"—Tschalkowsky.

Big staff is required for this picture. There is a religious phase that calls for hymns such as "Nearer My God to Thee," "Where is My Wandering Boy Tonight?" (cello solo, if possible), "Home, Sweet Home," and "In the Gloaming" as a finish. You will need also a Chinese selection and the Wedding March. Cue sheets can be obtained from the Paramount Exchange.

WOMAN AND THE LAW (Fox—Seven Reels)—Theme for the Heroine—Dramatic Andante. Suggest "Last Dream of a Virgin"—Massenet, "La Melancholic"—Prume, or "Meditation"—Delmas.

This is a dramatic picturization of a famous murder trial and must be fitted accordingly. Possibly a Spanish theme could fit better than those suggested, but it must be dramatic. Open the picture with Spanish atmosphere and continue light until the fourth reel. The music from this point is dramatic and pathetic with a heavy agitato in the fifth reel. Close with the theme. Cue sheets can be obtained from the Fox Exchange.

Comparative Table of Tempo-Marks.

CLASS I.

INDICATING A STEADY RATE OF SPEED.

Larghissimo, molto largo	} Group I.—General signification of terms is SLOW.
Largo (broad, stately)	
Largamente	
Larghetto	
Grave (heavy, dragging)	
Lento (slow)	
Adagissimo	
Adagio (slow, tranquil)	
Adagietto	
Andantino	
Andante (moving, going along)	} Group II.—General signification of terms is FAST.
Moderato	
Allegretto	
Allegramente	
Allegro (brisk, lively) (con moto, vivace) (agitato, Appassionata)	
Presto (rapid) (con fuoco, veloce)	} Group II.—General signification of terms is FAST.
Prestissimo	

CLASS II.

INDICATING ACCELERATION.

Accelerando (with increasing rapidity)	} (swiftly accelerating, usually with a crescendo)
Stringendo	
Affrettando	
Incalzando	
Doppio movimento (twice as fast)	
Piu mosso	} (a steady rate of speed, faster than preceding movement)
Piu moto	
Veloce	

CLASS III.

INDICATING A SLACKENING OF SPEED.

Rallentando	} (gradually growing slower)
Ritardando	
Allargando	
Tardando	
Slentando	
Molto meno mosso (d = d del movimento precedente) (half as fast)	} (a slower rate of speed, slower than preceding movement)
Ritenuto	
Meno mosso	
Meno moto	} (growing slower and softer)
Calando	
Deficiendo	
Mancando	
Morendo	
Sminuendo	} (growing slower and softer)
Smorzando	

Leaders' Service Bureau.

Suggestions Answered—Suggestions Offered.

Q. "What distinguishes an orchestral organ from a pipe organ? Have either a place as a component part of an orchestra?"

A. "The orchestral organ is one of recent invention, manufactured specially for the handling of pictures. It has all of the traps attachments and has the same effect as piano and drums together. The quality is by no means so fine as that of the pipe organ. Both have a place in orchestral work."

Q. "Is piano ever used in a symphony orchestra?"

A. "Yes. A piano is frequently used in a symphony orchestra, especially in such things as Liszt's Second Rhapsody. It is also used in the absence of harp for the arpeggios and cadenzas."



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Organ vs. Orchestra.

THERE seems to be a wide divergency of opinion regarding the greater merits between the organ and orchestra as an agency for the proper presentation of pictures. Many exhibitors maintain that they obtain better results from the organ, while there are just as many who will not have one in their theater. We will try to crystalize the different opinions and, from our wide experience in such matters, essay to point the way to clarity of vision.

A good organ—and by that we mean a real organ and not a hurdy-gurdy which has every clap-trap contrivance born of an inventive brainstorm—is a glorious instrument, holding large possibilities for wonderful effects. It has many of the orchestral qualities of tone, as shown by the use of the oboe, flauto and corni stops. The bassoon is heard in the deep diapason, and the muted strings are correctly imitated by the vox humana. Patrons say that it's "grand music" and feel the grandeur of it. It is "grand music" and continues to be "grand music."

The organ cannot be anything else but grand, and its very grandeur becomes monotony under the touch of the average organist. When the show opens with an overture played by the organ, the scenic played by the organ, the pictorial review played by the organ, the feature played by the organ, the comedy played by the organ, and an exit march played by the organ, the patrons certainly get too much organ. Moreover, a good organist will not play continually, or if he does, he must perform, slump somewhat in his good work. The organ may stand it, but he, being fleshly, is prone to weakness, so why place an artist in a test of endurance and expect good results?

Orchestras cannot and will not play continuously. No one expects them to do it. No one wants them to do it. They, too, would become monotonous, though the chances are considerably small because of the wide possibilities of change in color and tempo.

There are a few musicians—but they are far between—that are geniuses on the manuals. Their cleverness in registration does away with monotony, and the organ is made to speak in any language required by the picture. The organist that can lend variety to his playing is a rare bird, temperamental in the extreme and difficult to control. By virtue of his ability he commands respect and knows his full value. If he be progressive another gem is added to his crown and he will give service that cannot be estimated in dollars and cents, but should his virtuosity make him self satisfied he becomes a drag on the wheels of progress. No theater can afford to hold a musician that will not heed new ideas and learn therefrom. The benefits derived from an organ depend entirely upon the player. He must be technically good besides being endowed with remarkable intelligence in the fitting of pictures. Some organists gain this knowledge by experience, others never get it. They play well, that's all.

We have always maintained in these columns that an organ has no place in a comedy and cannot properly fit the funny situations. An organ is always a sombre instrument, dignified and sedate, and no one expects it to get "giddy." Fantastic stuff can be played, but not funny music. The truth of this is borne out by the fact that some manufacturers have designed special organs to fill the need of slap-stick music. No theater has the room for, nor can they afford the expense of, two organs, yet neither can do the work of the other. The salesman will argue that the "hurdy-gurdy" can be used in the same manner and for the same purpose as a church organ. The difference in price is thousands of dollars, and the facts prove that the quality is by no means the same. Because of the additional clap-trap stops the instrument becomes easily and frequently out of tune and requires constant repairing. The expensive organ is the cheaper in the long run and gives the best musicianly results. But—don't use it in the comedy.

Since an organ has no place in a comedy, and because no patron desires to look at a funny picture in silence, it is vitally necessary to fit it with music of some kind. A piano is effective in playing for the comedy if an orchestra is financially beyond the resources of the theater. A good pianist can get many wonderful effects by closely following the picture. Glissandos, train effects, falls, shots and chimes are perfectly easy to perform, while many other more difficult imitations are made more ludicrous by their piano depiction, for example, the crowing of a rooster.

Another serious drawback to the use of the organ is the dearth of music written for the instrument and suitable for pictures. Organ compositions are in the big minority and those written are so seldom suitable for picture work that the average organist depends largely upon his improvisations to fill the need of a library. There is nothing

so meaningless to the musical ear as improvisations poorly done. It is an art in itself and requires many years of untiring practice, which brings us back to the already established fact—the player must be an artist.

Some organists use an orchestra piano copy and play from it the chief melodies or cued parts. Now one thing must be clearly understood; music is written for a specific purpose, with a particular arrangement thereof, and if played by an instrument for which it was never intended does not convey the meaning of the number. Notes in themselves, melodies separated from the accompaniment, mean nothing. By looking at a brick we cannot visualize the house, and it is only when a number is played as written, by the instruments for which it was arranged, that we can divine the true thought of the composer. Therefore, we should eliminate orchestral music from the library of the organist who is an artist. He will not play it, and his refusal is most praiseworthy.

There is little room for publicity in the use of an organ, and no room for showmanship. The player becomes part of the mechanical instrument, and he may be black, white or yellow, so far as the audience is concerned. If he delivers the goods he gets his measure of praise and perhaps a smattering of applause. Patrons like to see the performing artist and watch how he does it. The manner of the doing frequently gains as much appreciation as the worthy performance. Good showmanship is a big asset to any theater, and in this respect the orchestra has a chance to command attention, where the organist is "born to blush unseen."

A concise resumé brings us the following facts:

- (1) Organs can be used effectively if played by organists of superior ability and conspicuous individuality.
- (2) Organs become monotonous.
- (3) Organs cannot be used for comedies.
- (4) Organs give no chance for showmanship.
- (5) Organists cannot procure sufficient music for the adequate playing of pictures without the prostitution of their art.
- (6) Improvisation is to be feared lest it become chronic, which means a lower standard of music.
- (7) Scarcity of good capable organists.

We are in no way attempting to decry the use of the organ in the motion picture theaters nor do we discredit this noble instrument of sound. It has its place and properly used becomes a mighty auxiliary force in portraying the pictures.

It is hardly necessary to read our brief for the defendant—Mr. Orchestra. His capabilities are well known. He has demonstrated his worth and continues to be a box-office asset.

Orchestras must have proper directors and be composed of good musicians. There is no scarcity of either. A poor orchestra is as much worse than a poor organist as a good combination is better. Quoting from a trade paper a well-known film expert says:

"Can" the overhead of bum orchestras, organs are more effective as musical accompaniment for films. Nothing is more sympathetic, more soothing or more emotional than one of these wonderful organs played by an artist."

We agree with him in every particular. "Can" the poor orchestras, "can" the bad operators, "can" the insulting ushers, "can" the inferior organist, in fact, "can" everybody who is not capable. There is no room for mediocrity in any branch of the picture industry. But this does not mean that the "day of the small orchestras has passed." Good orchestras are needed in the picture theaters, and are here to stay. What is needed more than anything else is a thorough understanding regarding its makeup, acoustic propensities, and duties, in fitting the picture.

The best class of house, one which can afford it, use both organ and orchestra with wonderful success. Those unable to maintain both have found that a good solo pianist can give sufficient variety to the orchestral ensemble and play the comedy or review while the orchestra rests. Many theaters have gained splendid results from the use of a harmonium as an instrument in a small combination, and for the benefit of those who have not tried this we offer the following suggestion: Secure a good orchestra of seven men along the lines of the following instrumentation:

Violinist conductor, first violin-obligato, cello, flute, clarinet, harmonium and piano.

They should play the show in the following manner:

Overture by the complete orchestra, scenic—part way with orchestra and finish with piano alone. Orchestra rests in the pit. Pictorial review, by the complete orchestra. Open the feature with the orchestra, including the piano, and allow the harmonium player to rest 10 minutes. When the pathetic scenes of the picture are shown make the harmonium player take them alone, resting the orchestra and pianist for 10 minutes (out of the pit), returning to finish the picture. The pianist should handle the comedy alone.

This routine system has proved most efficacious in many small theaters and is well worth trying. The harmonium gives the necessary

fullness to the small orchestra, taking the place of the brass instruments. It adds double volume if needed and knits the orchestra together in a perfect ensemble. An organ will do the same function and is an instrument more adaptable to solo playing, but frequently beyond the purse of the small exhibitor.

If three pieces are used in an orchestra and are good there is ample variety of color to please the most fastidious ear. The acoustic properties of every house should receive a thorough test before finally settling the subject of an orchestra or organ. Some theaters will not benefit by an organ or large orchestra, some cannot use brass, others need it. No one can tell offhand what the musical requirements of any theater are without taking into consideration first, the acoustics of the auditorium; second, the possibilities in securing good musicians; third, the class of program offered, and fourth, the clientele to please.

Music at the Strand.

During the week commencing March 24 the music of the Strand took on a distinctly operative flavor mixed with Easter atmosphere. As usual, the entire performance was smooth and well-handled, special attention being paid to lighting effects. A back-drop representing the stained glass window of a church was most appropriate for the week, while the singing of "Les Rameaux" by Faure fitted the sanctity of Palm Sunday.

Robespierre Overture—by Litoff—was a bit uncertain in its first performance. The arrangement used was the original, written for a full symphony orchestra, and seemed thin with the smaller combination. Nevertheless, great credit is due Conductor Spirescu and the Strand orchestra for the rendition given. It is a big work to handle, and considering the paucity of men used it was remarkable how well it was interpreted.

We noted the waltz-lento number used in the topical review, which was a distinct change from the rushing marches needed for the balance of the pictorial.

Henry Miller, a bass baritone, sang the "Sergeant of the Line"—by Squires—and "The Palms"—by Faure. Mr. Miller seemed somewhat nervous in his first number, but showed to better advantage in his second. His enunciation is faulty and his habit of blasting his upper tones detract from an otherwise good voice. His mezzo voce proved exceptionally pleasing.

The feature picture, presenting Pauline Fredericks in La Tosca, was preceded by the prelude to the opera written by Puccini. Mr. Puccini and his managers, Ricordi Bros., are intensely businesslike, and consider the playing of the opera during the showing of the picture as an infringement of their copyright. They demand royalties if it is done, maintaining that the action (though silent) and the music constitutes a performance of the opera.

In spite of the handicap Carl Edouarde gave the picture a wonderful musical setting, using excerpts from other operas and big symphonic numbers to portray the dramatic emotions. Especially fine was the music used during the torture scene. We are so glad that a cheap hurry was not played for this big moment of the picture. The church-bell effects, bugle calls, muffled snare drum and gun shots were artistically handled and added to the picture.

The climax of this picture comes at the end with a quickening tempo to the finish. The music did not carry it. Instead of working up to a big finale as La Tosca confesses her guilt, is shot by the guards, and falls over the parapet, the music portrayed no agitation and stopped abruptly in the middle of a phrase. This is too good a setting to warrant such a disappointing finish and we feel sure that patrons attending the second performance were better treated.

"Ah Fors E Lui" (from Traviata) was sung by Miss Grace Hoffman. This song has become perennial with Miss Hoffman, but her delivery of it is always welcomed. Her work is too well and favorably known to require lengthy comment.

The usual comedy and organ solo closed one of the most pleasing shows we have seen.

Musical Suggestion Synopsis.

AN AMERICAN LIVE WIRE (Blue Ribbon—Five Reels)—Theme for the Hero—Allegretto. Suggest "Pirouette"—Finck, "La Colombe"—Gounod, or "Punchinella"—Herbert.

This O. Henry yarn will need only the lightest of music. Choose light opera selections, such as "The Tourist"—Kerler, or "Yankee Counsel"—Cohen. A few agitados, hurrys and misteriosos will fit. Catch the Spanish atmosphere and use numbers as "Chicana"—Demorest, "El Albaicin"—Valverde, "Mercedes Waltz"—Miro, "La Paloma"—Yradler, "Memories of Spain"—Silverberg. Cue sheets can be obtained from the Vitagraph Exchange.

BELL BOY, THE (Paramount—Two Reels)—Theme for Fatty—Allegro. Suggest "Tete-a-tete"—de Koven, "Tale of Two Hearts"—Roberts, or "Rustic Dance"—Leigh.

A good comedy with lightning speed that calls for snappy music. Rube stuff can be used to good effect in this picture. No cue sheets available.

BRASS CHECK, THE (Metro—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Kathleen"—Berg, "Sleeping Rose"—Borch, or "Destiny"—Baynes.

The character of the picture is comedy-drama with city atmosphere. Light intermezzos, serenades and ballet music is required in quantities. Bell effects should be noted, as they add to the humor of the picture. Cue sheets can be obtained from the Metro Exchange.

CURSE OF IKU, THE (Essanay—Seven Reels)—Theme—Andante. Suggest "Ladies Picking Mulberries"—Kelley, "Arabian Nights"—Mildenberg, or "Japanese Love Song"—Bartlett.

The picture is dramatic, the atmosphere almost entirely Japanese and the situations big. Our best suggestion is that you see the picture. A partial list of good Japanese selections may help the leader and are offered for the purpose of enlarging his library, if he so desires. "Japanese Patrol" (March)—by Tobani, "Veil Dance" (Ballet)—

Friml, "Jap's Tattoo" (March)—Lawrence; "Fuji Koe" (Intermezzo)—by Shealey, "The Bombardment" (March)—by Heed, "Japanese Reveries" (Andantino)—by Bartlett, "The Kingdom of Flowers" (Valse)—by Ringleben, "Poppies" (Romance)—by Moret, "A Night in Japan" (Suite)—by Braham, "Japanese Sunset" (Meditation)—by Zamznick.

DAUGHTER OF FRANCE, A (Fox—Five Reels)—Theme for the Heroine—Plaintive Andante. Suggest "Pleading"—Wood, "Souvenir"—Gehrl, or "Au Matin"—Goddard.

Another war picture calling for much martial music. In the first reel select a rustic number of French atmosphere. Note the one-step necessary for the dance in the second, and play the Marseillaise Hymn in the fifth at T—"I am a daughter of France." Cue sheets can be obtained from the Fox Exchange.

MY FOUR YEARS IN GERMANY ("My Four Years in Germany," Inc.—Eight Reels).

This is a stirring patriotic picture that needs a score to fully represent the kaleidoscopic scenes. Many marches, patriotic pieces, dramatics and battle agitados will be required. A special orchestra score, arranged by Meyer Bros., will be available for the presentation of this picture.

PAIR OF SIXES, A (Essanay—Six Reels)—Theme for Boggs—Moderato. Suggest "Serenade"—Widor, "Serenade"—Lindon, or "Berceuse"—Schytte.

This is a comedy-drama. Use light and popular music. Intermezzos, serenades, two-steps, etc. No dramatic situation arises nor is there a call for "weepy" music.

KNIFE, THE (Select Pictures—Six Reels)—Theme for the Heroine—Andante. Suggest "Love Theme"—Hertzberg, "Yesterdays"—Huerter, or "Where the Cool Moss Grows"—Helm.

The picture is dramatic. Dramatic tensions, misteriosos, hurrys, and agitados will find a place in your setting. Make the big stuff as long as possible to avoid a choppy presentation. Cue sheets can be obtained from the Select Exchange.

CLAIM, THE (Metro—Five Reels)—Theme for the Heroine—Moderato and Scotch. Suggest "Annie Laurie" or "Comin' Thro' the Rye."

The picture is dramatic, the atmosphere Western, and the situations big. Catch the dance hall scenes at T—"The years that passes"—and use a popular one-step with a Mexican flavor if possible. On flash backs play pp, continuing this selection to the point where Belle sings. The early part of the feature needs a sombre fitting, but brightens up in the fourth and fifth reel. Cue sheets can be obtained from the Metro Exchange.

THIEVES' GOLD (Universal—Five Reels)—Theme for the Heroine—Andante. Suggest "Berceuse"—Danby, "Lullaby"—Foley, or "Dialogue"—Meyer Helmund.

Western music, that "avis rara," is needed here. Use all the Mexican stuff possible and keep pace with the fast action. Use the theme only in the love scenes. Dramatic tensions are needed with a few hurrys and agitados. Cue sheets can be obtained from the Universal Exchange.

WAY OUT, THE (World—Five Reels)—Theme for the Heroine—Andantino. Suggest "Serenade"—Jeffery, "Yesterdays"—Huerter, or "Yesterlove"—Borch.

Note the change of atmosphere from America to France and prepare for it. The French music selected should be typical to emphasize the transition. Catch the battle scene toward the finish. Cue sheets can be obtained from the World Exchange.

WINE GIRL, THE (Bluebird—Five Reels)—Theme for the Heroine—Italian Folk Song. Suggest "O Sole Mio" or "Marguerite."

Heavy music of dramatic quality is needed; many Italian numbers of characteristic nature. Misteriosos are required in quantities. Cue sheets can be obtained from the Universal Exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. The owner of our theater is continually complaining because we repeat so much on our numbers. I am in a small town without facilities for buying up-to-date music. How can I learn about the latest issues of new stuff?

A. If you will send your name to G. Schirmer, Inc.; Carl Fischer Co., of New York; Oliver Ditson, and the Boston Music Co., of Boston; Sam Fox, of Cleveland, we are sure that their publicity department will keep you informed regarding new music.

* * *

Q. It seems that I don't ever get through my work in the theater. What with arranging the settings, viewing the picture, looking after my library, and playing at both performances I haven't a minute to myself. How can I make the work lighter?

A. Have one of your orchestra boys installed as librarian. Arrange your settings for piano only, and have him add the other instruments, using the piano as a guide. See that your library is properly classified and easy of access.

* * *

Q. What constitutes an infringement of a copyrighted number, and how many bars of any number may be used without infringing?

A. Reprinting, transferring or any form of reproduction is an infringement of a copyright. Anything less than seven bars is permissible.

* * *

Q. My leader, who is also a singer, insists upon playing song numbers as he would interpret them vocally instead of as orchestrated, with the result that the other musicians in our orchestra are always out of gibe, never knowing what liberties he is going to take. Isn't he all wrong?

A. Songs are seldom suitable to the scenes of a picture, as they usually have a different association of ideas and usually detract from the scene. Only as the theme should they be used, when the idea of the song coincides with the emotion depicted. There is no reason why the orchestra should be out of gibe if they follow the leader's beat.



Music for the Picture

Conducted by **GEORGE W. BEYNON.**

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Color in Picture Playing.

MUSIC for the pictures is essentially interpretative; it must never rise above the situations depicted; but lie just below them, carrying them upon its billowy crest. The art of portraying pictures musically has advanced wonderfully and is now a fine art. It requires more than music knowledge, picture experience and broad intelligence. It calls for genius and a psychological intuition that senses the proper moment to change the coloring of the orchestra.

In the early days of the silent drama we were wont to see pictures thrown upon the screen in black and white. No tinting of film was known. No matter how beautifully photographed, the scenes, following one after the other, with no tint effects, became monotonous to the eye of the esthetic. Today that condition has become a thing of the past and film tinting calls for research work and expertness. New tints are sought after and, when found, conscripted into picture service.

An evening scene calls for blue tints if it be exterior and yellow or orange if interior. Different scenes are treated differently, according to well set rules, with the object of bringing warmth and life into the picture. Every effort is put forth to make the screened objects appear natural to the eye, at the same time giving variety of tonal vision.

In picture playing we are still only in the black and white period. A few of the more advanced leaders are dabbling in colors, but the way is open for freer development and more progress along these lines.

The orchestra is composed of four distinct divisions, namely, the string section, composing violins, violi, celli, bassi and harp; the wood-wind section, made up of piccolo, flute, oboe, clarinets, cor Anglais, bassoon and contra-bassoon, while the brass section is composed of trumpets, French horns, trombones and tuba. The percussion department is represented by drums, kettle drums and cymbals. Traps, such as bells, xylophones, anvils, etc., are also classed in this division.

The wood-wind and brass are the color sections. Each instrument in these divisions is different in its tonal quality, yet wonderfully effective in the ensemble. One can readily realize the wide possibilities in tonal color to be derived from four separate sections, three of which can, at least, be divided again into four parts.

By using the strings alone we get two effects, legato (smooth sweet sounds) or pizzicato (sharp staccato sounds). If a weird or pathetic effect be desired the application of the mute serves the purpose admirably. Thus we gain three colors from the strings in the changed method of playing. Each instrument has three registers—the low, medium and upper—totally different in vibration and distinctly varied in color. This adds three more possibilities. Moreover, by a different arrangement of the strings, we get different shading of tone; for example, by giving the solo to the cello in its upper register the quality is broader than could be obtained from the violin, playing the same notes. Summing up we find the string section plastic, with a capacity for much varied color. With music properly arranged an orchestra of strings alone could present the picture without monotony to the ear.

Looking into the possibilities of the wood-wind instruments we find that as a separate division and playing together they carry all necessary voices for a good ensemble. Their use in this way would necessarily be infrequent because no music of any length has been so arranged that it could be used for practical purposes without drawing on instruments from other departments. There are many bits or excerpts from selections that are excellent examples of the wood-wind choir, such as the opening four bars of the Ruy Blas Overture, but we do not look to this section as a whole for change of color.

It is the peculiar individuality of the wood-wind instruments and their use as soloists accompanied by the other sections that goes far to change the color of the music. The quality of the flute is entirely different from that of the oboe in its mellow richness. The latter has a piercing effect, more shrill than the clarinet. The bassoon is the bass foundation of the wood-wind family, being sombre in tone and yet grotesque in some passages. Though the oboe, clarinets, English horn and bassoon are reed instruments they differ materially in quality. Their proper use in their three registers brings into play colors that cannot be duplicated in any other section.

The brass instruments, used in a separate mass or in combination with strings or wood, not only give a new tone-color to the orchestra, but greatly increase its power. Their frequent employment, unless managed with great judgment, is likely to produce an effect of noise; and there is no department of the orchestra so liable to abuse at the hands of an inexperienced leader. At the same time, if properly and carefully treated, these instruments add a richness to the instrumental mass which can be obtained in no other way.

The timpani and drums are peculiarly effective in adding color to the general tone but must be used with discretion. The constant clapping of cymbals and snare drum is in bad taste and nauseating to the lover of pure music. And, furthermore, by a discreet use of percussion the foundation of the orchestral mass is further solidified.

The varied treatment of theme is a new idea that is finding favor among both musicians and patrons. The continual reiteration of the theme by the same instrument with the same accompaniment becomes monotonous and disagreeable. It is not feasible to alter the accompaniment, but the melody is usually cued in other parts and perfectly easy of performance. Upon the scene fitted depends the choice of instrument as soloist. Brightness is exemplified by the violin, piccolo, or upper register of the flute and clarinet. Sadness is heard in the cello and French horn, while intense grief can readily be depicted by the bassoon or tuba. Plaintive melancholy is exactly portrayed by the oboe in its middle register and triumph finds expression in the trumpets and trombones.

In special musical scores for big pictures this treatment of the theme has already been successfully tried by the best experts. It has the added advantage of resting the soloists, lightening the work of the more important instruments. By a little forethought and some extraction of certain parts the idea is perfectly feasible for musical settings. In fact, it would obviate turning back to the theme in many cases.

Some scientists state that color sensation is a part of sound and gives the character or impression of the sound. All people feel it whether they consciously recognize it or not. In the same way, melodious sounds should give their character through impressions of harmonious combinations of pleasing colors. Again, color sensations may be translated into their vocal sounds, thereby giving color to spoken words.

Perhaps it was because Wagner loved color so much in life that we find so much color in his music. He stands the pre-eminent colorist among composers. We can well understand his saying, "I must have beauty, light and color," and that he received all three is evinced in the beauty and color of his musical writings.

Recently symphonies have been played accompanied by color effects supposed to represent the composer's thought. Sounds have been classified in colors and so tabulated. It indicates the trend of thought in this direction. Who can say that it's the product of the fevered brain of the extremist?

Common Abbreviations.

- | | |
|---|--|
| ACCEL.—Accelerando. | MAN.—Manual. |
| ACCOMP.—Accompaniment. | MARC.—Marcato. |
| AD LIB.—Ad libitum. | M. D. { Mano destra. |
| AFFETT.—Affettuoso. | { Main droite. |
| AFFRETT.—Affrettando. | MEN.—Meno. |
| AG ^o . or AGIT ^o .—Agitato. | MEZ.—Mezzo. |
| ALL ^o .—Allegro. | mf.—Mezzo forte. |
| ALLG ^{to} .—Allegretto. | mfz.—Mezzo forzando. |
| ALL ^{te} .—Allegretto. | MOD. or MOD ^{to} .—Moderato. |
| AND ^{no} .—Andantino. | MOR.—Morendo. |
| AND ^{te} .—Andante. | MOV ^{to} .—Movimento. |
| ARC.—Arcato. | mp.—Mezzo piano. |
| ARP ^o .—Arpeggio. | M. S. { Manuscript. |
| B. C.—Basso continuo. | { Mano sinistra. |
| B. H.—Both hands. | OB.—Oboe. |
| BRILL.—Brillante. | OBBL.—Obbligato. |
| CAD.—Cadenza. | OP.—Opus. |
| CAL.—Calando. | OPP.—Oppure. |
| CANTAB.—Cantabile. | ORG.—Organ. |
| 'CELLO.—Violoncello. | OTT., O ^{va} . or S ^{va} .—Ottava. |
| CH.—Choir-organ. | PED.—Pedal. |
| CL., CLAR.—Clarinet. | PES.—Pesante. |
| COLL'OTT. } Coll'ottava. | pf.—Piu forte. |
| COLL'S ^{va} . } | P. F. } Pianoforte. |
| COR.—Cornet. | PFTE. } |
| CRES. } Crescendo. | PIZZ.—Pizzicato. |
| CRES. } | PO.—Poco. |
| DAL S.—Dal Segno. | pp, ppp.—Pianissimo. |
| DECRES. } Decrescendo. | RALL.—Rallentando. |
| DECRES. } | RECIT.—Recitativo. |
| DIAP.—Diapason. | rf., rfz., rinf.—Rinforzando. |
| DIM.—Diminuendo. | R. F. { Right hand. |
| DIV.—Divisi, divide. | { Rechte hand. |
| DOL.—Dolce. | RIT. } Ritardando. |
| DOLCISS.—Dolcissimo. | RITARD. } |
| DOPP. PED.—Doppio pedale. | RITEN.—Ritenuto. |
| D. S.—Dal segno. | SHERZ.—Scherzando. |
| ENERG.—Energicamente. | SEG.—Segue. |
| ESPR. } Espressivo or | SEM. or SEMP.—Sempre. |
| ESPRESS. } Espressione. | sf., sfz., sff., sffz.—Sforzando. |
| FAG.—Fagotto. | SIM.—Simile. |

FF. or FFF.—Fortissimo.
 FL.—Flute.
 FLAG.—Flageolet.
 F. O. }
 F. ORG. } Full organ.
 FP.—Forte piano.
 FORZ. or FZ.—Forzando.
 G. O. }
 G. ORG. } Great organ or
 GRAND.—Grandioso.
 GRAZ.—Grazioso.
 GT.—Great organ.
 HAUT. or HTB.—Hautbois.
 HR. or HRN.—Horn.
 INCALZ.—Incalzando.
 INTROD.—Introduction.
 LEG.—Legato.
 LEGG.—Leggero, Leggiero.
 L. H. }
 } Left hand.
 } Linke hand.
 MAEST°.—Maestoso.

SMORZ.—Smorzando.
 SOST.—Sostenuto.
 STACC.—Staccato.
 ST. DIAP.—Stopped diapason.
 STENT.—Stentando.
 STRING.—Stringendo.
 SW.—Swell-organ.
 TEMPO I.—Tempo primo.
 TEN.—Tenuto.
 TIMP. }
 TYMP. } TPT.—Trumpet.
 TR.—Trill, Trumpet.
 TREM.—Tremolando, Tremulant.
 TROMB.—Trombe, Trombone.
 UNIS.—Unisono.
 VA.—Viola.
 VAR.—Variation.
 VC., VCL., VCULO.—Violoncello.
 VIOL., VL., VNO.—Violino.
 VV., VNI.—Violini.

INNOCENT'S PROGRESS, THE (Triangle—Five Reels)—Theme for the Heroine—Dramatic Andante. Suggest "Last Spring"—Grieg, "Last Dream of the Virgin"—Massenet, or "Evening Devotion"—Kohler. The opening should be light music followed by storm furiosos and dramatic stuff. Some Pathetics will be needed later, the last reel being especially sad. Note the train effects in the second reel and the need of wind and rain machines during the storm scenes. Cue sheets can be obtained from the Triangle Exchange.

LANDLOPER, THE (Metro—Five Reels)—Theme for the Hero—Andante. Suggest "Dialogue"—Meyer-Helmund, "Intermezzo"—Whelpley, or "In Roseland"—Eugene.

One popular one-step, a few dramatic tensions, some pastorale music and one misterioso will play the picture. Cue sheets can be obtained from the Metro Exchange.

NAUGHTY, NAUGHTY (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Butterflies"—Steinke, "Dew Drops"—Armstrong, or "La Colombe"—Gounod.

Note the church scene in this comedy, and a bit of classic dancing. Otherwise the entire picture can be played with light opera selections. Cue sheets can be obtained from the Paramount Exchange.

Music at Fox's Academy.

During the week commencing March 31 we visited the Academy of Music, run as a high class picture house by William Fox. It is a wonderful auditorium for the presenting of the silent drama, but a bit out of the way for metropolitan patrons. The acoustics are especially good in this theater, and we were surprised to find the piping for the grand organ misplaced in such a manner as to deprive the audience of the full benefit of the music. The organist, Mr. Robert Behrns, seems to be very capable, and no doubt under different auspices would acquit himself in a masterly manner. Acoustics play a large part in the proper placing of organ and orchestra. The placing of the French horns behind the trumpets and just in front of the drums is distinctly faulty, while the bassoon is too far back in the center to prove effective when called upon.

Conductor Fred Quintrell has an orchestra of thirty-two men to work with, and, though individually the material is rather below the average, he obtains good ensemble effects. His phrases are very clean cut and crescendos musicianly, yet the attack is anything but perfect. The rendition of "Slavish Rhapsodie," by Friedman, was deservedly well received by the patrons. The orchestra was held well in hand, and responded to his baton with promptness and precision.

The widely advertised "Tarzan of the Apes" was the feature shown. It was fitted by the organ with the assistance of the orchestra at odd intervals. For the orchestra it seemed to be a dress rehearsal. The entire setting was choppy and not always in good taste. The picture is in three chapters, or episodes, all of which were opened with the organ, with the exception of the first. No deep thought had been given its presentation, and we question its rehearsal. We suggest that the orchestra rests be more appropriately selected and less organ solo used during the feature.

"The Only Girl," by Herbert, was played as a selection in a manner purely lackadaisical. This piece is too well known to fool with, and Mr. Quintrell cannot afford to jeopardize his reputation as a musician by such a slovenly rendition.

During the playing of the comedy for some unknown reason the orchestra suddenly switched off the one-step it was playing and segued into a valse lento for sixteen measures, returning to a two-step immediately. We cudged our alleged brain for this peculiar transition. A little later there came a flash scene of classic dancers. The orchestra missed the cue, and was entirely too late for the flash of the ballet. The interests of the picture had been better served if they had disregarded the flash entirely.

This theater seems to have fallen behind in the march of progress. The picture presentation is of the vintage of 1915, and has none of the ear marks of the new and up-to-date methods.

Musical Suggestion Synopsis.

ANSWER, THE (Triangle—Five Reels)—Theme—Andante. Suggest "Heart Wounds"—Grieg, "Elysium"—Speaks, or "La Melancholie"—Prume.

This picture needs careful treatment as there is a change of location that must be considered. Most of the music required will be dramatics, but during the second reel light numbers will fit. Cue sheets can be obtained from the Triangle Exchange.

HILLCREST MYSTERY, THE (Astra—Five Reels)—Theme for the Heroine—Andantino. Suggest "Consolation"—Liszt, "Serenade"—Czernonsky, or "Venetian Romance"—Hildreth.

This is a mystery and detective story. Many agitados, hurrys and misteriosos will be required. If possible use the first movement of Schubert's Unfinished Symphony beginning at the second reel. The selection from "La Forza del Destino"—Verdi, will also be found fitting in the last reel. Cue sheets can be obtained from the Pathe Exchange.

HONOR OF HIS HOUSE, THE (Paramount—Five Reels)—Theme for the Hero—Andante and Japanese. Suggest "Fuji Ko"—Shelley, "Japanese Reverie"—Bartlett, or "Japanese Sunset"—Zamznick. American atmosphere changes to South Sea Islands, to Japan, then to India. Note these, and treat the changes musically to enhance the picture. A beautiful chance is given in this feature to use Oriental music of the best order. It is dramatic throughout, and should be seen to perfect a proper setting. The cue sheets issued by Paramount do not properly convey the atmosphere if the leader be forced to substitute numbers.

NANCY COMES HOME (Triangle—Five Reels)—Theme—Andantino. Suggest "Love Theme"—Lee, "Premier D'Amour"—Benoit, or "Melodie"—Lederer.

Neutral music is required. Not the popular jig music immediately followed by shot effect in the fourth reel. The finish of the feature is very heavy, and demands dramatics, pathetics and agitados. Cue sheets can be obtained from the Triangle Exchange.

RED, RED HEART, THE (Bluebird—Five Reels)—Theme for the Hero—Andante and Oriental. Suggest "The Arab's Dream"—Kendall, "Luleta's Dance"—Ring, "Aisha"—Lindsay.

Western music will play a large part in the fitting of this picture. Use American stuff, and the Oriental theme will add the necessary touch of flavor and spice. Note the big fight scene and the many pursuits. It is nearly all dramatic depiction, and should be so treated. Cue sheets can be obtained from the Universal Exchange.

RICH MAN'S DARLING, A (Bluebird—Five Reels)—Theme for the Heroine—Valse Intermezzo. Suggest "Springtime"—Drumm, "Valse Poudree"—Poppy, or "Valse Desmoiselles"—Frml.

The picture is light in the main; but a few dramatic situations crop up to add zest to the rather thin plot. A couple of Spanish numbers can be used to portray husband Ricardo. Light Allegrettos, Serenades, melodious Andantinos and a couple of rube numbers will fill the setting. Cue sheets can be obtained from the Universal Exchange.

SPIRIT OF THE RED CROSS, THE (Town & Country Films—Two Reels)—Theme for the Heroine—Andante. Suggest "Extase"—Ganne, "Melody of Peace"—Martin, or "Nocturne"—Karganoff.

Battle scenes abound in this propaganda picture. Use "Onward Christian Soldiers" in its march form wherever occasion arises. No cue sheet available.

VORTEX, THE (Triangle—Five Reels)—Theme for the Heroine—Andante Sostenuto. Suggest "Romance"—Karanoff, "Twilight"—Cesek, or "Reverie"—Rissland.

Dramatic music will predominate in this picture. The feature runs smoothly and does not require any special effects. Cue sheets can be obtained from the Triangle Exchange.

Leaders' Service Bureau.

QUESTIONS ANSWERED—SUGGESTIONS OFFERED.

Q. Please suggest a good title for a paraphrased burial hymn for the "Beast of Berlin."

A. Autocracy Entombed.

Q. "Has the present world conflict inspired any songs that compare with 'Dixie,' 'Maryland, My Maryland,' 'The Battle Cry of Freedom,' etc? I mean are there any songs now published on the present war that will live down through history as the above and which could almost be considered 'National'?"

A. "So far we have not seen any evidence of it unless our popular song 'Over There' will stand the test and live. It is too early to feel the influence of the war in connection with music."

Q. "Do you believe in fitting a picture with familiar popular music that the patrons can whistle and hum, or giving them an overdose of heavy classics?"

A. "It depends on the picture. Vary your program, using light and familiar music in the scenic or comedy, preferably that which has a bearing on the scene. In the feature it is wise to use music of the better order which is unfamiliar unless you have a direct cue or a specific reason for doing otherwise."

Q. "During these war times would you suggest having the 'Star Spangled Banner' played at every performance each day so as to keep your patrons alive to the fact that we are at war and to keep the flame of patriotism aglow?"

A. "The majority of theaters do not play the 'Star Spangled Banner' at every performance, but open the first show of the day with it. There is always the danger of antagonizing the most ardent and patriotic patron of your house by forcing them out of their seats frequently. In this connection we would strongly advise discretion be used in the playing of it during the feature. Use 'Dixie,' 'Yankee Doodle,' or something else, if possible."



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Cue Sheets Again.

MR. PRODUCER.—Music has become a matter of vital importance, which you fully realize. It can no longer be overlooked nor judged lightly as a powerful force in the presentation of pictures. For the benefit of the exhibitor you are providing musical cue sheets as an aid to his leader in preparing proper music to fit your feature.

We believe in your sincerity. We know that you are spending money for this service. We appreciate the fact that notwithstanding the tremendous volume of routine matter passing through your office you have voluntarily added to it cue sheet distribution. Are you getting the results expected? Are you receiving value for your money invested? Is the music leader being properly served? Are you keeping in close touch with this phase of your business?

The complaints from the leaders throughout the country have been numerous, and upon thorough investigation we found that in the main they were justified. It is not our intention to disqualify the musicians who are arranging your cue sheets. That part of the discontentment lies without our province, but we feel that you will be interested to know the facts relative to the actual distribution of the musical suggestions.

One thing seems plain. You are not printing sufficient cue sheets to go around. Accurate data shows that leaders have requested cue sheets two weeks after release date, and found the supply exhausted. Few, if any of you, provide this service three months after release date. Why?

The general method of distribution seems to be one of "passing the buck." You print the cue sheets, and send them in quantities to each of your exchanges. Sometimes they are attached to the press sheets or other publicity matter. The exchange delivers them to their exhibitor by mail, reel boy, or hand—if they don't forget it. The exhibitor tries to get them into the hands of his leader. Of course we all know how much idle time hangs heavily upon the exhibitor, and, amid the tons of publicity matter that is dumped on his desk daily, he gaily seeks first, the elusive cue sheet.

Without insulting your intelligence by going further into the many possibilities of miscarriage you can readily understand that by the time the cue sheet has passed through three offices and thirty hands there is every likelihood of the leader NOT getting it. If he does it will be probably a week after he has played the picture.

This seems to lie without your jurisdiction, and in a sense does, but fundamentally you are responsible for the service. If it is non-productive, as the facts would seem to indicate, the duty is yours to adopt a more efficient system of distribution. Drop a couple of links in the chain and put yourself in direct contact with the leader. He will appreciate the courtesy, and you insure your picture perfect presentation musically.

MR. EXCHANGE MANAGER.—What would your exhibitor say if he could not secure lobby display, posters, heralds, throw-aways and other accessories that go to make a picture show? Could you hold his business for your firm? Hardly.

Musical cue sheets are needed by the orchestral leaders, organists, and pianists throughout your district. Are you making sure that they get them with ease and despatch?

The following example may not fit your office, but the facts are true:

A certain leader went to a certain exchange to obtain a cue sheet for a super feature production which was booked for his house. No one in the exchange could tell him anything about a musical suggestion sheet, and he was forced to go back without it. The exhibitor, as it happened, was progressive, and took great pride in his music. He went to the exchange, and, after being shunted about from one employee to the other with no satisfactory results, he gained audience with the president of the company and got his cue sheet. But he had to sign a receipt for it, after wasting two hours of his time in futile search.

This seems preposterous and ridiculous, but we can vouch for its truth. Your office may be a bit negligent in promptly passing out cue sheets as they arrive. Get in touch with the situation. Eliminate the exhibitor as a medium of distribution of the cue sheets by requesting the name of his leader and placing him on your mailing list. It is good business on your part, and your exhibitor will appreciate it.

MR. EXHIBITOR.—Good music in your theater means added box office receipts. Your music leader, organist, or pianist cannot fit a picture (which he has not seen) from the air. He needs cue sheets. To the average musician, system is distasteful, but if he has some way of procuring his cue sheets regularly, and systematically he will overcome his

natural tendency for slipshod methods and keep a proper file for musical suggestions.

When cue sheets arrive, whether separately or attached to publicity, see to it that he gets them promptly. You will be doing yourself a service by installing a letter box for matter that pertains to your orchestra and giving your leader ready access thereto.

MR. LEADER.—Through these columns of the Moving Picture World we are trying to help you. From practical experience we know the work you are called upon to do. We appreciate the position you occupy, and all our resources are placed at your disposal. We recognize you as a big component part of the picture industry, using your art to further its interests, and equally as important as any other branch of the business.

In our campaign for better distribution of cue sheets we want to hear from every musician in the country using this service. Tell us your troubles in a short and concise manner, and, though we may not be able to reply to all, you can rest assured that you have done your "bit" in furthering a proper system of cue sheet service.

Don't hesitate to tell your house manager what you are up against. He will lend a willing ear and helping hand, for he appreciates your value in his scheme of showmanship. Cue sheet suggestions are provided for your use, and you are entitled to them, not two weeks after playing the picture, but sufficiently in advance of the booking to give you time to prepare a musical setting. Let us hear from you on this subject at once. Let us strike together while the iron is hot and get the prompt service originally intended.

Music for "Hearts of the World."

We attended the opening of "Hearts of the World" at the 44th Street theater knowing full well that anything emanating from that master of film craft, D. W. Griffith, would be worth seeing and hearing. In spite of our mental preparedness we were completely overwhelmed by the beautiful presentation. We cannot eulogize the picture as we would like to, because it would be usurping the privilege of another, but we take pleasure in stating that it was a musical treat of the highest order. No picture within our ken has been so well set to music, not only melodiously, but thoughtfully.

The score for "Hearts of the World" properly refutes the misguided musical cynics who claim there can be no accurate synchrony. It is a definite denunciation of those cavilling and alleged artists who believe that music is prostituted by its association with pictures. It is a triumph of lights and shadows, a masterpiece of orchestral coloring, and a glowing example of theme treatment. Let every producer who heretofore has taken little stock in musical scores hear this one, and his lack of interest will become real enthusiasm.

Mr. Griffith attends to every detail of his picture presentation, and to him must be given the credit for the music also. His able assistant, Mr. Carl Elinor, synchronized the score, using the themes suggested by him. The entire setting is arranged on the thematic system, that is, a theme is given to each important character, and repeated whenever that character is in the foreground. Under ordinary conditions and without careful thought this system would produce a monotonous melange, but when each repetition is differently treated it becomes characteristically operatic. These themes are almost made to speak; they tell the action so graphically. The instrumentation of each arrangement is changed according to the mood depicted, and one does not need to watch the scene to tell who is acting or what they are doing. Many of these role calls only last a few seconds, but are neatly interwoven and in perfect key sequence.

We fully realize and appreciate the colossal task undertaken by Mr. Griffith and his musical associate in putting together such a score, but we do not understand why no music was provided for the prologue nor for the parliamentary scenes, both English and French. The use of the agitato portion of the overture from "La Forza Del Destino"—Verdi—was a bit weak for the battle scene, and became a valley amid the mountains of sound.

The paraphrasing of the Marseillaise was very weird and distinctly bad from the theoretical standpoint of music. In fact the paraphrasing part of the score seems to have fallen into poor hands. The dramatic situations received a grandioso treatment that we usually associate with the emotion called triumphant. However, that is a matter of opinion, and does not in any way detract from the real worth of the score.

Wonderful as the picture undoubtedly is, it is enhanced materially by its musical accompaniment. The music portrays minutely every emotion depicted. There are no breaks, nor irritating clashes of keys. It is well balanced instrumentally, and cheap "hurrys" find no place in the galaxy of the works of the old masters. With the exception of the paraphrasing the arranging has been done by one who thoroughly understands the needs of the scene, and the possibilities of his instruments.

The blending of "Connais-tu le Pays," the theme for the Girl and the Boy, with "Peek-a-Boo," signifying the little Brother, was unique, and fitted the situation. "Ciribiribim" suited Monsieur Cuckoo in nationality

and temperament. "Just a Little Love, a Little Kiss" also plays an important part in depicting that emotion. Taking the score by and large we can safely say that it excels even that criterion of scores, "The Birth of a Nation," and its runners up, "Ramona" and "Eyes of the World."

Music at the Rivoli.

These certainly are the halcyon days for picture music. During the week of March 31 we visited the Rivoli to hear Maeterlinck's "Blue Bird" as presented by Mr. S. L. Rothapfel.

The overture, "Selections from La Boheme," by Puccini, has little real depth, and only takes in the more popular arias from the opera. Mr. Reisenfeld made much of it. His command of his orchestra is superb, his little artistic touches lend grace, while his attacks and finishes are most exacting. After hearing this number so frequently misplayed it was delightful to listen to a thoughtful rendition. The climax came at the end with a tumult of sound and an abrupt finish that brought a spontaneous round of applause from the audience.

Jeanne Gordon, the contralto, sang an excerpt from "The Masked Ball," by Verdi, assisted by a tableau of young women. This number was done in costume, with very effective lighting, and Miss Gordon proved to have a splendid voice, well trained, but a little short in range for this big number. Mr. Rubenstein directed the orchestra in a most capable manner.

Then came the real treat. Opening with a characteristic prelude that told of the mysteries of the unknown the curtain rose. Two veiled garbed damsels slowly came into view, with raised hands and uplifted faces, emblematic of desire of knowledge. A back drop showed a rugged mountain with the sun just peeping over the top. The red and blue lighting was wonderfully realistic. The screen dropped, and "The Blue Bird" was projected.

The musical setting to this picture was the best that we have heard. Much thought and weeks of preparation must have been given to this feature by the musical staff of the Rivoli, for it showed in every detail. At the place showing the party at the rich girl's home part of the orchestra played behind the scenes most effectively. The special themes used for the cat, sugar, bread, etc., were well chosen, and fitted most appropriately. As the two children accompanied by their retinue swung into the air the glissando strings portrayed the action beautifully. The graveyard and the banquet situations were admirably handled, and the chorus work back stage for the scene showing the expectant mothers was an innovation duly appreciated. The music alone was well worth the price of admission, and was favorably commented upon by the patrons.

Musical Suggestion Synopsis.

BOSS OF THE LAZY "Y" (Triangle—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Chanson Sans Parole"—Tchaikowsky, "In a Garden"—Sudds, or "La Colombe"—Gounod.

Opens up dramatically, note the shot, and use agitato stuff. Many misteriosos and hurrys are needed in this picture. Drama predominates, and the Western atmosphere must be maintained as far as possible. Cue sheets can be obtained from the Triangle Exchange.

* * *

BREAKERS AHEAD (Metro—Five Reels)—Theme for the Heroine—Moderato or Andantino. Suggest "Serenade D'Amour"—Blon, "Wild Rosebud"—Tobani, or "Ashore"—Trotter.

This picture shows the simple life of a fishing village on the New England coast, and is pathetic throughout. The selection from the "Pearl Fishers" opera will fit in nicely. Note the need of the Wedding March, and catch the big storm scene, using "Scotch Poem," by MacDowell, if possible. Cut the Moderato portion of sixteen bars, as it will break your effect. Cue sheets can be obtained from the Metro Exchange.

* * *

LIFE MASK, THE (Petrova—Five Reels)—Theme for the Heroine—Dramatic Andante. Suggest "Heart Wounds"—Grieg, "Lost Happiness"—Eilenberg, or "Dawn of Hope"—Cassella.

The character of the picture is dramatic in the extreme. Note the change of atmosphere from America to Spain. For the Spanish touch we would suggest using—

"Camen Overture".....Bizet
 "Cordova".....Luscomb
 "Bim-bims".....Adam
 "La Fete de Seville".....Marchetti
 "Memories of Spain".....Silverberg
 "Spanish Dances".....Moskowski
 "Spanish Serenade".....Friml

* * *

HOUSE OF SILENCE (Paramount—Five Reels)—Theme—Allegretto. Suggest "Serenade"—Lange-Miller, "A Little Story"—Lack, or "Serenade"—Drdla.

Try to get "Valse Triste," by Sibelius, and use it as a second theme. Catch the fight scene and the police round-up just before the finish. Cue sheets can be obtained from the Paramount Exchange.

* * *

HEARTS OF THE WORLD (Griffith Superfeature). See detailed account in another column of this department.

* * *

MAGIC EYE, THE (Universal—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Idilio"—Lack, "Serenade"—Frommel, or "A Spring Morn"—Morris.

Another fishers' village picture. Marine numbers such as "Out on the Deep," by Petri; "When the Bell in the Light House," "Rocked in the Cradle of the Deep," "Davy Jones' Locker," and other similar ballads will fit into this setting splendidly. Cue sheets can be obtained from the Universal Exchange.

MILE-A-MINUTE KENDALL (Paramount—Five Reels)—Theme—Valse Lente. Suggest "Sympathy"—Friml, "Destiny"—Baynes, or "Auf Wiederseh'n"—Romberg.

Light operatic selections well chosen and pieced together will make a superb setting for this picture. Get the explosion in the first reel, the smashups in the third, and the auto motor effects in the last. Cue sheets can be obtained from the Paramount Exchange.

* * *

PLAYING THE GAME (Paramount—Five Reels)—Theme—Tempo di Valse. Suggest "Les Idoles"—Allier, "Heartstrings"—Vecsey, or "Bonds of Love"—Roth.

The story is Western in atmosphere and bright in the main. Allegretto music will predominate. Cue sheets can be obtained from the Paramount Exchange.

* * *

RISKY ROAD, THE (Universal—Five Reels)—Theme for the Heroine—Andante. Suggest "Arioso"—Frey, "In Roseland"—Eugene, or "Melody of Peace"—Martin.

Pathetic and plaintive melodies should play the important parts of this picture. There are a couple of agitados needed. The dramatic phase is light, and a few allegrettos, serenades and serenatas will add contrast to the general tone. Cue sheets can be obtained from the Universal Exchange.

* * *

ROUGH AND READY (Fox—Six Reels)—Theme for the Hero—Andante. Suggest "In Lover's Lane"—Pryor, "Melodie"—Tchaikowsky, or "Nocturnal Piece"—Schumann.

To open this picture use a Medley of Christmas Carols or "Blessing, Glory, and Wisdom," by Tours. Note the fox-trot in the first reel, the two-step in the second, the agitato followed by a hurry in the fourth. A few dramatic numbers will be required, and for contrast many allegrettos. Cue sheets can be obtained from the Fox Exchange.

* * *

TWENTY-ONE (Pathe—Five Reels)—Theme for the Hero—Caprice or Gavotte. Suggest "Cupid's Pranks"—Stahl, "Menuet"—Paderewski, or "Captivating"—Tobani.

Comedy music of a good order is needed. One-steps, two-steps, fox-trots, and waltz intermezzos will fit the picture. One good, light operatic selection would add materially to the worth of the setting. Note the prizefight, and use an agitato. Cue sheets can be obtained from the Pathe Exchange.

* * *

WITCH WOMAN, THE (World—Five Reels)—Theme for the Heroine—Andante. Suggest "Adoration"—Barnard, "Causerie"—Macmillen-Borch, or "Serenade"—Tosti.

The character of the picture is dramatic. Located in the Alsatian Mountain, period of the present day. Note the Bohemian scenes in Paris, and use Apache stuff. Catch the clock chimes at "D—Marie is laid on couch," and shot effect at "T—You're both fools." A few agitados are necessary towards the finish of the picture. Cue sheets can be obtained from the World Film Exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Are mandolins, banjos, ukeleles, guitars, etc., classed as 'string' instruments in the sense we speak of 'strings,' 'wood-wind,' 'brass,' etc., and have they any place in a 'movie' orchestra?"

A. "These are not generally classed as 'strings,' but fall under the heading of the plectum instruments, meaning strings which are plucked. Owing to their short range and similar color they are not as useful in any orchestra as instruments which are played by the bow. They would hardly do for pictures."

Q. "I've lost a great many of my men musicians through the 'Draft' and expect more vacancies soon. What do you think about using a ladies' orchestra? Can they do the same work?"

A. "A ladies' orchestra would be a good innovation providing you were able to get instrumentalists who were artists. We would suggest that you use a predominancy of wood-wind and strings, which are more easily obtained, and little of the brass, which is usually poor."

Q. "I have trouble with my 'brass' drowning out my 'strings.' If cornet uses mute he cannot be heard on the back seats—if he leaves it off you can hear nothing else but cornet. How can I remedy the trouble?"

A. "You might add more strings and get better artists in the brass section. No doubt your orchestra lacks balance. It may be the placing of your instruments that is at fault, or the acoustics of your house may not permit the use of brass. Tell me about the results after experimentation."

Q. "What are 'enharmonics'? Are they the same as 'harmonics'?"

A. "The word 'enharmonics' is incorrectly used as a noun. As an adjective—enharmonic—it means that a note, chord or key, though differently written, sounds the same to the ear. For example G flat is the enharmonic note of F sharp, the triad G flat, B flat, and D flat is the enharmonic triad of F sharp, A sharp, and C sharp, and the key of G flat (six flats) is the enharmonic of F sharp (six sharps). Harmonics are those so-called partial tones obtained on any string instrument (violin, zither, cello, etc.) by lightly touching a nodal point of a string."

Q. "What size orchestra would you suggest for a theater seating five hundred in a town of fifteen thousand population? In answering this please be governed by the fact that only about five per cent. of this population attend picture shows. My own competitor is using piano and drums."

A. "We would suggest a three piece orchestra composed of piano, violin and cello for your theater. Drums would be too noisy for such a small house, and for playing features are negligible. This will be a better combination than that of your opposition, and bring you more refined atmosphere."



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Organ a Mighty Factor in Presenting Pictures.

IN a recent issue we discussed the relative merits of the organ and orchestra for the express purpose of helping the exhibitor select a proper medium for his musical presentation, cautioning him regarding the placing of the organ, guiding him in his choice of organist and calling to his attention possible weak points in organ playing.

In an earlier issue we treated the orchestra to a close analytical inspection showing its possible flaws, also.

We desire to clearly state our position regarding both mediums of picture expression. Played together, by competent musicians, they become the highest form of picture presentation. Nothing can fill out the orchestra like an organ, neither can we find another instrument with such solo possibilities. The organ, well played, has a distinct advantage over the orchestra because of its smoothness in changing tempi and selections. No abrupt nor harsh changes of key are felt. No instrument has its varied color nor can an orchestra hope to show such swift changes of color.

We thoroughly believe in the organ, and exhibitors must not misconstrue our attitude. No disparagement of this noble instrument is meant when offering suggestions as to its use. When we use the velvet covered hammer upon some of the big orchestras, there is no rancor in the swing, but a desire for better musical results.

Be not misled. The organ is a mighty factor in the presentation of pictures. Our aim is better music for you and whatever medium you use (organ or orchestra), do it justice by procuring the best musicians available.

Light and Music.

Many exhibitors throughout the country possess beautiful theaters with the latest electrical devices. They have a perfect switch-board back stage, footlights, "spots" and "colors." They are careful to properly diffuse the light from the dome and side lamps. The exit signs receive much attention with a view to preventing a confection of refractory rays with good projection. Orchestra lights are not allowed to affect the screen and thought is given to the screen border lest it impair the projection lighting. Still there are exhibitors who do not take advantage of these facilities in enhancing their orchestral overture.

Music's first cousin is color, and light holds inherent within it many colors. Light is seen, sound is heard, and a linking of these powerful elements brings deeper comprehension. There is no fiction of action in a simultaneous use of the eye and ear. Proper lighting is interpretative to a remarkable degree and acts instantly upon our emotions. Greater interest is created in music if accompanied by varied lighting effects, synchronized to the changes of musical moods.

Imagination is strong within us, and everyone likes to visualize a scene musically described. Each will have a different mental picture so far as the details are concerned, and it is impossible to accurately portray those details, yet a suggestion of the dominant idea is quite practical. Back drops of atmospheric designs add greatly to the general tone of the music, and if clouds, stars, etc., are projected thereon, the scene becomes very realistic. By the further use of side projectors blue and red colors can be judiciously blended for specific effects, pleasing to the eye.

The overture, "Roumanian Poem," was recently given in the Strand of New York, using as a background a drop showing a placid lake, encircled with foliage. With the stage lights up the orchestra began the number. Slowly the lights faded, twilight came and blended into night. The moon rose from behind the foliage, clouds gathered, effacing the moon, and the storm began. Back-stage traps portrayed the thunder and rain while a side projector flashed lightning upon a dark stage. As the music rose higher, the flashing became more frequent and brighter; the thunder roared louder and the rain fell more heavily. As the music died down the thunder became more faint and gradually the storm ceased. The stage lights came up and later the entire theater was flooded with brightness typical of the sunlight again.

In the presenting of the "Blue Bird" at the Rivoli, Mr. Rothapfel opened with a drop made to take the form of a huge and barren mountain of untold height. It was a sombre drab gradually turning to blue. As the orchestra worked into a lighter vein, the sun slowly crept over the mountain top, diffusing a red glow. The screen descending brought that red down with it, which meant much to the thought behind it.

Happiness frequently is brought down to our plane if our hearts are ready to receive it.

Another theater used the screen as an additional aid to put over "William Tell" Overture. With house lights full and stage lights up the andante movement opened the overture. Gradually the dimmer brought the lights down as the movement progressed until the entire theater was in utter darkness when the orchestra reached the allegro. Then the storm began, intermittently at first, but increasing in force. Lightning flashed and thunder rolled. At this instant, a picture showing a dilapidated homestead being deluged with rain was projected upon the screen.

This made a pretty effect and concentrated the attention of the audience. As the storm died down the rain slowly diminished in the picture, the sun came out, and while the orchestra proceeded into the andante, we saw the sheep coming over the horizon. The scene was held until the finish of the movement, which brought the sheep and shepherd into a close-up, and faded out.

Immediately the allegro vivace was picked up by the orchestra. The lights slowly came up, and as the overture ended in a grand finale the theater was flooded with light. It provided real entertainment of a high-class order.

Nothing can be overlooked in the proper presentation of pictures, nor can one afford to merely depend upon the overture in its natural and usual form to win pleased patrons. Special lighting effects are comparatively inexpensive in operation and are within the reach of even the small exhibitor. The theater is a place of entertainment, primarily, and must keep pace in every department with the upward march of progress. Patrons look for novelties, and when you can give it to them in the form of an enhanced performance, thoughtfully prepared and brilliantly carried out, it is suicidal to overlook your opportunity.

Music at the Rialto.

Some shows are spectacular, some are grandiloquent, others are beautiful, but the performance given at the Rialto theater during the week commencing April 14 was decidedly PRETTY.

The overture, selections from *Giaconda*, was played as if every note meant something, and the usual excellent conducting of Hugo Reisenfeld accounted for it. The Rialto Chorus joined in the finale, and though adding little to the volume of sound, made a very pretty picture in their operatic costumes. This number was well received by the audience.

"The Clang of the Forge," rendered by Greek Evans, dressed as a blacksmith, was well staged, having the assistance of the Rialto Male Chorus and wonderful lighting effects. The first performance of this number showed need of a rehearsal in the ensemble singing and took away a degree of credit that should have gone to Mr. Evans. He possesses a wide range and pleases his listeners immensely. His stage presence is especially good.

Gloria Gale sang "It is Only a Tiny Garden," by Haydn Wood, very sweetly. She has a pleasing voice and looks pretty.

Sandwiched into the show in a careless manner, seemingly, but for that very carelessness, effective, was an old folk-song, "In the Gloaming." The Rialto Chorus sang this number inconspicuously seated about the fringe of the orchestra. It is a song loved by everybody and was sung well. The lighting effects were especially good; distinctly a la Rothapfel.

Mr. Rothapfel is gradually drawing away from the big operatic arias and getting closer to the hearts of the people by the introduction of the beautiful old songs. It is especially appropriate at this time of war and clamor that a few of those simple, yet kindly, melodies should soothe the bleeding hearts about us. They are typically American and breathe patriotism in their very simplicity. We must have entertainment; the quieter the better.

The musical setting to the feature was a bit disappointing. Vivian Martin in "Unclaimed Goods" was as dainty as ever, while the story was good. Numbers of Western scenes and beautiful landscapes created great opportunities for music; not big stuff, but melodious and dainty melodies. There were too many one-steps played to suit us. The agitators were too long, and the Indian number used to indicate the atmosphere of a Western mining town, was out of place. We expected to see Indians, but only heard their music. By the greatest stretch of the imagination we could not think Mr. Rothapfel fitted this picture. The theme "Dearie" was most appropriate, and the scenes selected for its use could not be improved upon, but why does such a magnificent body of musicians continue to play cheap "hurrys"? Let the little fellow play them. They meet his requirements and can be easily played, but from the Rialto Symphony Orchestra we expected something better.

Musical Suggestion Synopsis.

BIGGEST SHOW ON EARTH, THE (Paramount—Five reels)—Theme—Moderato. Suggest "Circus Day in Dixie" or "At the Hamiet"—Godard.

This is distinctly circus atmosphere, and would suggest using "A Day with the Circus"—Lampe, and "County Fair"—Armand. Lots of work for the drummer to get lion roars, cracking of whip, etc. Many marches, two-steps and fox-trots are needed. Cue sheets can be obtained from the Paramount exchange.

CONQUERED HEARTS (Ivan Film Co.—Eight reels)—Theme—Andante. Suggest "A Little Song"—Erdody, "Last Dream of the Virgin"—Massenet, or "Even Song"—Martin.

Open with "Old Timers" by Lake, as it fits the situation as no other piece will. Dramatic music is needed throughout. Note the direct cue for "There's a Long, Long Trail," by Elliott. Catch the Egyptian Dance and use Ballet Egyptian No. 2, by Luigini. A couple of marches and two-steps are needed. Cue sheets can be obtained from the Ivan exchange.

HAND AT THE WINDOW, THE (Triangle—Five reels)—Theme for the Hero—Andante. Suggest "Nina"—Tanara, or "A Night in Venice"—Tanara.

The story holds Italian atmosphere, but takes place in America. Use as many folk songs as possible, such as "Marguerite," "Amuri Amuri" and "O Sole Mio." Dramatic pieces will find a place, but hurrys are not needed. Note the direct cue for "Home, Sweet Home," in the last reel. Cue sheets can be obtained from the Triangle exchange.

HOOPS OF STEEL (Paralta—Six reels)—Theme—Andante. Suggest "Melody D'Amour"—Hurst, "Claire de Lune"—Thome, or "Extase"—Ganne.

The atmosphere is Western throughout and the story dramatic. A couple of Spanish numbers can be used in the scenes of the Spanish half-breed woman. "Hansel Und Gretel," by Humperdinck, will suit the children's scene. Cue sheets can be obtained from the Paralta exchange.

LOVE-BROKERS, THE (Triangle—Five reels)—Theme—Andante. Suggest "Love Song"—Flegier, "Dream of the Flowers"—Cohen, or "Elysium"—Speaks.

This is a society drama and needs big stuff; no hurry required. Cue sheets can be obtained from the Triangle exchange.

MASKS AND FACES (World—Six reels)—Theme for the Heroine—Gavotte. Suggest "Frills and Furbelows"—Crespi.

The atmosphere is old English and would suggest the use of "Songs from Shakespeare's Time"—Borch and "Sounds from England"—Langey, "The Wind that Shakes the Barley." Note the violin solo bits throughout this picture. Cue sheets can be obtained from the Triangle Exchange.

MRS. SLACKER (Pathe—Five reels)—Theme for the Heroine—Andante. Suggest "Roma"—Edwards, "Rosemary"—Elgar, or "Serenade"—Tittl.

The picture is dramatic, with a patriotic touch. Use "Over There" in the second reel and open the fifth reel with a pathetic. Note the storm effects, but don't overdo them. Cue sheets can be obtained from the Pathe Exchange.

PRIMITIVE WOMAN, THE (Triangle—Five reels).—No theme necessary.

Many pastorales are needed for this outdoor picture. Light serenades and waltz intermezzos will be most appropriate as fill-ins. Cue sheets can be obtained from the Triangle Exchange.

SOCIETY FOR SALE (Triangle—Five reels).—Theme—Andante. Suggest "By the River"—Morse, "Bagatelle"—Heimendahl, or "Daffodils"—Carvel.

The atmosphere is English, and old English airs can be used nicely. The picture is light society comedy. Cue sheets can be obtained from the Triangle Exchange.

THE LAW OF THE GREAT NORTHWEST (Triangle—Five reels).—Theme—Andante Sostenuto. Suggest "Romance from King Manfred"—Reinecke, "Reverie"—Rissland, or "Twilight"—Cesek.

This is a story about the Northwest, rich in Indian atmosphere. It would be well to play an Indian characteristic as a second theme for Monast. Note the fight in the third reel, requiring a short agitato, and the fight in the last for the same length. Much pastoral music is needed, and would suggest:

"Whispering Flowers"—Intermezzo—Blon.

"Canzonetta"—Moderato—Nicode.

"Forest Whispers"—Gavotte—Losey.

"Rustles of Spring"—Allegro—Sinding.

Cue sheets can be obtained from the Triangle Exchange.

TYRANT FEAR (Paramount—Five reels).—Theme—Andante. Suggest "On the Banks of the Saskatchewan"—Caryll, or "Meditation"—Williams.

This is a Canadian story, and by using "Carillon March"—Laurendeau—you will establish the character at screening. Furioso in first reel, dramatic tension and fox-trot in second, dramatic tension in the third, and agitato in fourth. Note church chimes in first and fourth reel. Cue sheets can be obtained from the Paramount Exchange.

WHITE MAN'S LAW, THE (Paramount—Five reels).—Theme—Andante and Oriental. Suggest "Arabian Serenade"—Langey, "Serenata"—Tarengi, or "Moresque"—Lack.

The atmosphere is East Indian and needs Oriental setting. This picture is dramatic and requires big stuff. Haendel's Largo will fit nicely just before the close of the picture. Cue sheets can be obtained from the Paramount Exchange.

WHO KILLED WALTON (Triangle—Five reels).—Theme—Andagio. Suggest "Prelude"—Chopin, "Rhapsodie"—Stieger, or "Where Blooms the Rose."—Johns.

A light drama with the following twists—Restaurant scene in second reel requiring Valse Lento; cabaret scene in third reel requiring rag music. Shortly after a Spanish intermezzo is needed and a popular two-step in the last reel. Cue sheets can be obtained from the Triangle Exchange.

UNCLAIMED GOODS (Paramount—Five reels).—Theme for the Heroine—Andante. Suggest "Dearie," "Sweet Ponderings"—Langey, or "Twilight"—Ayer.

There is a western atmosphere to this picture, but no Indian music is needed. The story is light and pretty. Choose dainty stuff except for the fight scenes in the fourth and fifth reels. Cue sheets can be obtained from the Paramount Exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q.—"I am an exhibitor and try to put my show over with good music. My leader repeats continually, and tells me as his excuse that he plays just what the cue sheet calls for. How can I get relief?"

A.—"Investigate his library and ascertain whether he has it properly classified for quick action. It looks to us as if it was not so much a matter of cue sheets as laziness."

* * *

Q.—"How can I procure a good organist capable of playing the pictures properly?"

A.—"Tell us how much you can pay and we can supply one. The Wurlitzer Organ Company of New York or J. P. Seeburg Piano Company of Chicago always have capable men ready to go to work."

* * *

Q.—"I noticed your classification of instruments in a recent issue of The Moving Picture World, such as 'strings,' 'wood-wind,' etc. To what section does piano belong?"

A.—"The piano is not originally an orchestral instrument, but in view of the fact that the harp is placed in the 'string' section and the piano usually does the same work in a smaller combination, we suppose it should be classified under the same head."

* * *

Q.—"What is the difference between snare and kettle drum?"

A.—"Snare drums are side drums, across the lower head of which are stretched several gut strings—the 'snares'—whose jarring against the head reinforces the tone; while kettle drums consist of a hollow brass or copper hemisphere (the kettle) resting on a tripod, with a head of vellum stretched by means of an iron ring and tightened by a set of screws. These are usually known as timpani."

* * *

Q.—"Are the musicians in symphony orchestras placed to conform with any set rule, or are the various sections so arranged at the conductor's pleasure? Are house acoustics taken into consideration?"

A.—"House acoustics are not taken into consideration. The usual form of the placing of players in a symphony orchestra is as follows: on the left of the conductor are the first violins, backed up by the bassi and harp; in front are the 'cello, backed by the wood-wind; while on the right are the second violins and violas, backed by the brass, and beyond are the drums and timpani. Sometimes the double basses are placed far back in the front, especially if it is a large orchestra, and once in a while you will find the harp on the extreme right if the drums are also in the front at the rear."

* * *

Q.—"Who wrote Pershing's March and where can it be purchased?"

A.—"Pershing's March was written by A. S. Watt, and is published by the Astoria Publishing Company, 505 Fifth avenue, New York City."

* * *

Q.—"Has the Paramount discontinued scores for their special productions? Is one available for 'The Blue Bird'?"

A.—"Paramount has discontinued scores for all their productions owing to the lack of support given by the exhibitor. It was announced that James R. Bradford was to write and arrange special orchestral score for 'Blue Bird,' but for some reason the promise was not fulfilled."

* * *

Q.—"In combination of piano, violin and 'cello, should the pianist keep strictly to piano part or 'cue-in' other parts when possible so as to make the orchestra sound fuller?"

A.—"By all means have the pianist play all of the cued parts which are not handled by the other instruments."

* * *

Q.—"Many times my patrons complain that they hear the same music repeated so often. I am not a musician and would not know if my leader were guilty of the offense. What can I do?"

A.—"There are two ways to handle the situation. Get a musical friend to sit in at each change of show and note the repetition, or arrange with your leader to give you a list of his selections each week. They can readily be checked up."

* * *

Q.—"We have an organ of the _____ brand in our theater. The pipes are situated on either side of the auditorium and those seated near them get the full benefit of the noise without music. In the back or in the centre it sounds all right. What is the reason for this?"

A.—"The acoustic properties of your house were evidently overlooked in the misplacing of your organ. Nothing can be done unless you change the pipes. Behind or around the proscenium arch is generally regarded as the proper place for them."

* * *

Q.—"Because of additional numbers, recently bought, my library must be re-classified to be of value. Give me an idea of the best system to adopt."

A.—"List your music under characteristic heads, number each piece, beginning with No. 1 in each set, then catalogue them alphabetically, according to (1) movement, (2) character and (3) composer."

"See our article upon 'Classification of Your Library,' in the March 9th issue of the Moving Picture World, page 1373. You can procure this number by sending us 19 cents, if you are unable to get it from the files of your employer."

Hadley Completing a Cinema-Symphony

Photodrama Will Be Accompanied by Music That Will Tell a Story Identical With That on Screen.

COMBINING equally for the first time the highly developed descriptive power of music with the newer art of story telling by pictures, Hopp Hadley is completing the first symphony for motion pictures or, as he calls it, a Cinema-Symphony.

The new idea picture is in five reels, and is, when seen upon the screen without the music, similar to any high-class photodrama with novel artistic photographic effects. When seen with the orchestra playing the symphony, however, the photographic effects take on a special significance, as they tell in pictures the part of the story which only a lover of music would be able to follow in the orchestration. Also the action of the story and the strains of music are found to bear a closer relation than in the ordinary picture with a regulation orchestra accompaniment.

Mr. Hadley, who has been closely identified with the theatrical and motion picture business for many years, having been a theatrical manager before entering the motion picture business as scenario editor of the Majestic and Reliance Companies in the old studio on West Twenty-first street when single reels were features, has always taken a keen interest in the development of a closer relation between pictures and music, as he has been a violinist of more than ordinary ability since childhood.

He gives Strauss' Symphonia Domestica (Domestic Symphony) the credit for keeping his thoughts on the subject until Cinema-Symphony took form in his mind and also for convincing him that, once correctly worked out, its popularity with both lovers of pictures and music would be assured. He reasons that picture audiences will be more deeply stirred by the drama without realizing why, while music lovers will get the full benefit of the double entertainment.

Strauss' domestic symphony tells a complete story in music: Three characters are introduced; the father, the mother and the child, and it is said the action may be followed as easily as if it were told in words or given in pantomime.

For the first Cinema-Symphony, Hopp Hadley saw the necessity of finding a subject especially well adapted to the idea. It came to his hand unexpectedly two months ago and he has been working on it ever since with the result that he hopes to announce its definite release in a few days. He claims that the story is on a par with that of any feature production and that it is made stronger by the fact that the original music which accompanies it and which the story in turn illustrates, is given equal prominence with the drama; each dominating in turn—the nature of the action determining when the burden of stirring the emotions shall fall most heavily upon the music and when the music shall act only as a support.

Reasoning that the importance of music in the presenting of photodramas is now generally recognized, many of the most successful theater managers having made their music a prominent feature of their programs with excellent box office results, Mr. Hadley thinks that the producers and distributors have not kept pace with the exhibitors in this respect and looks forward to the day when music will come into its own and be considered as necessary to pictures as the actors.

PICTURES FOR MAN-O'-WARSMEN AT SEA.

Through the efforts of the War Camp Motion Picture Committee the various ships of the navy on which there is motion picture equipment will be enabled to obtain supplies of recent pictures for their use while at sea. The Bureau of Navigation of the Navy Department has asked the committee for several hundred complete schedules of exchanges for distribution through the Navy Department, and they have been forwarded. Price lists with special rates for entertainments while the boats are in port are also being furnished, together with detailed information as to methods of securing motion picture programs to take to sea. The War Camp Committee has requested the Army and Navy Commissions on Training Camp Activities to furnish the Navy Department with the bulletin lists of pictures selected by the National Board of Review for the Commissions. This will make it practicable for the chaplains on board more than two hundred ships to visit the exchanges nearest the ports of landing of their vessels and obtain such pictures as they desire.

Rolfe Severs Active Connection with Metro

While Retaining Financial Interest in Company Will Make Eight Productions a Year—Florence Reed Engaged.

A STATEMENT from B. A. Rolfe says that he has severed his active connections with the Metro company, although retaining his financial interest, in order that he may devote his entire time to a producing company which he has recently formed and which he has been working on for some months past.

It is the plan of Mr. Rolfe's company to make about eight super-features a year featuring stars of known box-office value in really high-class productions which will not have to depend on the player's drawing power alone to receive a welcome. Mr. Rolfe will supervise all direction and production and says he already has under contract a number of authors and scenario writers.

The first name to be announced in the list of stars for the new company is that of Florence Reed. For her photoplays special material will be secured, the features given a high-class production in every way and will be as nearly perfect as money and brains can make them.

Mr. Rolfe states that announcements as to other stars and matters of interest will be forthcoming within the next week or two.

Great College to Teach Scenario Writing

Class Started at University of California Will Study Script-Building at Tivoli Opera House.

THE University of California has given official recognition to scenario writing as a profession and a class is now being enrolled at the San Francisco office of the University Extension Division, 62 Post street. The T. & D. Tivoli Opera House has been chosen as the classroom for the course, which will be commenced at an early date. Both morning and evening classes will be given and an opportunity will be presented to those having ideas for good moving pictures to learn how to place them in the form of salable manuscripts.

A course of fifteen lectures will be given by Earl Snell, formerly with the California Motion Picture Corporation, and more recently scenario writer for Beatriz Michelena. As soon as a working foundation is laid the study will be confined largely to an analysis of photoplay successes, which will be projected for the benefit of the class. In some instances the selected pictures will be supplemented by portions of the actual scenarios from which they were produced. Many prominent scenario writers have indorsed the course, among these being C. Gardner Sullivan, and the initial enrollment is very satisfactory.

FARNUM MAKES PICTURE FOR BOND CAMPAIGN.

One hundred and twenty prints of a smashing Liberty film in which William Farnum, Fox star, plays the principal role, have just been requested by William G. McAdoo, Secretary of the Treasury, for use in floating the Third Liberty Loan. For more than a month Farnum, his director, Frank Lloyd, and their company of picture players have been utilizing every spare moment at Hollywood, in the production of the film, which is said to be a striking argument for national support of the Liberty Loan in addition to being a highly interesting feature aside from its patriotic aspect.

Arrangements are being made for distribution of the copies through the twelve Federal Reserve state committees throughout the United States.

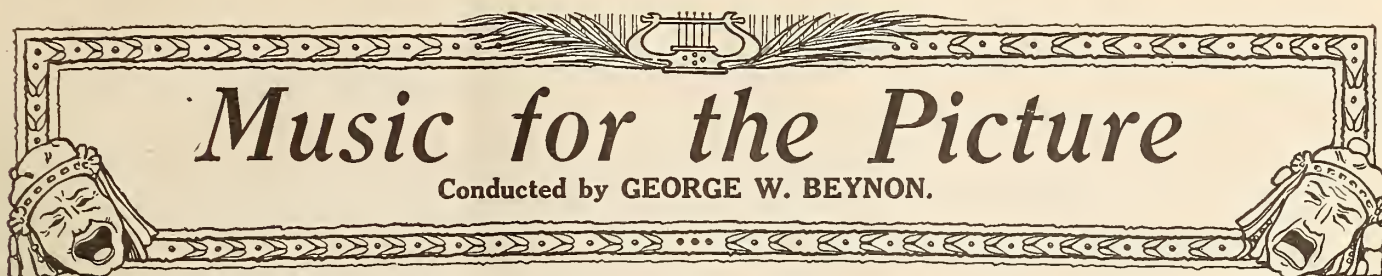
MARIE DORO FORMS HER OWN COMPANY.

Marie Doro has seen the advantage of a star having her own producing company and has just formed an organization for the purpose of turning out Marie Doro Feature Photoplays. The star will be seen in a series of pictures directed by a man who has had years of experience and written by some of the foremost authors who are preparing scenarios especially suited to the well-known talents of this stage and screen star.

Miss Doro will engage her supporting company, which will include a leading man favorably known and other players whose names are familiar to lovers of motion pictures. Negotiations are now under way with a newly-formed releasing organization.

GENERAL'S NEW YORK EXCHANGE MOVES.

General Film Company's New York sales office has moved from its downtown location to 729 Seventh avenue. The removal was begun April 20. These new quarters consist of the whole ninth floor.



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Music of the Future.

IT IS hardly necessary to go back to the piano and drums period of picture presentation for comparison. Just as the picture industry has advanced step by step, so music has kept pace, providing a higher form of entertainment with each upward move. Its mission has been identical with that of better pictures: to draw a better class of patrons. In the infant days of photoplays the class that patronized the "movies" cared little for music, but appreciated the noise. The banging improvisations of a piano player, augmented by the cymbal-crashing drummer, delighted their ears and provided opportunity for loud chatter or louder guffaws.

The exhibitor noted the excellence of the "movie" novelty, saw its wonderful possibilities and wondered why the better class of his neighborhood stayed away. By special publicity he got them to come—once, but they would not return. He thought that the poor ventilation or rough interior of his storeroom were to blame and moved into better quarters. The desired clientele came again, but his new theater knew them no more. He cudgelled his brain for the reason. He felt that his pictures were good. His projection was exceptionally fine. The new home of the silent drama was the last word in "movie" theaters. His interior lighting and lobby lights were strictly up to date, yet there was something lacking somewhere.

He was not in the remotest sense a musician nor even a devotee of the art. He could not whistle a tune to save his bank roll for his vocation was business, not art. His music sounded all right to him and many of his regular patrons expressed themselves delightedly upon the subject. Therefore, although he had changed everything else of the old regime, his piano and drums still kept up the clattering accompaniment to his pictures.

One day he attended an exhibitors' convention in a large city and was surprised to learn that some theaters were spending as high as three hundred dollars a week for musicians. From his practical standpoint it looked like bad business, for he could not see where he could add anything to his overhead expenses and make a living. He admitted subconsciously that a larger body of men looked better, and the music seemed softer and sweeter, but the additional cost could not be compensated for by sweeter sound.

A few days later he was told by a film salesman that in a neighboring town a fellow exhibitor had installed a pipe organ at an expense of \$15,000. With gaping mouth and bulging eyes he declared that exhibitors in general had gone crazy over music. He was also informed that the day of the five-cent picture house was gone and that the ruling charge for admission to those houses where the music had been improved was ten and fifteen cents.

Though slow to act he was a good gambler, and forthwith dispensed with his marathon pianist and frolicsome drummer. A five-piece orchestra took their place and his audience missed the noise, but liked the music. At first many of them fell asleep. The rumor went abroad that a "symphony" orchestra was the feature of his theater. The better class of people came again—and stayed. To-day he has another house, bigger, more up to date, changing pictures only twice a week and featuring an orchestra of eighteen pieces and a huge pipe organ played by a capable artist. His box office receipts prove the sound investment made in good music.

To-day we have probably a dozen theaters in America with orchestras of thirty men or more devoted to pictures. Hundreds of houses have large organs, and thousands small orchestral combinations. All this, in spite of the expense incidental to gathering together a good orchestra, the difficulty in procuring proper musical service from producers and the loss of seating capacity by staging the orchestra or placing the organ.

What does the future hold?

Judging from the rapid strides already made we fear to even guess just our prediction fall far short of the ultimate mark. A review of a few pertinent facts may give some inkling.

To-day every producer realizes the worth of a proper musical setting to his picture and to the best of his ability strives to meet the needs of the exhibitor. Many are providing cue-sheets, while some go to great expense in arranging orchestra scores. No longer is there any apathy shown in the executive offices of the big film magnates when the subject of music is broached. Their house organs are giving music wide publicity. Music service departments are becoming a large factor in the selling of pictures and what the other fellow is doing in this line is closely watched lest he forge ahead of them.

In the theaters the audience is more conversant with the dual art of pictures and music and continually demands a better musical per-

formance. The exhibitor keeps in close touch with his orchestral leader. What was good enough a year ago is distinctly poor to-day. The work of fitting pictures has become more exacting in its detail than ever before. Frequent repetitions of a number are frowned on and woe betide the leader that in a moment of carelessness uses inappropriate music. It is nothing unusual to have people request the musician to give them the name of a particular selection played during a specified scene. This demonstrates the musical educational value of picture music.

In the field of composers, arrangers of scores, and compilers of cue-sheets, we find a well-marked advance of ideas. Those who stuck to the old lines are "falling out" and the gap is filled by more competent artists. Never before has there been such efforts along the line of research work for the arranger. Composers of recognized ability have entered the picture field and find therein wide opportunity for displaying their talent. New music is the continual cry of musicians playing to pictures and that demand must be satisfied only by selections of merit. Any "old thing" is no longer good enough. Music for the pictures must have atmosphere, and be of a form, practical for picture purposes. Shoddy stuff is rejected, but thematic treatment receives instant approbation.

Musical scores are receiving more and more consideration from the producers. The advantages derived from this form of musical accompaniment are manifold. The use of themes for the different characters arranged in varied forms has proved to be the highest form of setting, but has suffered somewhat at the hands of poor arrangers. This form is in its infancy stages and no doubt will be developed to Wagnerian proportions as time goes on. The fitting of features by the process of suiting the dominant emotional scenes is also good and has reached artistic heights. Flash-backs are no longer regarded musically unless their bearing on the plot is consequential.

We feel that the music of the future will be a score that combines both forms of treatment. Each scene will be fitted for its atmosphere, dominant feeling, and tempo, synchronized and properly key-blended, while interwoven will be found the themes significant of the characters in the foreground. Close attention will be paid to orchestral coloring, light and shade, depth and shallowness. Above all, variety will be the keynote of the entire composition. Orchestras everywhere will be enlarged, better organs and more capable organists will be used. The fifth largest industry will become the fourth and hold in its fold the greatest composers, musical directors and virtuoso players of the day.

Though great has been the progress of the silent drama, greater yet has been the advance in its music, and the future holds a promise so stupendous in its magnitude that picture music will rank favorably with grand opera and symphony.

American Society of Composers, Authors and Publishers Gain Decision.

In a test case instituted by The St. Nicholas Avenue Amusement Co., asking that the American Society of Composers, Authors and Publishers be restrained from demanding from them or others similarly situated any license fee as a condition precedent to the playing of any of the musical compositions of the defendants, and from performing any act or acts whatsoever in concert which would prevent the playing by the plaintiff of any of the desired musical compositions of the defendant, Justice Goff denied the motion and gave the following opinion.

"After considering the argument of counsel and their briefs I am of the opinion that the defendant association is exercising only its lawful rights. It existed before the incorporation of the plaintiff and was engaged in the same general work before the plaintiff's existence. The association is formed for lawful purpose, and I find no exercise of any coercion. The institution of legal actions by individual members of the association for violation of copyright is justified for the protection of income from their music. Plaintiff wishes to use the product of the author's labor, ignoring copyright, free of any charge whatever, except the actual purchase price of the printed musical score. There is no restraint of trade through any act of the association. Plaintiff may use any music not the property of the members of the association without objection by the association. The only restraint on plaintiff is the possible right of the authors or owners of such music to prevent its use. The moving picture exhibitors have spent thousands of dollars advertising music which may be used by orchestras irrespective of the wishes of the defendant association or its individual members. The fact that the music of the authors who are members of the association is popular in demand presents just so much more reason why it should be protected and its unauthorized use at public entertainment given for profit, prevented. Practically the exhibitors of moving pictures seek to obtain by injunction the right to publicly perform copyrighted musical compositions for profit without a consent of the holder of copyright and without compensation to him."

Nobody wishes to deprive the author and composer of their royalties. The gift of giving music to the world cannot be estimated in dollars and cents, and no monetary consideration is adequate compensation for

musical genius and inspiration. Heretofore, in America, the composers have been at the mercy of the publishers who by the very conditions instant to commercializing an art have been unable to adequately pay him. It is only fair that those who profit by the beautiful melodies, catchy airs, deeply thought and wisely wrought musical epics, should pay for them.

The objection comes in the manner of collecting the playing fee. There seems to be no well defined or set license fee for the playing of any particular number, but each theater must pay a lump sum, which permits the playing of any number from the catalog controlled by the Society of Authors and Composers. The musician is not charged any additional sum, but the owner of the theater must pay to allow his musicians to play selections by which they obtain their positions and through which they hold them. In other words, the theater manager must pay for music that belongs to the orchestral leader or organist and which goes with the latter when he leaves for pastures new. It would seem that the musician is really the one who profits by the use of the copyrighted numbers, so why charge the theater. There should be found some more equitable method of collecting the playing fee which rightly belongs to the composer.

Music for "The Unchastened Woman."

At the Morosco theater, Sunday, April 21, there was presented the Rialto de Luxe picture, "The Unchastened Woman," adapted and directed by Wm. Humphreys. It was an invitation affair and all the film magnates were present. The play from which the picture was evolved was a New York sensation, and like all the Morosco productions enjoyed a long run on Broadway. As evinced by the enthusiasm the picture evoked "The Unchastened Woman" will continue in popularity and grow in the hearts of the picture fans everywhere.

Preceded by the Overture "Il Guarany," by Gomez, the picture was ushered in by the strains of that well known melody, "Serenade," by Schubert. This number was used as the theme of the drama and fitted Miss Valentine's good acting. During the scene showing a drawing room where a few select friends were gathered to listen to a big singer the strains of "Pagliacci" were heard most appropriately. When we were carried to Switzerland the changed atmosphere was carried out in the music and we heard the reminiscences of Alpine yodeling.

The little touches of Auld Lang Syne and Home, Sweet Home, touched the heart with their kindness and brought out the true simplicity of the home life shown. Besides they provided a distinct contrast to such numbers used, like "Unfinished Symphony," by Schubert, the "Prelude" to King Manfred, and the "Pilgrim's Song," by Tschaiakowsky.

Synchrony is not possible in a musical setting, yet the breaks were hardly noticeable because of the careful conducting of Mr. Beynon. One thing stood out most noticeably during the presentation of the picture. At no time did the music predominate. The entire accompaniment was played almost pianissimo. As there are no big fight scenes or battle situations this was possible and its soothing effect was only excelled by its good taste.

Producers Deeply Interested in Music.

A recent issue of the Progress-Advance, the house organ of Paramount, tore down all precedent and prejudice and gleefully announced itself as a music number. Musical articles appeared from various capable musicians treating the different phases of picture playing. Nothing has pleased us so well since our last raise in salary.

Truly, music is coming to its own. And why not? What would pictures be without music? Why spend thousands of dollars to entertain people in silence when good music so enhances the presentation of the picture? This recognition of music as a big factor in picture selling is but a forerunner, and as its importance permeates the industry greater stress will be laid on proper musical service to the exhibitor. Music is a limitless art and affords an opportunity for sound selling arguments that cannot be estimated till tried.

Musical Suggestion Synopsis.

- BLINDNESS OF DIVORCE** (Fox—Six Reels)—Theme not necessary. Note the wedding march in the first reel, followed by slow music of the heavier type. We need the wedding march again in the third reel, along with a fox-trot, Oriental dance and agitato. The last three reels are very dramatic and call for big stuff. There are two court room scenes which could be fitted with the same music to associate the ideas. Cue-sheets can be obtained from the Fox exchange.
- BRIDE OF FEAR, THE** (Fox—Five Reels)—Theme not necessary. This is a melodrama requiring agitados, hurrys and misteriosos. The first and second reels are intensely dramatic, the third can be fitted with light allegretto stuff, the fourth needs slower music with the exception of the chase, when an agitato will fit. The last wants agitados, misteriosos and dramatic tensions. Cue-sheets can be obtained from the Fox exchange.
- DANGER GAME, THE** (Goldwyn—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Sweet Jasmine"—Bendix, "Moonlight Dance"—Finck, or "Prelude"—Aletter.
- Serenades, caprices and light intermezzos fit this humorous melodrama. A few agitados and light hurrys are needed while a couple of semi-misteriosos will fit nicely into the burglary scenes. Catch the fight in the third reel. Cue-sheet can be obtained from the Goldwyn exchange.
- FACE IN THE DARK, THE** (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Clair de Lune"—Thome, "Dialogue"—Helmund-Meyer, or "Pleading"—Wood.
- The picture opens brightly and a bit grotesquely. Note the sleigh ride and use "Petersburg Sleighride"—Ellenberg, if possible. Catch the piano solo in the fourth reel and the need of a misterioso a little further along. Close with the theme. Cue-sheets can be obtained from the Goldwyn exchange.

FLOOR BELOW, THE (Goldwyn—Six Reels)—Theme for the Heroine—Andantino. Suggest "Heloise"—Langey, "Astarte"—Meldenberg, or "Melodie"—Lederer.

With but few moments, this picture can be treated lightly. Intermezzos, mazurkas, waltzes and gavottes will meet most of your requirements. There is a harmonica solo which can be imitated on the organ, if you are fortunate in having one; otherwise disregard it. Cue-sheets can be obtained from the Goldwyn exchange.

GIRL FROM BEYOND, THE (Vitagraph—Five Reels)—Theme for the Heroine—Andante. Suggest "Romance"—Grinfeld, "Souvenir"—Geehl, or "Romance"—Rubenstein.

There is a change from eastern to western atmosphere that should be sharply brought out in contrast, to be effective. Dramatic music is required with a touch of the pastorals. Cue-sheets can be obtained from the Vitagraph exchange.

HEART OF THE SUNSET (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Love Theme"—Lee, or "Extase"—Ganne.

This is a romantic melodrama filled with adventure and deeds of daring. You will require big stuff for this feature. The atmosphere is somewhat Mexican and the free use of Spanish numbers will add to the picture presentation. Catch shots in first and fourth reel. Cue-sheets can be obtained from the Goldwyn exchange.

LEAP TO FAME (World—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Adele Waltzes"—Finn, "Dodola"—Frey, or "Golden Hearted Daisies"—Williams.

A comedy drama, American atmosphere, and requiring light treatment orchestrally. Note Egyptian dance needed in the first reel. A few agitados and hurrys will also come in handy as the picture draws to its close. Cue-sheets can be obtained from the World exchange.

PURPLE LILY, THE (World—Five Reels)—Theme for the Heroine—Andante Sostenuto. Suggests "Arabian Nights"—Mildenberg, "On Wings of Love"—Bendix, or "Inspiration"—Edwards.

Bright stuff till the last reel, in which comes a direct cue for "Home, Sweet Home," to be played by violin only. Note shots and sleigh bells. Cue-sheets can be obtained from the World exchange.

RICH MAN, POOR MAN (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Rainbow Girl"—Hirsch, "Love in Arcady"—Wood, or "Serenade"—Pierne.

Nothing but bright stuff is needed for this vivacious picture. Cue-sheets can be obtained from the Paramount exchange.

RIDERS OF THE NIGHT (Metro—Five Reels)—Theme—Adagio. Suggest "The Broken Melody"—Van Biene, "The Stars are Calling"—Robert, or "Where Blooms the Rose"—Johns.

The entire picture is very dramatic and would ordinarily require many agitados, hurrys and furiosos. It would be better to use standard overtures that have length to them so that choppiness be avoided. Cue-sheets can be obtained from the Metro exchange.

WESTERN BLOOD (Fox—Five Reels)—Theme—Andante. Suggest "Reverie"—Vieuxtemp, "Dawn of Hope"—Cassella, or "Elysium"—Speaks.

Another of those woolly western stories. Bright stuff with a Mexican flavor is what you need. Many fox-trots and agitados are required. Note the Virginia reel needed in the fourth part when they begin to dance. Cue-sheets can be obtained from the Fox exchange.

WITH NEATNESS AND DESPATCH (Metro—Five Reels)—Theme for the Heroine—Moderato. Suggest "Delicia"—Frantzen, "Serenade"—Widor, or "Romance"—Merricanto.

This is a comedy drama and should receive light treatment in the main. Note the piano solo to action and the agitados and misteriosos needed in the last reel. Cue-sheets can be obtained from the Metro exchange.

UNCHASTENED WOMAN, THE (Rialto de Luxe—Eight Reels)—See review in another column of this department.

Leaders Service Bureau.

Questions Answered. Suggestions Offered.

Q. "Why should my leader persist in alternating his playing with the piano? First he plays a number, then the pianist plays a number and they keep this up throughout the show. Why?"

A. "There seems to be no reason that we can see unless it is his desire to assure himself that he only works half as hard as the pianist. Music of that kind will kill your business. Better make a change in your orchestra pit."

* * *

Q. "While attending a picture house in New York City where they were playing 'The Girl Beyond' I was surprised to hear the orchestra start the 'Selections from the Mikado' by Sullivan. My disappointment was when I found no trace of Japanese atmosphere in the picture. Your articles continually harp on atmospherical fittings. Why don't you do it in New York?"

A. "One 'black eye' for New York. It is too bad you attended a theater which is so far behind the times, to get your impression of New York movies. No doubt this house caters to a portion of the submerged tenth who have no likes or dislikes in the matter of music. The next time you are in New York attend some other theater and tell us what your impressions are."

Help Win The War!

Do Your Share!

Buy Liberty Bonds!

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Organ a Mighty Factor in Presenting Pictures.

IN a recent issue we discussed the relative merits of the organ and orchestra for the express purpose of helping the exhibitor select a proper medium for his musical presentation, cautioning him regarding the placing of the organ, guiding him in his choice of organist and calling to his attention possible weak points in organ playing.

In an earlier issue we treated the orchestra to a close analytical inspection showing its possible flaws, also.

We desire to clearly state our position regarding both mediums of picture expression. Played together, by competent musicians, they become the highest form of picture presentation. Nothing can fill out the orchestra like an organ, neither can we find another instrument with such solo possibilities. The organ, well played, has a distinct advantage over the orchestra because of its smoothness in changing tempo and selections. No abrupt nor harsh changes of key are felt. No instrument has its varied color nor can an orchestra hope to show such swift changes of color.

We thoroughly believe in the organ, and exhibitors must not misconstrue our attitude. No disparagement of this noble instrument is meant when offering suggestions as to its use. When we use the velvet covered hammer upon some of the big orchestras, there is no sneer in the swing, but a desire for better musical results.

Be not misled. The organ is a mighty factor in the presentation of pictures. Our aim is better music for you and whatever medium you use (organ or orchestra), do it justice by procuring the best musicians available.

Light and Music.

Many exhibitors throughout the country possess beautiful theaters with the latest electrical devices. They have a perfect switch-board back stage, footlights, "spots" and "colors." They are careful to properly diffuse the light from the dome and side lamps. The exit signs receive much attention with a view to preventing a conflux of refractory rays with good projection. Orchestra lights are not allowed to affect the screen and thought is given to the screen border lest it impair the projection lighting. Still there are exhibitors who do not take advantage of these facilities in enhancing their orchestral overture.

Music's first cousin is color, and light holds inherent within it many colors. Light is seen, sound is heard, and a linking of these powerful elements brings deeper comprehension. There is no conflict of action in a simultaneous use of the eye and ear. Proper lighting is interpretative to a remarkable degree and acts instantly upon our emotions. Greater interest is created in music if accompanied by varied lighting effects, synchronized to the changes of musical moods.

Imagination is strong within us, and everyone likes to visualize a scene musically described. Each will have a different mental picture so far as the details are concerned, and it is impossible to accurately portray those details, yet a suggestion of the dominant idea is quite practical. Back drops of atmospheric designs add greatly to the general tone of the music, and if clouds, stars, etc., are projected thereon, the scene becomes very realistic. By the further use of side projectors blue and red colors can be judiciously blended for specific effects, pleasing to the eye.

The overture, "Roumanian Poem," was recently given in the Strand of New York, using as a background a drop showing a placid lake, encircled with foliage. With the stage lights up the orchestra began the number. Slowly the lights faded, twilight came and blended into night. The moon rose from behind the foliage, clouds gathered, effacing the moon, and the storm began. Back-stage traps portrayed the thunder and rain while a side projector flashed lightning upon a dark stage. As the music rose higher, the flashing became more frequent and brighter; the thunder roared louder and the rain fell more heavily. As the music died down the thunder became more faint and gradually the storm ceased. The stage lights came up and later the entire theater was flooded with brightness typical of the sunlight again.

In the presenting of the "Blue Bird" at the Rivoli, Mr. Rothapfel opened with a drop made to take the form of a huge and barren mountain of untold height. It was a sombre drab gradually turning to blue. As the orchestra worked into a lighter vein, the sun slowly crept over the mountain top, diffusing a red glow. The screen descending brought that red down with it, which meant much to the thought behind it.

Happiness frequently is brought down to our plane if our hearts are ready to receive it.

Another theater used the screen as an additional aid to put over "William Tell" Overture. With house lights full and stage lights up the andante movement opened the overture. Gradually the dimmer brought the lights down as the movement progressed until the entire theater was in utter darkness when the orchestra reached the allegro. Then the storm began, intermittently at first, but increasing in force. Lightning flashed and thunder rolled. At this instant, a picture showing a dilapidated homestead being deluged with rain was projected upon the screen.

This made a pretty effect and concentrated the attention of the audience. As the storm died down the rain slowly diminished in the picture, the sun came out, and while the orchestra proceeded into the andante, we saw the sheep coming over the horizon. The scene was held until the finish of the movement, which brought the sheep and shepherd into a close-up, and faded out.

Immediately the allegro vivace was picked up by the orchestra. The lights slowly came up, and as the overture ended in a grand finale the theater was flooded with light. It provided real entertainment of a high-class order.

Nothing can be overlooked in the proper presentation of pictures, nor can one afford to merely depend upon the overture in its natural and usual form to win pleased patrons. Special lighting effects are comparatively inexpensive in operation and are within the reach of even the small exhibitor. The theater is a place of entertainment, primarily, and must keep pace in every department with the upward march of progress. Patrons look for novelties, and when you can give it to them in the form of an enhanced performance, thoughtfully prepared and brilliantly carried out, it is suicidal to overlook your opportunity.

Music at the Rialto.

Some shows are spectacular, some are grandiloquent, others are beautiful, but the performance given at the Rialto theater during the week commencing April 14 was decidedly PRETTY.

The overture, selections from *Giaconda*, was played as if every note meant something, and the usual excellent conducting of Hugo Reisenfeld accounted for it. The Rialto Chorus joined in the finale, and though adding little to the volume of sound, made a very pretty picture in their operatic costumes. This number was well received by the audience.

"The Clang of the Forge," rendered by Greek Evans, dressed as a blacksmith, was well staged, having the assistance of the Rialto Male Chorus and wonderful lighting effects. The first performance of this number showed need of a rehearsal in the ensemble singing and took away a degree of credit that should have gone to Mr. Evans. He possesses a wide range and pleases his listeners immensely. His stage presence is especially good.

Gloria Gale sang "It is Only a Tiny Garden," by Haydn Wood, very sweetly. She has a pleasing voice and looks pretty.

Sandwiched into the show in a careless manner, seemingly, but for that very carelessness, effective, was an old folk-song, "In the Gloaming." The Rialto Chorus sang this number inconspicuously seated about the fringe of the orchestra. It is a song loved by everybody and was sung well. The lighting effects were especially good; distinctly a la Rothapfel.

Mr. Rothapfel is gradually drawing away from the big operatic arias and getting closer to the hearts of the people by the introduction of the beautiful old songs. It is especially appropriate at this time of war and clamor that a few of those simple, yet kindly, melodies should soothe the bleeding hearts about us. They are typically American and breathe patriotism in their very simplicity. We must have entertainment; the quieter the better.

The musical setting to the feature was a bit disappointing. Vivian Martin in "Unclaimed Goods" was as dainty as ever, while the story was good. Numbers of Western scenes and beautiful landscapes created great opportunities for music; not big stuff, but melodious and dainty melodies. There were too many one-steps played to suit us. The agitatos were too long, and the Indian number used to indicate the atmosphere of a Western mining town, was out of place. We expected to see Indians, but only heard their music. By the greatest stretch of the imagination we could not think Mr. Rothapfel fitted this picture. The theme "Dearie" was most appropriate, and the scenes selected for its use could not be improved upon, but why does such a magnificent body of musicians continue to play cheap "hurrys"? Let the little fellow play them. They meet his requirements and can be easily played, but from the Rialto Symphony Orchestra we expected something better.

Musical Suggestion Synopsis.

BIGGEST SHOW ON EARTH, THE (Paramount—Five reels)—Theme—Moderato. Suggest "Circus Day in Dixie" or "At the Hamlet"—Godard.

This is distinctly circus atmosphere, and would suggest using "A Day with the Circus"—Lampe, and "County Fair"—Armand. Lots of work for the drummer to get lion roars, cracking of whip, etc. Many marches, two-steps and fox-trots are needed. Cue sheets can be obtained from the Paramount exchange.

CONQUERED HEARTS (Ivan Film Co.—Eight reels)—Theme—Andante. Suggest "A Little Song"—Erdody, "Last Dream of the Virgin"—Massenet, or "Even Song"—Martin.

Open with "Old Timers" by Lake, as it fits the situation as no other piece will. Dramatic music is needed throughout. Note the direct cue for "There's a Long, Long Trail," by Elliott. Catch the Egyptian Dance and use Ballet Egyptian No. 2, by Luigini. A couple of marches and two-steps are needed. Cue sheets can be obtained from the Ivan exchange.

HAND AT THE WINDOW, THE (Triangle—Five reels)—Theme for the Hero—Andante. Suggest "Nina"—Tanara, or "A Night in Venice"—Tanara.

The story holds Italian atmosphere, but takes place in America. Use as many folk songs as possible, such as "Marguerite," "Amuri Amuri" and "O Sole Mio." Dramatic pieces will find a place, but hurrys are not needed. Note the direct cue for "Home, Sweet Home," in the last reel. Cue sheets can be obtained from the Triangle exchange.

HOOPS OF STEEL (Paralta—Six reels)—Theme—Andante. Suggest "Melody D'Amour"—Hurst, "Claire de Lune"—Thome, or "Extase"—Ganne.

The atmosphere is Western throughout and the story dramatic. A couple of Spanish numbers can be used in the scenes of the Spanish half-breed woman. "Hansel Und Gretel," by Humperdinck, will suit the children's scene. Cue sheets can be obtained from the Paralta exchange.

LOVE-BROKERS, THE (Triangle—Five reels)—Theme—Andante. Suggest "Love Song"—Flegier, "Dream of the Flowers"—Cohen, or "Elysium"—Speaks.

This is a society drama and needs big stuff; no hurry required. Cue sheets can be obtained from the Triangle exchange.

MASKS AND FACES (World—Six reels)—Theme for the Heroine—Gavotte. Suggest "Frills and Furbelows"—Crespi.

The atmosphere is old English and would suggest the use of "Songs from Shakespeare's Time"—Borch and "Sounds from England"—Langey, "The Wind that Shakes the Barley." Note the violin solo bits throughout this picture. Cue sheets can be obtained from the Triangle Exchange.

MRS. SLACKER (Pathe—Five reels)—Theme for the Heroine—Andante. Suggest "Roma"—Edwards, "Rosemary"—Elgar, or "Serenade"—Titt'l.

The picture is dramatic, with a patriotic touch. Use "Over There" in the second reel and open the fifth reel with a pathetic. Note the storm effects, but don't overdo them. Cue sheets can be obtained from the Pathe Exchange.

PRIMITIVE WOMAN, THE (Triangle—Five reels)—No theme necessary.

Many pastorales are needed for this outdoor picture. Light serenades and waltz intermezzos will be most appropriate as fill-ins. Cue sheets can be obtained from the Triangle Exchange.

SOCIETY FOR SALE (Triangle—Five reels)—Theme—Andante. Suggest "By the River"—Morse, "Bagatelle"—Heimendahl, or "Daffodils"—Carvel.

The atmosphere is English, and old English airs can be used nicely. The picture is light society comedy. Cue sheets can be obtained from the Triangle Exchange.

THE LAW OF THE GREAT NORTHWEST (Triangle—Five reels)—Theme—Andante Sostenuto. Suggest "Romance from King Manfred"—Reinecke, "Reverie"—Rissland, or "Twilight"—Cesek.

This is a story about the Northwest, rich in Indian atmosphere. It would be well to play an Indian characteristic as a second theme for Monast. Note the fight in the third reel, requiring a short agitato, and the fight in the last for the same length. Much pastoroale music is needed, and would suggest:

"Whispering Flowers"—Intermezzo—Blon.
 "Canzonetta"—Moderato—Nicode.
 "Forest Whispers"—Gavotte—Loscy.
 "Rustles of Spring"—Allegro—Sinding.

Cue sheets can be obtained from the Triangle Exchange.

TYRANT FEAR (Paramount—Five reels)—Theme—Andante. Suggest "On the Banks of the Saskatchewan"—Caryl, or "Meditation"—Williams.

This is a Canadian story, and by using "Carillon March"—Laurendeau—you will establish the character at screening. Furioso in first reel, dramatic tension and fox-trot in second, dramatic tension in the third, and agitato in fourth. Note church chimes in first and fourth reel. Cue sheets can be obtained from the Paramount Exchange.

WHITE MAN'S LAW, THE (Paramount—Five reels)—Theme—Andante and Oriental. Suggest "Arabian Serenade"—Langey, "Seruata"—Tarengli, or "Moresque"—Lack.

The atmosphere is East Indian and needs Oriental setting. This picture is dramatic and requires big stuff. Haendel's Largo will fit nicely just before the close of the picture. Cue sheets can be obtained from the Paramount Exchange.

WHO KILLED WALTON (Triangle—Five reels)—Theme—Andaglo. Suggest "Prelude"—Chopin, "Rhapsodio"—Stieger, or "Where Blooms the Rose"—Johns.

A light drama with the following twists—Restaurant scene in second reel requiring Valse Lento; cabaret scene in third reel requiring rag music. Shortly after a Spanish intermezzo is needed and a popular two-step in the last reel. Cue sheets can be obtained from the Triangle Exchange.

UNCLAIMED GOODS (Paramount—Five reels)—Theme for the Heroine—Andante. Suggest "Dearie," "Sweet Ponderings"—Langey, or "Twilight"—Ayer.

There is a western atmosphere to this picture, but no Indian music is needed. The story is light and pretty. Choose dainty stuff except for the fight scenes in the fourth and fifth reels. Cue sheets can be obtained from the Paramount Exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q.—"I am an exhibitor and try to put my show over with good music. My leader repeats continually, and tells me as his excuse that he plays just what the cue sheet calls for. How can I get relief?"

A.—"Investigate his library and ascertain whether he has it properly classified for quick action. It looks to us as if it was not so much a matter of cue sheets as laziness."

* * *

Q.—"How can I procure a good organist capable of playing the pictures properly?"

A.—"Tell us how much you can pay and we can supply one. The Wurlitzer Organ Company of New York or J. P. Seeburg Piano Company of Chicago always have capable men ready to go to work."

* * *

Q.—"I noticed your classification of instruments in a recent issue of The Moving Picture World, such as 'strings,' 'wood-wind,' etc. To what section does piano belong?"

A.—"The piano is not originally an orchestral instrument, but in view of the fact that the harp is placed in the 'string' section and the piano usually does the same work in a smaller combination, we suppose it should be classified under the same head."

* * *

Q.—"What is the difference between snare and kettle drum?"

A.—"Snare drums are side drums, across the lower head of which are stretched several gut strings—the 'snares'—whose jarring against the head reinforces the tone; while kettle drums consist of a hollow brass or copper hemisphere (the kettle) resting on a tripod, with a head of vellum stretched by means of an iron riug and tightened by a set of screws. These are usually known as timpani."

* * *

Q.—"Are the musicians in symphony orchestras placed to conform with any set rule, or are the various sections so arranged at the conductor's pleasure? Are house acoustics taken into consideration?"

A.—"House acoustics are not taken into consideration. The usual form of the placing of players in a symphony orchestra is as follows: on the left of the conductor are the first violins, backed up by the bassi and harp; in front are the 'cello, backed by the wood-wind; while on the right are the second violins and violas, backed by the brass, and beyond are the drums and timpani. Sometimes the double basses are placed far back in the front, especially if it is a large orchestra, and once in a while you will find the harp on the extreme right if the drums are also in the front at the rear."

* * *

Q.—"Who wrote Pershing's March and where can it be purchased?"

A.—"Pershing's March was written by A. S. Watt, and is published by the Astoria Publishing Company, 505 Fifth avenue, New York City."

* * *

Q.—"Has the Paramount discontinued scores for their special productions? Is one available for 'The Blue Bird'?"

A.—"Paramount has discontinued scores for all their productions owing to the lack of support given by the exhibitor. It was announced that James R. Bradford was to write and arrange special orchestral score for 'Blue Bird,' but for some reason the promise was not fulfilled."

* * *

Q.—"In combination of piano, violin and 'cello, should the pianist keep strictly to piano part or 'cue-in' other parts when possible so as to make the orchestra sound fuller?"

A.—"By all means have the pianist play all of the cued parts which are not handled by the other instruments."

* * *

Q.—"Many times my patrons complain that they hear the same music repeated so often. I am not a musician and would not know if my leader were guilty of the offense. What can I do?"

A.—"There are two ways to handle the situation. Get a musical friend to sit in at each change of show and note the repetition, or arrange with your leader to give you a list of his selections each week. They can readily be checked up."

* * *

Q.—"We have an organ of the _____ brand in our theater. The pipes are situated on either side of the auditorium and those seated near them get the full benefit of the noise without music. In the back or in the centre it sounds all right. What is the reason for this?"

A.—"The acoustic properties of your house were evidently overlooked in the misplacing of your organ. Nothing can be done unless you change the pipes. Behind or around the proscenium arch is generally regarded as the proper place for them."

* * *

Q.—"Because of additional numbers, recently bought, my library must be re-classified to be of value. Give me an idea of the best system to adopt."

A.—"List your music under characteristic heads, number each piece, beginning with No. 1 in each set, then catalogue them alphabetically, according to (1) movement, (2) character and (3) composer."

"See our article upon 'Classification of Your Library,' in the March 9th issue of The Moving Picture World, page 1373. You can procure this number by sending us 19 cents, if you are unable to get it from the files of your employer."

Hadley Completing a Cinema-Symphony

Photodrama Will Be Accompanied by Music That Will Tell a Story Identical With That on Screen.

COMBINING equally for the first time the highly developed descriptive power of music with the newer art of story telling by pictures, Hopp Hadley is completing the first symphony for motion pictures or, as he calls it, a Cinema-Symphony.

The new idea picture is in five reels, and is, when seen upon the screen without the music, similar to any high-class photodrama with novel artistic photographic effects. When seen with the orchestra playing the symphony, however, the photographic effects take on a special significance, as they tell in pictures the part of the story which only a lover of music would be able to follow in the orchestration. Also the action of the story and the strains of music are found to bear a closer relation than in the ordinary picture with a regulation orchestra accompaniment.

Mr. Hadley, who has been closely identified with the theatrical and motion picture business for many years, having been a theatrical manager before entering the motion picture business as scenario editor of the Majestic and Reliance Companies in the old studio on West Twenty-first street when single reels were features, has always taken a keen interest in the development of a closer relation between pictures and music, as he has been a violinist of more than ordinary ability since childhood.

He gives Strauss' Symphonia Domestica (Domestic Symphony) the credit for keeping his thoughts on the subject until Cinema-Symphony took form in his mind and also for convincing him that, once correctly worked out, its popularity with both lovers of pictures and music would be assured. He reasons that picture audiences will be more deeply stirred by the drama without realizing why, while music lovers will get the full benefit of the double entertainment.

Strauss' domestic symphony tells a complete story in music: Three characters are introduced; the father, the mother and the child, and it is said the action may be followed as easily as if it were told in words or given in pantomime.

For the first Cinema-Symphony, Hopp Hadley saw the necessity of finding a subject especially well adapted to the idea. It came to his hand unexpectedly two months ago and he has been working on it ever since with the result that he hopes to announce its definite release in a few days. He claims that the story is on a par with that of any feature production and that it is made stronger by the fact that the original music which accompanies it and which the story in turn illustrates, is given equal prominence with the drama; each dominating in turn—the nature of the action determining when the burden of stirring the emotions shall fall most heavily upon the music and when the music shall act only as a support.

Reasoning that the importance of music in the presenting of photodramas is now generally recognized, many of the most successful theater managers having made their music a prominent feature of their programs with excellent box office results, Mr. Hadley thinks that the producers and distributors have not kept pace with the exhibitors in this respect and looks forward to the day when music will come into its own and be considered as necessary to pictures as the actors.

PICTURES FOR MAN-O'-WARSMEN AT SEA.

Through the efforts of the War Camp Motion Picture Committee the various ships of the navy on which there is motion picture equipment will be enabled to obtain supplies of recent pictures for their use while at sea. The Bureau of Navigation of the Navy Department has asked the committee for several hundred complete schedules of exchanges for distribution through the Navy Department, and they have been forwarded. Price lists with special rates for entertainments while the boats are in port are also being furnished, together with detailed information as to methods of securing motion picture programs to take to sea. The War Camp Committee has requested the Army and Navy Commissions on Training Camp Activities to furnish the Navy Department with the bulletin lists of pictures selected by the National Board of Review for the Commissions. This will make it practicable for the chaplains on board more than two hundred ships to visit the exchanges nearest the ports of landing of their vessels and obtain such pictures as they desire.

Rolfe Severs Active Connection with Metro

While Retaining Financial Interest in Company Will Make Eight Productions a Year—Florence Reed Engaged.

A STATEMENT from B. A. Rolfe says that he has severed his active connections with the Metro company, although retaining his financial interest, in order that he may devote his entire time to a producing company which he has recently formed and which he has been working on for some months past.

It is the plan of Mr. Rolfe's company to make about eight super-features a year featuring stars of known box-office value in really high-class productions which will not have to depend on the player's drawing power alone to receive a welcome. Mr. Rolfe will supervise all direction and production and says he already has under contract a number of authors and scenario writers.

The first name to be announced in the list of stars for the new company is that of Florence Reed. For her photoplays special material will be secured, the features given a high-class production in every way and will be as nearly perfect as money and brains can make them.

Mr. Rolfe states that announcements as to other stars and matters of interest will be forthcoming within the next week or two.

Great College to Teach Scenario Writing

Class Started at University of California Will Study Script-Building at Tivoli Opera House.

THE University of California has given official recognition to scenario writing as a profession and a class is now being enrolled at the San Francisco office of the University Extension Division, 62 Post street. The T. & D. Tivoli Opera House has been chosen as the classroom for the course, which will be commenced at an early date. Both morning and evening classes will be given and an opportunity will be presented to those having ideas for good moving pictures to learn how to place them in the form of salable manuscripts.

A course of fifteen lectures will be given by Earl Snell, formerly with the California Motion Picture Corporation, and more recently scenario writer for Beatriz Michelena. As soon as a working foundation is laid the study will be confined largely to an analysis of photoplay successes, which will be projected for the benefit of the class. In some instances the selected pictures will be supplemented by portions of the actual scenarios from which they were produced. Many prominent scenario writers have indorsed the course, among these being C. Gardner Sullivan, and the initial enrollment is very satisfactory.

FARNUM MAKES PICTURE FOR BOND CAMPAIGN.

One hundred and twenty prints of a smashing Liberty film in which William Farnum, Fox star, plays the principal role, have just been requested by William G. McAdoo, Secretary of the Treasury, for use in floating the Third Liberty Loan. For more than a month Farnum, his director, Frank Lloyd, and their company of picture players have been utilizing every spare moment at Hollywood, in the production of the film, which is said to be a striking argument for national support of the Liberty Loan in addition to being a highly interesting feature aside from its patriotic aspect.

Arrangements are being made for distribution of the copies through the twelve Federal Reserve state committees throughout the United States.

MARIE DORO FORMS HER OWN COMPANY.

Marie Doro has seen the advantage of a star having her own producing company and has just formed an organization for the purpose of turning out Marie Doro Feature Photoplays. The star will be seen in a series of pictures directed by a man who has had years of experience and written by some of the foremost authors who are preparing scenarios especially suited to the well-known talents of this stage and screen star.

Miss Doro will engage her supporting company, which will include a leading man favorably known and other players whose names are familiar to lovers of motion pictures. Negotiations are now under way with a newly-formed releasing organization.

GENERAL'S NEW YORK EXCHANGE MOVES.

General Film Company's New York sales office has moved from its downtown location to 729 Seventh avenue. The removal was begun April 20. These new quarters consist of the whole ninth floor.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Music of the Future.

IT IS hardly necessary to go back to the piano and drums period of picture presentation for comparison. Just as the picture industry has advanced step by step, so music has kept pace, providing a higher form of entertainment with each upward move. Its mission has been identical with that of better pictures: to draw a better class of patrons. In the infant days of photoplays the class that patronized the "movies" cared little for music, but appreciated the noise. The banging improvisations of a piano player, augmented by the cymbal-crashing drummer, delighted their ears and provided opportunity for loud chatter or louder guffaws.

The exhibitor noted the excellence of the "movie" novelty, saw its wonderful possibilities and wondered why the better class of his neighborhood stayed away. By special publicity he got them to come—once, but they would not return. He thought that the poor ventilation or rough interior of his storeroom were to blame and moved into better quarters. The desired clientele came again, but his new theater knew them no more. He cudgelled his brain for the reason. He felt that his pictures were good. His projection was exceptionally fine. The new home of the silent drama was the last word in "movie" theaters. His interior lighting and lobby lights were strictly up to date, yet there was something lacking somewhere.

He was not in the remotest sense a musician nor even a devotee of the art. He could not whistle a tune to save his bank roll for his vocation was business, not art. His music sounded all right to him and many of his regular patrons expressed themselves delightedly upon the subject. Therefore, although he had changed everything else of the old regime, his piano and drums still kept up the clattering accompaniment to his pictures.

One day he attended an exhibitors' convention in a large city and was surprised to learn that some theaters were spending as high as three hundred dollars a week for musicians. From his practical standpoint it looked like bad business, for he could not see where he could add anything to his overhead expenses and make a living. He admitted subconsciously that a larger body of men looked better, and the music seemed softer and sweeter, but the additional cost could not be compensated for by sweeter sound.

A few days later he was told by a film salesman that in a neighboring town a fellow exhibitor had installed a pipe organ at an expense of \$15,000. With gaping mouth and bulging eyes he declared that exhibitors in general had gone crazy over music. He was also informed that the day of the five-cent picture house was gone and that the ruling charge for admission to those houses where the music had been improved was ten and fifteen cents.

Though slow to act he was a good gambler, and forthwith dispensed with his marathon pianist and frolicsome drummer. A five-piece orchestra took their place and his audience missed the noise, but liked the music. At first many of them fell asleep. The rumor went abroad that a "symphony" orchestra was the feature of his theater. The better class of people came again—and stayed. To-day he has another house, bigger, more up to date, changing pictures only twice a week and featuring an orchestra of eighteen pieces and a huge pipe organ played by a capable artist. His box office receipts prove the sound investment made in good music.

To-day we have probably a dozen theaters in America with orchestras of thirty men or more devoted to pictures. Hundreds of houses have large organs, and thousands small orchestral combinations. All this, in spite of the expense incidental to gathering together a good orchestra, the difficulty in procuring proper musical service from producers and the loss of seating capacity by staging the orchestra or placing the organ.

What does the future hold?

Judging from the rapid strides already made we fear to even guess lest our prediction fall far short of the ultimate mark. A review of a few pertinent facts may give some inkling.

To-day every producer realizes the worth of a proper musical setting to his picture and to the best of his ability strives to meet the needs of the exhibitor. Many are providing cue-sheets, while some go to great expense in arranging orchestra scores. No longer is there any apathy shown in the executive offices of the big film magnates when the subject of music is broached. Their house organs are giving music wide publicity. Music service departments are becoming a large factor in the selling of pictures and what the other fellow is doing in this line is closely watched lest he forge ahead of them.

In the theaters the audience is more conversant with the dual art of pictures and music and continually demands a better musical per-

formance. The exhibitor keeps in close touch with his orchestral leader. What was good enough a year ago is distinctly poor to-day. The work of fitting pictures has become more exacting in its detail than ever before. Frequent repetitions of a number are frowned on and woe betide the leader that in a moment of carelessness uses inappropriate music. It is nothing unusual to have people request the musician to give them the name of a particular selection played during a specified scene. This demonstrates the musical educational value of picture music.

In the field of composers, arrangers of scores, and compilers of cue-sheets, we find a well-marked advance of ideas. Those who stuck to the old lines are "falling out" and the gap is filled by more competent artists. Never before has there been such efforts along the line of research work for the arranger. Composers of recognized ability have entered the picture field and find therein wide opportunity for displaying their talent. New music is the continual cry of musicians playing to pictures and that demand must be satisfied only by selections of merit. Any "old thing" is no longer good enough. Music for the pictures must have atmosphere, and be of a form, practical for picture purposes. Shoddy stuff is rejected, but thematic treatment receives instant approbation.

Musical scores are receiving more and more consideration from the producers. The advantages derived from this form of musical accompaniment are manifold. The use of themes for the different characters arranged in varied forms has proved to be the highest form of setting, but has suffered somewhat at the hands of poor arrangers. This form is in its infancy stages and no doubt will be developed to Wagnerian proportions as time goes on. The fitting of features by the process of suiting the dominant emotional scenes is also good and has reached artistic heights. Flash-backs are no longer regarded musically unless their bearing on the plot is consequential.

We feel that the music of the future will be a score that combines both forms of treatment. Each scene will be fitted for its atmosphere, dominant feeling, and tempo, synchronized and properly key-blended, while interwoven will be found the themes significant of the characters in the foreground. Close attention will be paid to orchestral coloring, light and shade, depth and shallowness. Above all, variety will be the keynote of the entire composition. Orchestras everywhere will be enlarged, better organs and more capable organists will be used. The fifth largest industry will become the fourth and hold in its fold the greatest composers, musical directors and virtuoso players of the day.

Though great has been the progress of the silent drama, greater yet has been the advance in its music, and the future holds a promise so stupendous in its magnitude that picture music will rank favorably with grand opera and symphony.

American Society of Composers, Authors and Publishers Gain Decision.

In a test case instituted by The St. Nicholas Avenue Amusement Co., asking that the American Society of Composers, Authors and Publishers be restrained from demanding from them or others similarly situated any license fee as a condition precedent to the playing of any of the musical compositions of the defendants, and from performing any act or acts whatsoever in concert which would prevent the playing by the plaintiff of any of the desired musical compositions of the defendant, Justice Goff denied the motion and gave the following opinion.

"After considering the argument of counsel and their briefs I am of the opinion that the defendant association is exercising only its lawful rights. It existed before the incorporation of the plaintiff and was engaged in the same general work before the plaintiff's existence. The association is formed for lawful purpose, and I find no exercise of any coercion. The institution of legal actions by individual members of the association for violation of copyright is justified for the protection of income from their music. Plaintiff wishes to use the product of the author's labor, ignoring copyright, free of any charge whatever, except the actual purchase price of the printed musical score. There is no restraint of trade through any act of the association. Plaintiff may use any music not the property of the members of the association without objection by the association. The only restraint on plaintiff is the possible right of the authors or owners of such music to prevent its use. The moving picture exhibitors have spent thousands of dollars advertising music which may be used by orchestras irrespective of the wishes of the defendant association or its individual members. The fact that the music of the authors who are members of the association is popular in demand presents just so much more reason why it should be protected and its unauthorized use at public entertainment given for profit, prevented. Practically the exhibitors of moving pictures seek to obtain by injunction the right to publicly perform copyrighted musical compositions for profit without a consent of the holder of copyright and without compensation to him."

Nobody wishes to deprive the author and composer of their royalties. The gift of giving music to the world cannot be estimated in dollars and cents, and no monetary consideration is adequate compensation for

musical genius and inspiration. Heretofore, in America, the composers have been at the mercy of the publishers who by the very conditions instant to commercializing an art have been unable to adequately pay him. It is only fair that those who profit by the beautiful melodies, catchy airs, deeply thought and wisely wrought musical epics, should pay for them.

The objection comes in the manner of collecting the playing fee. There seems to be no well defined or set license fee for the playing of any particular number, but each theater must pay a lump sum, which permits the playing of any number from the catalogue controlled by the Society of Authors and Composers. The musician is not charged any additional sum, but the owner of the theater must pay to allow his musicians to play selections by which they obtain their positions and through which they hold them. In other words, the theater manager must pay for music that belongs to the orchestral leader or organist and which goes with the latter when he leaves for pastures new. It would seem that the musician is really the one who profits by the use of the copyrighted numbers, so why charge the theater. There should be found some more equitable method of collecting the playing fee which rightly belongs to the composer.

Music for "The Unchastened Woman."

At the Morosco theater, Sunday, April 21, there was presented the Rialto de Luxe picture, "The Unchastened Woman," adapted and directed by Wm. Humphreys. It was an invitation affair and all the film singers were present. The play from which the picture was evolved was a New York sensation, and like all the Morosco productions enjoyed a long run on Broadway. As evinced by the enthusiasm the picture evoked "The Unchastened Woman" will continue in popularity and grow in the hearts of the picture fans everywhere.

Preceded by the Overture "Il Guarany," by Gomez, the picture was ushered in by the strains of that well known melody, "Serenade," by Schubert. This number was used as the theme of the drama and fitted Miss Valentine's good acting. During the scene showing a drawing room where a few select friends were gathered to listen to a big singer the strains of "Pagliacci" were heard most appropriately. When we were carried to Switzerland the changed atmosphere was carried out in the music and we heard the reminiscences of Alpine yodeling.

The little touches of Auld Lang Syne and Home, Sweet Home, touched the heart with their kindness and brought out the true simplicity of the home life shown. Besides they provided a distinct contrast to such numbers used, like "Unfinished Symphony," by Schubert, the "Prelude" to King Manfred, and the "Pilgrim's Song," by Tschaiowsky.

Synchrony is not possible in a musical setting, yet the breaks were hardly noticeable because of the careful conducting of Mr. Beynon. One thing stood out most noticeably during the presentation of the picture. At no time did the music predominate. The entire accompaniment was played almost pianissimo. As there are no big fight scenes or battle situations this was possible and its soothing effect was only excelled by its good taste.

Producers Deeply Interested in Music.

A recent issue of the Progress-Advance, the house organ of Paramount, tore down all precedent and prejudice and gleefully announced itself as a music number. Musical articles appeared from various capable musicians treating the different phases of picture playing. Nothing has pleased us so well since our last raise in salary.

Truly, music is coming to its own. And why not? What would pictures be without music? Why spend thousands of dollars to entertain people in silence when good music so enhances the presentation of the picture? This recognition of music as a big factor in picture selling is but a forerunner, and as its importance permeates the industry greater stress will be laid on proper musical service to the exhibitor. Music is a limitless art and affords an opportunity for sound selling arguments that cannot be estimated till tried.

Musical Suggestion Synopsis.

BLINDNESS OF DIVORCE (Fox—Six Reels)—Theme not necessary. Note the wedding march in the first reel, followed by slow music of the heavier type. We need the wedding march again in the third reel, along with a fox-trot, Oriental dance and agitato. The last three reels are very dramatic and call for big stuff. There are two court room scenes which could be fitted with the same music to associate the ideas. Cue-sheets can be obtained from the Fox exchange.

BRIDE OF FEAR, THE (Fox—Five Reels)—Theme not necessary. This is a melodrama requiring agitados, hurrys and misteriosos. The first and second reels are intensely dramatic, the third can be fitted with light allegretto stuff, the fourth needs slower music with the exception of the chase, when an agitato will fit. The last wants agitados, misteriosos and dramatic tensions. Cue-sheets can be obtained from the Fox exchange.

DANGER GAME, THE (Goldwyn—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Sweet Jasmine"—Bendix, "Moonlight Dance"—Finck, or "Prelude"—Aletter.

Serenaes, caprices and light intermezzos fit this humorous melodrama. A few agitados and light hurrys are needed while a couple of semi-misteriosos will fit nicely into the burglary scenes. Catch the fight in the third reel. Cue-sheet can be obtained from the Goldwyn exchange.

FACE IN THE DARK, THE (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Clair de Lune"—Thome, "Dialogue"—Helmund-Meyer, or "Pleading"—Wood.

The picture opens brightly and a bit grotesquely. Note the sleigh ride and use "Petersburg Steighride"—Eilenberg, if possible. Catch the piano solo in the fourth reel and the need of a misterioso a little further along. Close with the theme. Cue-sheets can be obtained from the Goldwyn exchange.

FLOOR BELOW, THE (Goldwyn—Six Reels)—Theme for the Heroine—Andantino. Suggest "Heloise"—Langey, "Astarte"—Meldenberg, or "Melodie"—Lederer.

With but few moments, this picture can be treated lightly. Intermezzos, mazurkas, waltzes and gavottes will meet most of your requirements. There is a harmonica solo which can be imitated on the organ, if you are fortunate in having one; otherwise disregard it. Cue-sheets can be obtained from the Goldwyn exchange.

GIRL FROM BEYOND, THE (Vitagraph—Five Reels)—Theme for the Heroine—Andante. Suggest "Romance"—Grunfeld, "Souvenir"—Geehl, or "Romance"—Rubenstein.

There is a change from eastern to western atmosphere that should be sharply brought out in contrast, to be effective. Dramatic music is required with a touch of the pastorals. Cue-sheets can be obtained from the Vitagraph exchange.

HEART OF THE SUNSET (Goldwyn—Five Reels)—Theme for the Heroine—Andante. Suggest "Love Theme"—Lee, or "Extase"—Ganne.

This is a romantic melodrama filled with adventure and deeds of daring. You will require big stuff for this feature. The atmosphere is somewhat Mexican and the free use of Spanish numbers will add to the picture presentation. Catch shots in first and fourth reel. Cue-sheets can be obtained from the Goldwyn exchange.

LEAP TO FAME (World—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Adele Waltzes"—Finn, "Dodola"—Frey, or "Golden Hearted Daisies"—Williams.

A comedy drama, American atmosphere, and requiring light treatment orchestrally. Note Egyptian dance needed in the first reel. A few agitados and hurrys will also come in handy as the picture draws to its close. Cue-sheets can be obtained from the World exchange.

PURPLE LILY, THE (World—Five Reels)—Theme for the Heroine—Andante Sostenuto. Suggests "Arabian Nights"—Mildenberg, "On Wings of Love"—Bendix, or "Inspiration"—Edwards.

Bright stuff till the last reel, in which comes a direct cue for "Home, Sweet Home," to be played by violin only. Note shots and sleigh bells. Cue-sheets can be obtained from the World exchange.

RICH MAN, POOR MAN (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "Rainbow Girl"—Hirsch, "Love in Arcady"—Wood, or "Serenade"—Pierne.

Nothing but bright stuff is needed for this vivacious picture. Cue-sheets can be obtained from the Paramount exchange.

RIDERS OF THE NIGHT (Metro—Five Reels)—Theme—Adagio. Suggest "The Broken Melody"—Van Biene, "The Stars are Calling"—Robert, or "Where Blooms the Rose"—Johns.

The entire picture is very dramatic and would ordinarily require many agitados, hurrys and furiosos. It would be better to use standard overtures that have length to them so that choppiness be avoided. Cue-sheets can be obtained from the Metro exchange.

WESTERN BLOOD (Fox—Five Reels)—Theme—Andante. Suggest "Reverie"—Vieuxtemp, "Dawn of Hope"—Cassella, or "Elysium"—Speaks.

Another of those woolly western stories. Bright stuff with a Mexican flavor is what you need. Many fox-trots and agitados are required. Note the Virginia reel needed in the fourth part when they begin to dance. Cue-sheets can be obtained from the Fox exchange.

WITH NEATNESS AND DESPATCH (Metro—Five Reels)—Theme for the Heroine—Moderato. Suggest "Delicia"—Frantzen, "Serenade"—Widor, or "Romance"—Merricanto.

This is a comedy drama and should receive light treatment in the main. Note the piano solo to action and the agitados and misteriosos needed in the last reel. Cue-sheets can be obtained from the Metro exchange.

UNCHASTENED WOMAN, THE (Rialto de Luxe—Eight Reels)—See review in another column of this department.

Leaders Service Bureau.

Questions Answered. Suggestions Offered.

Q. "Why should my leader persist in alternating his playing with the piano? First he plays a number, then the pianist plays a number and they keep this up throughout the show. Why?"

A. "There seems to be no reason that we can see unless it is his desire to assure himself that he only works half as hard as the pianist. Music of that kind will kill your business. Better make a change in your orchestra pit."

* * *

Q. "While attending a picture house in New York City where they were playing 'The Girl Beyond' I was surprised to hear the orchestra start the 'Selectious from the Mikado' by Sullivan. My disappointment was keen when I found no trace of Japanese atmosphere in the picture. Your articles continually harp on atmospherical fittings. Why don't you do it in New York?"

A. "One 'black eye' for New York. It is too bad you attended a theater which is so far behind the times, to get your impression of New York movies. No doubt this house caters to a portion of the submerged tenth who have no likes or dislikes in the matter of music. The next time you are in New York attend some other theater and tell us what your impressions are."

Help Win The War!

Do Your Share!

Buy Liberty Bonds!

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Proper Place to Change.

NEVER before have pictures received the careful and close analysis now given them by musical leaders before attempting to fit to music. The selection of cues upon which to change the music becomes the corner stone of the structure and it requires a keen perception of values, a fair knowledge of drama, and an unusual amount of screen sense to lay this firm foundation.

Many places to change can be seen at a glance. A subtitle sometimes indicates by its wording that the scene is to be new, or fade-outs usually mark the end of the present scene. On the other hand a fade-out may bring in a flash-back to the scene. If it be short there is no necessity for changing the color or tempo of the music but if it runs for some length it becomes a serious question to be solved.

Flash packs are not fundamentally scenes in themselves but only the recollection of scenes. If they appear in with a similar tempo and atmosphere the music being played to the existing scene can well be continued. An example of a particularly knotty problem in flash-back setting came before the writer recently.

A girl who has been dragged down into the depths by a profligate youth, tells the story of her downfall to her former lover, who finds her sick and hungry in a squalid tenement. She tells about the meeting of this bad boy at a football game (flash of football game, shouting multitudes, etc.) then how they elope, (flash of automobile and hasty retreat.) She tells how they live together and his promise that he will marry her (flash of home life together) and continues the recital of her wrongs; each episode shown by a flashback.

The dominant emotion of the scene proper was utter grief and desolation. The flashes were varied in their emotions, and extremely short in some cases, while in others protracted. To play sad music throughout the entire scene was out of the question and would ridicule the situations shown in the flashes. To fit each flash and return to the scene proper was impossible. There was only one thing to do. Arrange a sad slow number for the strings alone and as the flashes appeared fit them by using the strings or woodwind (or both) in a number that would suit the situation and sound through the dominant theme yet not predominate. This meant special orchestration to fit the keys and harmonics. The larger picture palaces have on their staff an arranger of more than ordinary ability for just such peculiar problems, which shows the upward trend of picture music.

Another little problem that was incorrectly played by one of our best orchestras, came to surface in a patriotic picture. The mobilization of troops was screened under the subtitles England, Canada, Australia, Scotland, etc., followed by a review of the French troops, then came the marching of Zouaves, and later the Blue Devils. Upon the heels of these appeared a night scene showing marching Belgians.

Analyzing this problem we find three of the Allies represented viz., England, France and Belgium. At first glance three marches are needed, to wit, "Britons Never Will Be Slaves," "March Lorraine," and the Belgian Hymn. The orchestra in question used the "at-first-glance" method and played the suggested numbers.

A further analysis brings more light. Canada has its national song, "The Maple Leaf Forever," which works up nicely as a march. "The Campbells Are Coming" would fit the Scotch laddies, while Australia requires representation by its "Song of Australia," a patriotic air known everywhere. It would be necessary, because of the shortness of the scenes, to use a medley of eight to sixteen bars of each, but this could readily be arranged and would add a big punch to the picture.

So much for the English side. Now coming to the French soldiers, we heard March Lorraine played up to the entrance of the Belgians. It is a well known fact that March Lorraine is only played for French soldiers while on review. Never is it played for marching infantry as they leave for war. On the other hand "Le Chant du Depart" is always sung by soldiers leaving for the front. "Sombre et Meuse" is another well known march admirably suited to this very situation.

A little later in the same picture a situation arises that may confuse the average leader but which was handled accurately by the orchestra mentioned above. American soldiers are shown marching down Fifth avenue, New York, a little later after a subtitle "In London" they are shown marching in England, and again, after the subtitle "In Paris" they are marching in France. Because of the change of atmosphere one would be tempted to change the music but this would be distinctly poor policy. The soldiers are American, they are the same soldiers, and whether in England or France they still retain their nationality and characteristic fire and dash. "The Stars and Stripes

Forever" by Sousa was the march used throughout and fitted the conditions perfectly.

We firmly believe that no picture can be fitted at one viewing without missing many important details or sacrificing some important changes in the music. Picture fitting is no longer a question of slapping together a lot of music but has become an exact science. The day has arrived when producers fear music because of its power to ruin their feature if not properly arranged. Music is the fulcrum from which can be raised a feature to great heights by the lever of good musical sense.

"The Lost Chord,"

First Symphony for Motion Pictures.

Announcing Arthur Sullivan's famous song, "The Lost Chord," as the subject of his first Cinema-Symphony, Hopp Hadley speaks of his work as "a new-idea-illustrated-symphony made possible by the art of the motion picture." The feature is in five reels and he claims that, even without the Symphony, it is a powerful drama with a beautiful heart interest story destined to be popular as a regulation photodrama with an ordinary "cue sheet" accompaniment.

The idea of symphonic pictures is a good one and is not only appealing in its novelty but carries with it true merit. "The Lost Chord" is especially adaptable to the idea, as symphony in its true musical sense is not exactly "corned beef and cabbage" to the tired business man, while its application in the beautiful story written around Arthur Sullivan's popular song is so simple that a child can readily grasp the idea and is affected almost as much by the music as by the story.

Simply told, Mr. Hadley has taken a song dear to the hearts of the people and written a photoplay based upon its libretto. The music of the song will provide an accompaniment and at the same time tell the story by its melody, change of rhythm and interpretation. This is another evidence that picture music is forcing itself into real recognition as a potent factor in picture selling.

Mr. Hadley says, "It is only a question of time when music will receive full recognition as the real business partner of pictures. Early in the history of the screen entertainment, music and pictures were found to be even more closely allied in the successful interpretation of the elements that play upon the emotions, than are music and the spoken drama. But the tendency is still to consider music merely the same support to the picture as to the stage play. However, the possibilities offered by the silent drama—because it is silent—for the supreme enjoyment of beautiful music are fast gaining recognition, and I believe that the time is near, if indeed it has not now arrived, when soul-inspiring music and tense heart interest drama will be so combined that music will bear its full share in the telling of the story.

We are strongly in favor of this advance in picture production and we feel sure that every exhibitor will welcome this new form of entertainment because of its educational value, its heart interest and artistic musical angle. The putting together of and arranging for a symphony based on a song is a colossal work and requires artists of big caliber if the ultimate result is to reach a standard worthy of the idea itself.

Practically speaking, this is an example of a picture run to music, and if the music be mediocre in its symphonic qualities it will perforce kill the picture. Mr. Hopp Hadley's wide experience as a musician as well as a producer is sufficient guarantee that the music will be of the highest order, and we anticipate with pleasure the advent of this new era in pictures.

Music at the Strand.

During the week, beginning April 28, the Strand devoted its entire gross receipts to the buying of Liberty Bonds and placed on its boards a thoroughly patriotic show from the overture to the closing organ solo.

The overture, "Pomp and Circumstance," conducted by Oscar Sprescu, stirred the blood of every patriotic patron and received well-merited applause. This number was written by Sir Edward Elgar as a coronation march for King Edward VII and was published in the form of a song entitled "Land of Hope and Glory." It instantly met the popular tastes of the people, and its success was phenomenal. Many musicians have criticized its light vein, claiming that it falls far below "Dream of Gerontius" and other similar big works, but its irresistible melody has won the hearts of the people the world over.

The music selected for the animated cartoon, The Sinking of the Lusitania, showed fine judgment and careful thought, attentions which are not usually given to this class of picture. The music made the picture. A heart interest was created by the use of the hymn "Nearer, My God, to Thee" as the Lusitania sank below the waves.

Only one vocal number graced the program, owing to the extreme length of the feature which followed it. The Strand Soldiers Quartette sang a medley of patriotic airs, not expertly from the standpoint of voice technique but fervently. The lighting effects were wonderful. A back drop showed a cluster of tents with lights twinkling here and there, while on the left flowed a silver river glistening in the moon-

light. The boys wore the regulation army uniforms and sat about their camp fire as they sang. As the last few bars were heard, there was flashed on the blue of the sky, the head of Washington, then Lincoln, and lastly, amid thunderous applause, President Wilson. The number was most effective as an introduction to the big feature, "My Four Years in Germany."

The musical setting given to the feature was one of the best we have heard. Its dynamic force and careful continuity showed much forethought in preparation. Mr. Edouarde can be congratulated for his excellent selection of numbers, which were most appropriate. A rather unusual feature was the sequence of keys noted in changing from one number to the other. The organ further enhanced this feature by preparing for the orchestral number to follow. Especially was it effective in the paraphrasing of the Marseillaise during the scene showing the portrait of Napoleon. The work of the Strand Symphony Orchestra grows continually better and sets a standard of musical interpretation that is hard to live up to.

French Society of Authors, Composers and Publishers.

Mr. Oscar Osso has been appointed by the French Society of Authors, Composers and Publishers as its sole agent for North and South America. The function of this organization is practically identical with that of the American Society, in that they control a large catalogue of French copyrighted music which heretofore has been played free of license fee but in the future will be taxable.

The recent legal decisions favorable to the American Society has opened the way for the French Society to lawfully collect a royalty on all music played from its catalogue.

We are not fully informed regarding the *modus operandi* to be followed, but the French Society can well profit by the mistakes made by the American Society. The exhibitor is a reasonable fellow and is perfectly willing to pay his share of anything that furthers his business of showing pictures, but he will fight unfair imposts or officious impostors with all the strength at his command.

In Europe it is customary to charge a license fee to the theater, and usage has created a condition acceptable to theater managers. But this is America. Our business principles are different. Our long freedom from music taxation makes it imperative that the new license be laid on the shoulders of the exhibitor with care and gentleness, not thrust upon them arbitrarily. If the French Society will tax the musician through the publisher, the exhibitor will gladly add to the salary of his orchestra, and thus indirectly pay the fee to hear music otherwise withheld from him. Let it also be understood that whatever playing royalty be charged, and in whatever manner collected, it will remain a fixed amount and not subject to change at every whim or convenience of the society.

Musical Suggestion Synopsis.

BUSY INN, THE (Pathe—Five Reels)—Theme—Andante and Russian. Suggest "Russian Romance"—Friml, or "A Russian Pansy"—Langey.

This intense drama takes place in Russia entirely and should be fitted with nothing but Russian characteristic music. The following list may be helpful to the leader in procuring suitable music:

"Chanson Triste"	Tschaikowsky
"Cosatschoque"	Dargomijsky
"Gondoliera"	Moszkowski
"Kamnoi Ostrow"	Rubinstein
"Kol Nidre"	Roberts
"Kol Nidrei"	Bruch
"Kosatzki"	Bloom
"Moments Musical"	Moszkowski
"Moszkowskiana"	Moszkowski
"Musical Gems of Tschaikowsky"	
"A Polish Dance Theme"	Scharwenka
"Reve Angelique"	Rubinstein
"A Russian Pausy"	Langey
"Scherezazada"	Rimsky-Korsakow
"Song of the Boatman of the Volga"	Cady
"Cossack Lullaby"	Jiraneck
"Two Slavonic Dauces"	Dvorak

Cue sheets can be obtained from the Pathe exchange.

DOG'S LIFE, A (Chaplin—Three reels)—Theme unnecessary.

This is a slapstick comedy requiring two drummers and all the traps in the world. The music should be light, using "You Made Me What I Am Today" when girl sings, and "Down on the Farm" in the last reel where Charlie is shown planting potatoes. Obtain as much of a burlesque effect as possible. Cue sheets can be obtained from the First National Exhibitors' exchange.

HEARTS OR DIAMONDS (Mutual—Five Reels)—Theme—Moderato. Suggest "Sunshine of Your Smile," a semi-classical song by Lillian Ray. This theme is especially suited to the heroine and is easily procurable.

The story is intensely dramatic and requires big stuff in the last three reels. Note the fights in the beginning of the fourth reel. The first two reels can be fitted with light serenade music. Cue sheets can be obtained from the Mutual exchange.

HIS OWN HOME TOWN (Paramount—Five Reels)—Theme—Allegretto. Suggest "It's Nice to Meet a Fellow from Your Own Home Town"—Remick, or "Little Serenade"—Grunfeldt.

This is a light comedy picture with a touch of Irish-American in it. It would be well to use a few folk-songs of the Irish flavor to lend spice to the setting. Cue sheets can be obtained from the Paramount exchange.

JOAN OF PLATTSBURG (Goldwyn—Six Reels)—Theme for the Heroine—Andante. Suggest "Love Song"—Nevin, "Melody in G-flat"—Cadman, or "Rosemary"—Elgar.

This is a patriotic drama filled with the fire of youth and love of country. It needs martial music throughout. You will need "March

Lorraine," "Sombre et Meuse," medley of American patriotic airs and the "Marseillaise." Cue sheets can be obtained from the Goldwyn exchange.

JOURNEY'S END (World—Five Reels)—Theme—Andantino. Suggest "Adieu"—Friml, "Serenade"—Strube, or "Enchanted Hour"—Mouton.

This is a light drama with American atmosphere, calling for intermezzos, serenades and serenatas. In the last reel a bit of agitato and misterioso music can be used effectively. Cue sheets can be obtained from the World exchange.

MLISS (Artcraft—Five Reels)—Theme for the Heroine—Allegretto. Suggest "La Caresse"—Hemberger, "Al Fresco"—Etienne, or "Barchetta"—Nevin.

This is typically a Pickford picture requiring light and dainty treatment. Note the schoolroom scene in the fourth reel and use "School-days" by Edwards or "I Can't Do That Sum" from Victor Herbert's "Babes in Toyland." A bit of Southern atmosphere will enhance this picture. Cue sheets can be obtained from the Artcraft exchange.

RULER OF THE ROAD (Pathe—Five Reels)—Theme—Dramatic Andante. Suggest "Reverie"—Vieuxtemp, "Romance in F"—Tschalkowsky, or "Three Songs from Eiland"—Von Fielitz.

This is a railroad story. Railway effects can be appropriately used by the drummer if he follows the action on the screen. There are some pathetic scenes and the climax is dramatic. Cue sheets can be obtained from the Pathe exchange.

TREASURE OF THE SEA (Metro—Five Reels)—Theme for the Heroine—Andante. Suggest "Dialogue"—Meyer-Helmund, "Love-Song"—Powell, or "Daffodills"—Carvel.

This is a very dramatic picture that contains intrigue and fight scenes. Heavy stuff must be used with a big agitato overture in the last reel. Also note the shot effect in this reel. Cue sheets can be obtained from the Metro exchange.

TWO-SOUL WOMAN, THE (Universal—Five Reels)—Theme for the Heroine—Andante. Suggest "All for You"—Herbert (from Princess Pat), "Melodie"—Huerter, or "Roma"—Edwards.

You will need some big stuff for this picture and a few dramatic tensions. Note the violin solo in the opening of the second reel. A wedding march is required in the fifth, and a few fox-trots, a couple of hurrys and a misterioso should be handy. Cue sheets can be obtained from the Universal exchange.

Leaders' Bureau.

Questions Answered and Suggestions Offered.

Q. How can I manage to give a smooth and connected performance by using cue sheets? Would you suggest the pianist improvising when the key sequences permitted until the change can be blended or modulated?

A. In order to gain smoothness of sequence it is always wise to finish at the end of a strain, gradually diminishing as the cue appears. Begin the following number *pp*, crescendoing up to the normal volume. It is always unwise to use a piano interlude as a modulation between the numbers as it breaks the continuity of the color scheme.

Q. What is the average pay for leaders (Union) in New York picture theaters, and what do the "side pieces" get?

A. The average salary given to the orchestra leaders of the large picture houses is about \$150 a week, while leaders of the less important theaters receive from \$50 to \$80 per week. The Union scale for players runs from \$28 to \$43.50 per week.

Q. I notice there seems to be some difference of opinion in some of the trade periodicals as to organs, orchestra and orchestral organs. Please tell me wherein lies the difference between an organ and an orchestral organ?

A. The church-organ, or pipe-organ, is a keyboard wind instrument consisting of few or many sets of pipes played from one or more keyboards; there may be five keyboards for the fingers (manuals), and there is generally one for the feet (pedal, or keyboard). The pipes, of which there are two main divisions, flue-pipes and reed-pipes, are arranged in sets (registers, or stops) and made to speak by wind admitted from the bellows or pressing the keys.

The orchestral organ is one built on the same principles as the pipe-organ, but to which has been added attachments which produce drum effects, xylophone, automobile honks, fire bells, bird calls, steamboat whistles, etc.

One is a scrulous lustrument, incapable of frivolity, while the other becomes actually frolicsome at times.

Q. Is Shubert's "Unfinished Symphony" really unfinished, or is it just a title given it by the composer?

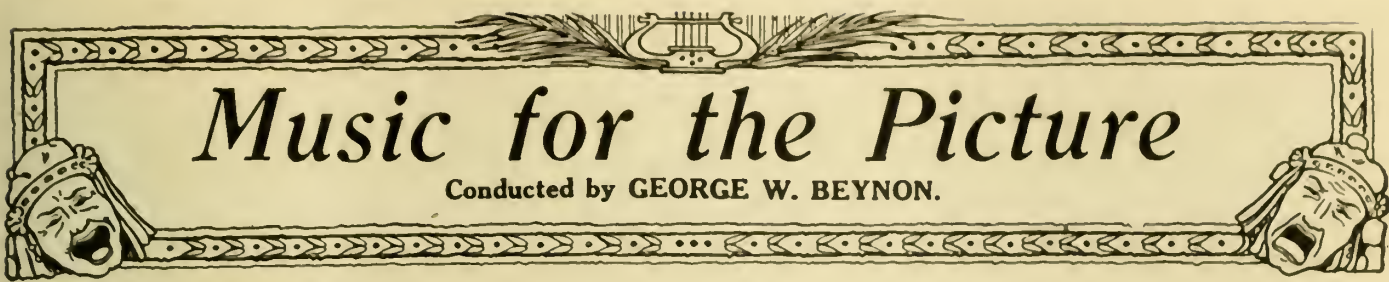
A. When Shubert died there was found amongst his unfinished mss. a symphony he had been working on but had not completed. It was afterwards finished by a contemporary and called "Shubert's Unfinished Symphony."

Q. Are there words to "Missouri Waltz"?

A. We have never heard of any words ever published for this waltz.

Q. My orchestra pit is built so high that the lights on the musicians' stands reflect on my screen, although they use shades. If the shades are turned so as to keep the light off the screen, then my patrons complain that they "get an eye-full." What would you do—sacrifice the screen or let the patrons suffer? Some people kick at anything.

A. I would build a rail in front of the orchestra and use a curtain of some dark material, then the musicians can take their lights and turn them away from the screen without annoying your patrons. If the rail should interfere with the audience seeing the screen, then I would suggest using paper shades in addition to the others, preferably of an orange tint.



Music for the Picture

Conducted by **GEORGE W. BEYNON.**

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

What About Summer Music?

THIS summer should make little difference in the box office receipts of picture theaters throughout the country. What traveling is done must be confined to America or Canada, as the facilities for getting elsewhere are limited. The drain upon the pocketbook of the general public, made by Liberty Loan subscriptions, Red Cross campaigns, Y. M. C. A. funds and Boy Scouts' movement would seem to indicate that the majority of us will have to be contented by a vacation at home this year. Another reason why people will not probably go away is their deep sense of patriotism. Is it right that we should indulge ourselves when every dollar is needed to crush out the menace of autocracy? By these deductions we can safely conclude that people will remain close to their homes this summer or, if outings be arranged, they will be of short duration.

Now, Mr. Exhibitor, if the people of your neighborhood, town or city stay at home what are you going to offer them? Are you inclined to follow the practices of past years and cut down or throw out your orchestra about June 1st on the plea of expecting poor business?

We have never quite understood this prevalent procedure because the theater is the loser in every instance. At a glance it would seem that the exhibitor saves money by releasing his orchestra and cutting his salary list, but that very action brands his house in no uncertain terms of cheapness from the standpoint of the regular patrons.

He lowers the standard of his performance, but does not think of lowering his admission fee. A patron having been regular in attendance during the winter finds that his faithfulness in coming during the time of crowded houses is rewarded by a mediocre show at the same price, when he can obtain a seat without doing violence. Naturally that one will kick and go elsewhere. When autumn comes again he has been weaned away and the theater knows his presence no more.

In talking over this matter with a typical movie man we were informed that the above argument was truly sound, but that nearly everybody of any consequence in his neighborhood went away in the summer and the few that remained could not make any material difference in his cash box if they stayed away entirely.

"Then why not close your theater altogether?" he was asked.

"I can't do that because my opposition house keeps open and, besides, my film bookings would not permit of it," he replied, and proceeding, added "My patrons do not expect as good a show in the summer as they do in the winter. They know what I'm up against and they fully understand that I am not in business for my health."

"Then why not run cheaper pictures?" we queried.

"No, I can't do that because my contracts with the producers give me the sole right to exhibit their output in this district. I am forced through competition to play the best pictures I can get or quit business."

"Do you realize the vital importance of good and suitable music in presenting your pictures?" we asked.

"Well, we get good music from our lady pianist in the summer months. She has been with us for years, and if the theater up the street hadn't put in an orchestra we never would have inaugurated such a hill of expense."

"Does your competitor dismiss his orchestra for the summer months?"

"He sure does. If he didn't we would have to keep ours and lose more money than we do. Orchestras cannot be used in the lean months. The overhead has to be cut somewhere and the music department is the least essential."

Now that you have reached this paragraph we ask you to contain your enthusiasm for the words of wisdom you expect to hear from us and start rereading, beginning at the paragraph "In talking over this matter, etc."

You have reread it—Fine. Now there is only one conclusion to be drawn. This exhibitor doesn't give three hoots for his patrons, winter or summer. He tries to hog the best pictures to draw patronage from the other fellow. In fact he is continually scheming to "get by" with a show at the least possible expense, using his competitor as a criterion, and charge as much as he can, again using his competitor as a criterion. He has no individuality, no initiative, no sense of showmanship, and no humanity.

The best theaters have established a standard performance (due care being given to the music) and conscientiously endeavor to maintain it through the year. They become known for their excellent programs. The public know what to expect and are never disappointed. No doubt the theater loses money in the summer, but the added attendance during the winter months make up for it. Nothing can be gained by losing patrons in the summer whose places are taken by new faces in the winter. Why not keep the old and gain the new?

As we pause to glance over what we have written we inadvertently notice that we are supposed to write about summer music and must needs get to the subject.

Let this summer be epochal for the musician everywhere. Make his hours a bit easier during the hot weather. Get together with him and draft up some plans for the winter. Try out some innovations in the music line. The pit is very hot for the players; why not place them on the stage if you have one. By placing them out of sight you can find out whether your patrons like concealed music or not. The orchestra will be more comfortable and the newness of the idea may commend itself to the audience.

A local singer frequently adds to the drawing power of a theater and, as they are not expensive, it might not be a bad plan to try one out on the summer audience. If she's a hit you can broaden out with better talent as the season progresses.

This year will be unusually good and if anything the orchestra should be enlarged. Why not try the scheme of open-air concerts played by your orchestra? At a given hour each evening, on the green adjacent to your theater, have your orchestra render a big overture, a light opera selection and a popular song, new march, or bright waltz. The entire program should not exceed 30 minutes and could be given as the opening to your performance, which would begin in the theater immediately after the open-air concert.

This advantage of getting the people out can be readily seen, and the publicity angle cannot be overlooked.

By no means cut your orchestra this year. People must be amused, and as the legitimate shows are about to close they will flock to the places of picture amusement. Do your bit by keeping up the depressed spirits of a sorrowing nation.

Music at the Rivoli.

During the week of May 6-13 we dropped into the Rivoli to see what new idea Mr. Rothapfel had started in the line of music. We found the gentleman away and the music suffering for his absence. There is no gainsaying the fact that when "Roxy" is on the job things go with a verve that is not found when he is away.

The overture conducted by Mr. Rapee got nowhere. The motifs were not sharply brought out, and in many instances the music became conglomerate. We cannot blame the orchestra for this, nor the composer. The attacks were poor, but no doubt the heat of the evening had its depressing effect, and we prefer to censure the weather.

The music for the educational, showing the glacier effects in the Rocky Mountains was well selected and beautifully played. The people about us seemed to really enjoy it from every standpoint and their feelings accurately reflected ours. Nothing is so pleasing as a scenic played well and appropriately. The difficulty in fitting this class of picture lies only in the fact that there is little pastorate music to be obtained without considerable research work on the part of the musical director.

The pictorial review received the usual good setting. The Japanese number and the interwoven Allies theme were the outstanding good points, but some one's foot slipped somewhere when a march was played while the "Jackies" were dancing a two-step on the Coney Island beach. The excuse, if there could be such a thing, would be that it was too short a scene to bother with. The fact remains that the playing of a march made the scene ridiculous and caused a ripple of smiles to light the faces of the audience.

The feature, "Mile-a-Minute Kendall," required nothing but light music and it would seem that there could not be any error in the fitting of this light picture, yet after the explosion in the first reel the orchestra played a hurry. It is true that the sound of the explosion threw the household into violent agitation for about three seconds, but the dramatic aspect of the situation seemed paramount. It is not the big situations that need the care in choosing music, because they almost take care of themselves; it is the little detailed effects that require judgment and test the leader's ability. The use of "We Won't Go Home 'til Morning" showed had taste. The dominant emotion of the scene where the mother had waited up all night for her wayward son bespoke maternal affection of the deepest kind and her theme could have been repeated here most effectively. In passing we might say that the use of Romberg's "Mother" proved a worthy theme.

Musical Suggestion Synopsis.

DAGGER WOMAN, THE (Pathe—Five Reels)—Theme—Andante and Russian. Suggest Chanson Triste—Tschalkowski, Moment Musical Moszkowski, of Nocturne—Krzyszowski.

Russian music must be used throughout this picture, as the action takes place entirely in Russia. Dramatic music with a few light intermezzos will be useful. La Boheme might be used successfully if led up to by a number not too pronounced in its Russian characteristics. Cue sheets can be obtained from the Pathe exchange.

LITTLE RUNAWAY, THE (Vitagraph—Five Reels)—Theme—Valse Lento. Suggest Kathleen—Berg, Destiny—Baynes, or Heartstrings—Vecsey.

The atmosphere is distinctly Irish. Cue sheets can be obtained from the Vitagraph exchange.

MASKS AND FACES (World—Six Reels—Theme—Andante and dignified. Suggest Dialogue—Meyer-Helmard, Extase—Ganne, or Meditation—Delmas.

The play takes place in the Eighteenth Century and must be flavored strongly with old English airs. Guard against the use of a popular hit number of the present day, and if music of today must be played choose something comparatively unknown. Cue sheets can be obtained from the World exchange.

NINE-TENTHS OF THE LAW (Atlantic Distributing Co.—Six Reels)—Theme unnecessary.

The picture is big in dramatic value and should call forth wonderful music. Note the pastorate effects needed in the fourth reel and the fight a little later. Cue sheets can be obtained.

PAYING HIS DEBTS (Triangle—Five Reels)—Theme—Moderato. Suggest Basket of Roses—Allers, Intermezzo—Heurter, or Legend—Friml.

This is a Western story requiring the usual hurrys for hold-ups, agitados for ambush and misteriosos for mysteries. Cue sheets can be obtained from the Triangle exchange.

PLAYING THE GAME (Paramount—Five Reels)—Theme—Allegretto. Suggest Serenade—Pierre, or Along Came Another Little Girl, from Jack o' Lantern—Caryll.

The music is light throughout and due care should be used in marking the change from Eastern to Western life. Cue sheets can be obtained from the Paramount exchange.

REASON WHY, THE (Select—Five Reels)—Theme—Andante. Suggest Russian Romance—Friml, To a Star—Leonard, or Hearts Desire—Losey.

The atmosphere is English and the story dramatic. Big stuff needed all the way through. Cue sheets can be obtained from the Select exchange.

SEAL OF SILENCE, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest Romance—Mericante; Amaranthus—Gilder, or Serenade—Karganoff.

A society drama with a punch to it. The story runs smoothly and needs only a fair selection of dramatic stuff. Cue sheets can be obtained from the Vitagraph exchange.

VENGEANCE (World—Six Reels)—Theme—Moderato and Oriental. Suggest Oriental Love Song—Kiefert, or Less Than the Dust—Woodforde Findin.

The picture deals with the Orient and the atmosphere is distinctly East Indian with the exception of a few hundred feet taken in England. This gives you a big chance for Oriental music and the suggested list may help to add to your library:

- Almea Armand
- An Egyptian Love Dance..... Pryor-Klugescheid
- Egyptian Midnight Parade..... Isenman
- Iron Cross, The..... Isenman
- In the Sudan..... Sebech-Roth
- March of the Janizaries..... Hosmer
- Marche Orientale Tavan-Kretschmer
- Berceuse Delacour-Kretschmer
- Mystic Sbrine Cameron
- Oriental March Bendix
- Salome Dance Tobani
- Syrian Patrol Aronson
- Shepherd's Serenade, The..... Laurendeau
- Turkish Patrol Michaelis
- Brightest Days Michaelis-Rietzel
- Uarda Tugginer-Laurendeau
- Les Orientales Gauwin
- Indian Love Lyrics..... Woodforde-Flinden
- In a Persian Garden..... Lehmann
- Among the Arabs..... Langey
- Arabian Nights Mildenberg
- Arabian Serenade Langey
- Arab's Dream, The..... Kendall
- Bacchanale Saint Saens
- Callirhoe Chaminade
- Dance of Egyptian Maidens..... Shelley
- Danse Orientale Lubomlrsky
- Egyptian Dance Friml

ZONGAR (Physical Culture Plays, Inc.—Five Reels)—Theme—Moderato. Suggest Eleanor—Deppon, Roses and Memories—Spector, or "Serenade—Leander.

This is a strong dramatic situation in which you will require misteriosos, dramatic agitados, hurrys and many dramatic tension numbers. The drummer should watch for dog barking, shots, fore, automobile and aeroplane effects. Cue sheets can be obtained.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. Does the title, "The Lost Chord," imply that there is something musically "lost" or incorrect in the composition?

A. By no means. There is a story in connection with this song, in which it is alleged that Sir Arthur Sullivan, while seated at the organ Improving, struck a chord wonderfully beautiful. In his enthusiasm of development he proceeded, believing that he would remember the chord, but found on attempting it that he had lost it entirely. For weeks he searched the keys for this chord and was unable to find it.

Q. The "younger set" in my town have been pretty good patrons of my theater. Occasionally they give a dance and want to use my orchestra at nine o'clock. My closing time is ten-thirty, and because I have refused to let my orchestra off ahead of time they have boycotted my house. What would you suggest doing?

A. Stick to your policy. The man who comes in at nine-thirty and expects to hear the music is entitled to get what he pays for. A little firmness and a good show will bring the young folks back.

Q. Do you consider a harmonium necessary when I have an organ and a piano?

A. No, because you have all the excellent qualities of the harmonium in the organ, besides having a better solo instrument.

Q. Where can I buy some good silk E violin strings. The ones I've been getting recently have been simply rotten. What is your opinion of a wire E string?

A. Try G. Schirmer, Inc., Three West Forty-third street, New York City. Wire E strings are not good for solo playing but hold up well under a grind.

Q. I play 'cello; would I have much difficulty in learning to play cello-banjo?

A. It depends entirely upon you; if you are apt you will not have much trouble. Why do you want to handle a banjo when you can play cello?

Q. Is there a published score for "Lest We Forget," and where can I get it?

A. There is not, but the original mss. score can be obtained from the Rita Jolivat Film Co., 220 West Forty-second street, New York City.

Q.—"I want to better my position as a leader. What is the best way to go about it?"

A.—"Send us full particulars regarding your qualifications, your past experience, stating what salary you want and any preference you may have, and we will try to find the vacancy for you. There is no charge for this service, unless you desire an answer to your letter, when four cents should be sent to cover postage."

Q. I am the leader in a fair-sized town and we play the best pictures that are procurable. My boss is an independent, booking wherever he finds the best drawing cards. His usual buy is from a state's right agency. Some of his pictures are direct from New York, after a Broadway run, and I can, after great trouble, procure scores for my orchestra to play, others have cue sheets, while some have no musical suggestions whatever. My position here is a good one with the exception of the tremendous amount of hunting that I am forced to do in order to get some idea of what to play for our shows. What can you suggest to help me?

A. My dear brother, you are contending with the same conditions that prevail all over the country. Producers, especially independent producers, are most careless regarding the needs of the musician. You can do nothing better than you have been doing, but if you will mail us a list of your future releases we can tell you what provision has been made for music on each release. If you will pay the postage incidental to getting them to you we will be glad to see that you are supplied with musical suggestions on each, at the earliest possible moment.

Q. I see so many references to "Prometheus" music. Who is the composer and what character is it?

A. To answer your last question first, we would say that the music given this title is usually somewhat dramatic. The "Prometheus" by Beethoven is very dramatic, while that of Lizst holds a lighter vein. There have been other composers who have attempted "Prometheus" also. If you need it for pictures we would advise the two mentioned as more adaptable to your needs.

Q. What instrumentation would you suggest for an airdome picture place?

A. Piano, Violin Conductor, First Violin, Flute, Clarinet, Cornet, Trombone, Drums, 'Cello, Bass, Violins, Second Violins, Viola, Horns, Second Cornet, Second Clarinet, Oboe, Basson and Harp in the order named. If the size of your orchestra desired be only five instruments, take the first four and add Drums; if it be seven or more, take them in order as arranged above.



Jimmy Aubrey and Virginia Clark in the Tom Brett Comedy, "Twin Bedrooms."

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

What Availeth It?

WITH all the facilities that New York offers in procuring music, with the eloquent examples of picture presentation of the Strand, Rialto and Rivoli, with good musicians looking for work and in spite of what we are trying to do to elevate the standard of music in the picture theaters through the columns of *The Moving Picture World*, we have at our door an exhibitor who has evidently closed his eyes and ears. The saddest part of it all is the fact that he alone suffers for his negligence.

This theater is situated on Broadway and draws its patrons from one of the best residential neighborhoods in the city. Riverside Drive is only a short block away, and picture fans abound in great numbers in this district. The exhibitor books Paramount, Vitagraph and other big features. The theater has a roomy, comfortable and well ventilated auditorium. Its entrance and lobby is attractive, while the best taste prevails in its advertising. It is up-to-date in everything but its music.

Such music! It is hardly conceivable that a theater could be so lax in this most important phase of picture presentation. No fault can be found with the instrumentation. An orchestral organ of the best make and a good piano play the show, sometimes together, but as a rule one relieves the other.

Saturday, May the 11th, feeling the need of relaxation without too much exertion to obtain it, we visited this theater and noted that Ethel Clayton was billed in "The Journey's End." We arrived in time for the beginning of a new show and immediately the Screen Telegram began showing us the news of the week. The pianist tackled the job of playing the News, and although he improvised, his work showed a clear comprehension of what was needed. His changes of music were well timed and sanely suitable. The comedy followed and was treated in the same careful manner. Of course it was slapstick humor and required only light music. We were pleased and contented. Nothing could be better.

Then came the feature. This picture is a society drama, the locations being in New York and Palm Beach. The heroine, finding that her husband is a philanderer among women, decides to gain a separation agreement much against her inner desire. The agreement is made and she leaves for Palm Beach, while hubby, the hero, moons about New York, wondering what he has lost. The villainess, his particular friend, begins to pall and he hastens after his wife, finding when he arrives that she is evidently interested in somebody else. The plot thickens and is well sustained in suspense.

The organ was used to accompany the feature, and opening up all the stops he lit into it with the energy derived from a long rest. We guessed he was exercising the beast to find out if all its joints were in trim. He was evidently feeling out its good points and testing its volume, preparatory to its long grind. Thoroughly satisfied that every register was in working order and the sleigh bells, chimes and steam whistles could be relied upon, he gracefully glided into a light fox trot, while the heroine despondently held conference with her attorney relative to a separation agreement. After that he never looked at the picture except once, and played whatever came into his head, irrespective of the screen situations presented.

Everything played was popular and melodious. When the heroine was seen in a speedy motor boat he struck up that old familiar ballad entitled "Row, Row, Row," and our inclination was strong to go down and yank him out of the pit for daring to burlesque the picture.

When the girls were leaving the Hotel Ponciana for a surf bath, he regaled our ears with "La Paloma," and was not satisfied until he had played it through twice. "La Paloma" is Spanish or Mexican in its atmosphere and had no place in the picture. The girls found no Spaniards on the beach, nor was there even a cactus plant in sight. In the hotel lobby, however, there stood a rubber plant, which our worthy organist may have mistaken for a cactus and based his theme thereon.

While the hero, who had followed his wife to Palm Beach in spite of a separation agreement, was arranging a day's outing (getting a boat and fishing tackle) we were treated to "The Glow Worm." It is true worms were used for bait, but they were not glow-worms. Visualize the situation. A down-hearted hero desiring the seclusion of the open lake for a day's fishing and mental deliberation, while the music says "Shine little Glow Worm, glimmer, glimmer." The absurdity of it all is almost terrifying.

The picture producer should have some legal redress against the exhibitor for holding up his good picture to ridicule. We are all known by our works and yet a producer can be seriously misjudged when a picture is musically mangled by an insensate and insipid saphead.

When the villainess calls on the heroine to flaunt her love for the hero and the scene is fraught with pent-up emotion, shrewd innuendos, and looks that speak volumes, the music that should have raised this

dramatic scene on its crest was "Mighty Lak a Rose" by Nevin. Poor Nevin!

As the picture progressed, the fag ends knotted together, and the climax in sight a one-step was used to convey the anticipatory suspense. Then when her rival cleverly induces the heroine to go to a gentleman's house at a late hour expecting to find her husband there and finds it a trap—when hubby comes and attempts to break in the door while they let the wife out the back door—when the hero gets in, draws his revolver and is about to shoot his best friend thinking evil of him, the organist suddenly remembers a beautiful little bell solo and forthwith inflicts it on the audience.

These are only a few examples of what the music did to the picture.

After the plot is ironed out, explanations have been made and the hero has spurned the villainess a sub-title was thrown on the screen. It proclaimed "Morning" and showed the bad woman leaving for parts unknown, husband and wife united and a wedding of "best friend" and "sister." The organist, feeling that it was full time the picture was over, glanced up and caught the title. Instantly he dashed into Grieg's "Morning." As every one knows, this delicate number is pastoral, light and airy, significant of hills and valleys, sheep and their shepherd, and all that goes to display the glories of Nature.

As the people left the theater we heard from all sides audible and bitter complaints about the picture. The fault did not lie with the picture. Its story, action, locations and camera angles were good, while its detail, with but few exceptions, was true to life. It was above the average good feature, but was killed by the bad music which accompanied it.

There is only one ultimate end to a place of this kind if such noisy and noisome picture fitting be allowed to continue. Appropriate music for pictures is the call of the day and people will not long stand for bone-headed carelessness, especially when they must pay for it. Exhibitors everywhere should keep in close touch with their music, cooperate with their organists or leaders and make every effort to safeguard and enhance the feature which has cost so much to produce for the pleasure and edification of their clientele.

Music at the Strand.

During the week of May 12 the Strand theater offered one of its standard performances that one can always rely upon to be interesting. The overture, "Light Cavalry," by Franz Suppe, was given a beautiful setting with special lighting effects that made the old "war horse" sound like something new. Oscar Spirescu interpreted the number a little differently from what we have become accustomed to hear and it was a new delight from that standpoint also.

Miss Irene Audrey, a soprano of great promise, sang "The Villanelle," by Del'Aqua, in an artistic and pleasing manner. She found instant favor in the eyes of her audience and sang with an easy grace that went far to make up for a little huskiness in the early part of the song. "The Villanelle" is by no means a selection for beginners in the gentle art of singing. It requires a *bel canto* that can readily change to delicate *staccato* without any apparent effort. Miss Audrey possesses the very voice for this kind of work and showed clever dexterity in her florid passages.

The feature was fitted with the same care that always prevails at The Strand. Nazimova in the Gypsy character of Zorah in the "Toys of Fate" provided a splendid opportunity for atmospheric music. The violin solo that comes as a direct cue throughout the picture was well played and followed the action minutely. We hoped that we were to hear Dvorak, Liszt and excerpts from Bizet's "Carmen," but were disappointed. There could be no fault found with the setting as Mr. Edouarde had arranged it, but a little music more familiar to the public would not have come amiss.

There was one effect in the picture that had to be done off stage and through an accident of some sort was late, causing a laugh all over the house. It was really funny. In the court room scene where a jury has just acquitted Zorah of the murder of her husband, her Gypsy lover suddenly rises and shoots her. We saw him do it. We saw the smoke lift and clear away. The culprit was seized by the police and Zorah had swooned in the arms of her lawyer. Then we heard the long delayed shot. Fortunately the climax had been reached and the *faux pas* proved a blessing in relieving the tension of one's nerves.

Henry Miller, bass, sang "God Be with the Boys Tonight," by Sanderson. The only reason why the song should be, lies in its patriotic appeal. It lacks melody and is distinctly mediocre in composition. Mr. Miller did not help it any by his rendition.

The balance of the program, consisting of the Strand Topical Review, Outing—Chester and the Comedy, were well played by the Strand Symphony Orchestra, assisted by our worthy friend and able organist, Ralph H. Brigham.

Musical Suggestion Synopsis.

HOW COULD YOU, CAROLINE? (Pathe—Five Reels). Theme—Moderato. Suggest "Song D'Amour"—Schuberth, "Canzonetta"—Nicode or Eleanor-Deppen.

The picture is light and should receive similar treatment. Use melodious music. A few agitato of the lighter variety are needed toward the close of the picture. Cue sheets may be obtained from the Pathe Exchange.

MEN (Bacon-Backer—Six Reels). Theme—Andante. Suggest "Claire de Luna"—Massenet, "Intermezzo"—Whepley, or "Elysium"—Speaks. The chief emotion in this picture is Pathos. A little of the dramatic music will be needed and a few misteriosos and agitato can readily be used. For a general presentation play selections from Manon.

MILLION DOLLAR DOLLIES (Screen Classics Production—Five Reels)—Theme—Allegretto. Suggest "Canzmetto"—D'Ambrosio, "Chanson Sans Parole"—Tschaikowsky, or "Spring Song"—Mendelssohn.

This picture is a brillante extravaganse requiring light treatment. Note the act shown at the Palace theatre, consisting of four numbers, a one-step, waltz, fox-trot and Oriental dance. Immediately following this scene the atmosphere changes to Oriental and continues so until the end of the picture. Cue sheets may be obtained from the Metro Exchange.

OLD WIVES FOR NEW (Paramount—Six Reels)—Theme unnecessary. The atmosphere is American and Venetian. In the main the picture is light and lacks the element of melodrama. No hurrys or agitato are needed. In the fourth reel the Victrola plays "You're Here and I'm Here." During this scene a fight between two girls take place ending with a shooting. At the end of the scene a flash of Victrola grinding out "You're Here and I'm Here." This should be handled very deftly—following the picture closely, graduating from *pp* to *ff*; an agitato during the fight and at the close of the scene an imitation of the Victrola run down, producing that scratching effect. This is very important. Cue sheet may be obtained from the Paramount Exchange.

RESURRECTION (Paramount—Five Reels)—Theme—Andantino. Suggest "Momeuts Musical"—Moskowsky, "Serenade"—Tschaikowsky, or "Cradle Song"—Tschaikowsky.

This is a picture of Russian atmosphere through the entire production, and to obtain a good musical accompaniment it is absolutely necessary to play as much Russian music as possible. Watch closely where the religious selection appears and play up to the last flash, making a big and glorious finish. The following numbers are needed in this picture:

- "Largo," MaestosoHaendel
- "Serenade," Tempo di Valse.....Rachmaninoff
- "Solonelle March," MaestosoTschaikowsky
- "Andante Cantabile," from 5th Symphony.....Tschaikowsky
- "Hymn of New Russia".....Gretchininoff
- "Valse Triste," LentoSibelius
- "Largo," from New World Symphony.....Dvorak
- "Song of the Boatman of the Volga".....Cady
- "Prelude," ModeratoRachmaninoff
- "In the Steppe," Moderato.....Gretchininoff

Close the picture with the "Hymn of New Russia." Cut sheet may be obtained from Paramount Exchange.

ROSE O' PARADISE (Paralta—Six Reels)—Theme—Moderato Violin Solo. Suggest Allegretto from the Violin Sonata—Grieg.

The opening is intensely agitato and continues till the story proper begins. Then light music for the first three reels. The last three are dramatic and need heavy treatment. The continuity is excellent and there are few flash-backs to confuse the leader. Use long numbers in every instance. Close with the theme. Cue sheets can be obtained from the Paralta Exchange.

SOCIAL BRIARS (Mutual—Five Reels)—Theme—Andantino. Suggest Love Song—Flegler, Consolation—Liszt, or Melody—Lederer.

Church hymns are needed throughout this picture and we suggest the following:

- D. When children sing—Precious Jewels.
- D. Jim and Mrs. Kane praying—Rock of Ages.
- D. Interior—Jim and Mrs. Kane—Nearer My God to Thee.
- T. But the great city—Organ voluntary.
- D. Choir singing—Come Ye Disconsolate.
- T. Rehearsal—Te Deum.

There is also opportunity for using Love's Old Sweet Song. He's a Jolly Good Fellow and When You and I Were Young, Maggie. Cue sheets may be obtained from the Mutual Exchange.

TEMPERED STEEL (First National Exhibitors' Circuit, Inc.—Five Reels)—Theme—Andantino. Suggest Reverie—Corelli, Heart's Desire—Losey, or A Little Song—Erdody.

This picture is largely dramatic, with locations in the South and New York City. The opening should be characteristically Southern. Note the direct cue for My Old Kentucky Home. Cue sheets may be obtained from First National Exhibitors' Circuit, Inc.

TOYS OF FATE (Screen Classics, Inc.—Six Reels)—Theme—Andante and Gypsy. Theme must be violin solo to do the picture justice. Suggest Second Nocturne—Chopin.

The picture deals with gypsy life interwoven with society, and wonderful results can be obtained by changing from one to the other at the proper moment. You will need some gypsy dance music, and many excerpts from Carmen will fit nicely. The last three reels are intensely dramatic and big stuff is required. Note the pistol shot towards the last reel. Disregard the violin solo at the last and play some pleasing melody to show the happy ending.

TRAIL TO YESTERDAY (Metro—Six Reels)—Theme—Moderato. Suggest Yester Love—Borch, My Paradise—Zamecnik, or Gardenia—Densmore.

This is a Western drama abounding in big scenes of violence and pathos. Note the direct cue—D. When Sheila takes guitar play Silver Threads Among the Gold. Use guitar effect by using pizzicato strings if possible. Cue sheets may be obtained from the Metro Exchange.

TRIUMPH OF THE WEAK (Vitagraph—Five Reels)—Theme—Andantino. Suggest Extase D'Amour—Roze, Moonbeams—Kelsner, or Salut D'Amour—Elgar.

Pathos is the keynote to this feature and sob stuff should prevail. Dramatics, a few agitato and misteriosos will be needed also. Cue sheets may be obtained from the Vitagraph Exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. Do you consider it necessary to have music between the hours of five and seven? I have been using pianist during these hours, but the receipts are so small that they do not cover relief pianist's salary. It seems my patrons could be notified of the fact that there will be no music between the hours of five to seven and not expect it. What do you think?

A. We regard the notifying of your patrons that there will be no music at the supper hour as very poor business. Your show should be kept up to standard at all hours and the overhead charges should not be charged to that hour. Music should be your big feature, and a good pianist can handle the show nicely during the off hours without letting down in your standard of efficiency. By no means allow your people to consider that you are classing your theater as a cheap house.

Q. What is your opinion of an electric piano as a ballyhoo in the lobby?

A. You are not running a circus and there seems to be no need of a clap-trap caliope to notify the townspeople that you are in business. The money that you would spend could be put to greater advantage by using it in a dignified form of advertising. The picture industry is too well founded to require such bizarre methods of exploitation.

Q. Sometime ago there appeared a question in your Leader's Service Bureau regarding jazz music. I've heard quite a number of jazz orchestras and the music sounds much like scrambled hash. Are the orchestrations written as the music sounds, or do the players fake in most of the wind notes?

A. Jazz music is generally played by players that have little experience in the better class of music, and they are inclined to fake a considerable portion of it. Jazz really means go-as-you-please and make all the noise you can.

Q. Where can I get a good flute and piccolo player?

A. If it be a union player that you want apply to the union local in your town. If a non-union player is required we can furnish you with a list of names and addresses and you can communicate directly with them.

Q. Have the pictures at the cantonments orchestras, and do they supply outside musicians or only those connected with the army?

A. The orchestras are made up entirely from the ranks of the army or navy. No outsider has any opportunity of playing with these musicians.

Q. What do you think of illustrated song slides? Do you think they will ever come back as an attraction in moving picture theaters?

A. Illustrated song slides are distinctly passe, and you would be foolish to attempt their use. The songs of today are put into moving pictures showing the story of the music and are used by many exhibitors with some success. A good singer is always an attraction, and this new idea is sure to meet with some approval from your patrons, but be sure of your singer.

Q. In playing the Trio in a march don't you think it more effective to "soften down" the first time then come out full in the repeat?

A. That is the usual way to play the Trio, but it largely depends upon your interpretation and the effect that you wish to convey.

Q. What are the literal meanings of D. C. and D. S. Of course I know what these indicate, but do not know their literal definitions.

A. D. C. is an abbreviation of the Italian words *Da Capo*, which means from the beginning, while D. S. (*Dal Segno*) means from the sign. G. Schirmer has issued a pocket manual of musical terms by Dr. Theodore Baker that will meet your every need in the derivation of technical words.

Q. "Is it true that Puccini's music cannot be played for pictures without paying royalty?"

A. "Puccini and his managers, Ricordi Brothers, regard the playing of an operatic selection to the picturization of a play which the composer has written with operatic form as a production of the opera. If you play Madame Butterfly music to the picture called Madame Butterfly you must pay royalties for so doing. It is an infringement of performing rights. They cannot prevent you playing any part of the opera as a separate selection."

Q. Will you please give me a list of some of the bigger overtures suitable for pictures?

- A. The following list we believe will be a splendid addition to your library:
- AthaliaMendelssohn
- Adagio LamentosoTschaikowsky
- Down SouthMyddleton
- EgmoutBeethoven
- FreischutzVon Weber
- Fifth NocturneLeybach
- Il GuaranyGomez
- King MydasEllenberg
- LenoreBeethoven
- La Forza del DestinoVerdi
- Prelude du DelugeSaint-Saens
- Rondo CapricciosoMendelssohn
- Pathetique SymphonyTschaikowsky
- Pique DameSuppe
- Ruy BlasMendelssohn

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Musical Directors.

THE duties of a musical director become more arduous as the demands for better music become more exacting. More and more of his time must be devoted to his musical settings. Hours must be devoted to research work to properly fit some peculiar situation arising in the picture for the following day or week. It may be just possible that because he cannot find the necessary theme he will be forced to arrange it from his memory. In the larger houses where they have a regular librarian the work is lightened somewhat, but in any case the musical director has little time for conducting after he gets his show in running order. He has become a man-of-affairs in the strictest sense of the word and his position is one of dignity and importance, ranking favorably with that of any successful executive of Big Business.

No workman or professional man can show results without good tools. A large library is the one large asset of the successful leader or director. It must be properly classified according to his individual needs, so that time is saved in selection. The peculiarity of a library is the fact that it must be personally selected in the first place to be of real value to the director in his picture work. A library bought off-band and installed in a theater expressly for the use of a leader has but one advantage in that it saves him looking over the music in a publisher's salesroom. He must, however, familiarize himself with every number before he knows what atmosphere it holds and of what use he can make of it. Taking chances on what some one else has classified would prove disastrous in the extreme, because of the wide range and latitude found in musical interpretation.

The musical department of the motion picture industry has never received its proper mead of praise and recognition, largely because the attention of the producers has not been called to the necessary qualifications requisite in a good musical director, and partly because of the general ignorance prevailing about the art of music in the lay mind. It is popularly supposed that any one who can play a violin, piano, or organ, can take charge of the music in a picture house and render excellent service in the fitting of pictures. One might just as well say that every carpenter can be a contractor, or every plowman become a successful farmer. A carpenter may some day become a contractor, providing he possesses the other necessary qualifications, and the plowman has the chance of owning his farm if his ambition and initiative be strong enough. A general should come from the ranks, but every soldier would not make a good general. So it is with music. A player may be a virtuoso as such, but would fall utterly as a musical director, especially if he were called upon to fit pictures, while at the same time there are many musical directors who are not and never have been wonderful players.

A musical director must first of all be a good general, with a firm control over his men, but beloved by them for his ability and good fellowship. Commanding an orchestra through the principle of fear never speaks for the highest form of excellence in their playing, while good fellowship alone is not conducive to good playing. A leader must command the respect of his men, assert his authority while in the pit, but be one of them during rest periods or on the street. At no time should players be treated like dogs. Leaders who get the best results from their orchestras are those who show a little appreciation of their efforts and occasionally pass the word of praise. This tact is born in one and is probably the greatest of all the necessary attributes of a good leader.

Besides being able to handle men to the greatest advantage a director in charge of a picture theater must have a wide knowledge of picture values. He should know considerable of the technique of picture making. His knowledge of the dramatic values should be wide, not those gleaned from the blood-and-thunder ten, twenty and thirty. He must be capable of true perception of plot development and accurately gauge his music to lead up to the climax lest his musical climax precede that of the picture and rob the feature of its merit. It is sometimes a difficult matter to judge the proper situation to fit when the action is fast and kaleidoscopic. In fact, sometimes judgment fails and intuition must be relied upon entirely. A great director will mark, musically, his atmosphere, as accurately as his tempo. This means much because it further enhances the entertainment quality of the picture. It takes the audience out of themselves as the producer intended it should.

Music values must be thoroughly understood by the competent director. The old way of fitting pictures simply meant that if a pathetic number were required the leader would search out a slow andante of a pathetic nature and use it, disregarding other conditions altogether. Recently we heard the "Song of the Boatmen of the Volga" played slowly as a pathetic number during a sad scene, the location of which

was in Belgium. There was nothing Russian in the situation and certainly no boatmen in sight. From the standpoint of melody and harmony, the selection, as played, suited the situation, and musically illiterate people would have pronounced it a fitting selection. Nevertheless, it showed poor judgment. This song is as Russian as "Dixie" is American. It is well known and carries with it but one interpretation, the idea of which is far removed from the dominant emotion which was found in this scene.

A musical director must study his audience. He must give them the musical tit-bits that their hearts crave if it is possible to do so without marring his presentation. Every theater clientele differs in its musical tastes, and as the first principle of business is to make moey, that clientele must be catered to. Great leaders quickly find out the desires of their patrons and instantly win favor and applause by gratifying them. Mistakes in correctly judging his audience have lost the position of many a leader.

The time has arrived when a musical director must do more than play or conduct. He must read widely the trade journals. He must familiarize himself with what pictures are being produced and when they are to be released. He must keep up with the times in the matter of orchestra scores and special presentations. He must learn what the other and bigger fellow is doing. He should note what new music is available for picture purposes, and, above all, he should visit other cities and other picture theaters for new ideas relating to picture presentation. The wise exhibitor will gladly furnish the expenses incidental to such a foraging expedition. Wise theater managers should insist upon their leader taking the time necessary for research and review work. Nothing can bring the theater better returns in dollars and cents. In fact, it is senseless, under present keen competition, to do anything else.

Summing up, we find that a good director of music in the picture theater must have a wide knowledge of pictures and men, a keen insight and instinct for dramatic and music values, a powerful perception of the desires of his patrons and a devotion to his work and employer that will call forth his best efforts in continually bettering his show.

"The Sister of Rosie O'Grady."

This is not the name of a book, nor an Irish comedy. It is a song that goes with the Goldwyn picture, "The Venus Model."

It is intensely gratifying to watch the new moves on the picture-music chessboard. Each advance is strengthening the game, and from our observation on the sidelines it looks like a won game for music.

Coincident with the release of this song, exhibitors throughout the United States have arranged to use the song covers for lobby displays, to have the soloists use the number, and also to have their orchestras play it throughout the week of the release of "The Venus Model." In addition hundreds of exhibitors have arranged to have music tables in their lobbies and sell the song to their patrons.

We do not believe that such a reputable firm as Goldwyn would use a picture to exploit a song for monetary gain. Goldwyn is in the business of making and distributing pictures, so that the only reasonable conclusion to be drawn is that they have seen the light. Music makes pictures just as emphatically as a camera makes them, but in a different way. Let the good work proceed.

Music for "Pershing's Crusaders" at the Lyric.

The regular Lyric Symphony Orchestra, conducted by Mr. Arundel, provides a splendid musical accompaniment to "Pershing's Crusaders."

The picture is largely educational in its aim and purpose, which makes it difficult to fit music of sufficient variety to hold the ear, but throughout the entire seven reels your thoughts are with the brave boys who have rushed into the breach to fight for democracy. Speaking of democracy, the music truly portrays that feeling and ideal "Chin Chin Cbinaman," "Onward Christian Soldiers," "By the Suwanee River," "Semper Fidelis," "Marseillaise," "Zampa Overture" and "American Melodies."

Picture fitting, owing to the elasticity of musical art and the wide latitude allowed musical interpretation, is a subject that presents many difficulties in criticizing. However, there are some fundamental principles that must be adhered to in order that the greatest good can be received from the music, and there are some well defined rules regarding misfit music that are understood by layman and musician. "American Patrol," used where the American boys are in the trenches, is not the best possible selection. "Ballroom Chatter" and "Where Do We Go from Here" have no place in the setting, especially the latter, which carries through it the strain of "Hail, Hail, the Gang's All Here." Why lower the dignity of the picture in this way? Another selection that jarred upon us was the use of Chopin Funeral March in a scene of the Kaiser reviewing a squad of troops. The idea behind the selection was excellent. We all desire his death, and speedily, but instead of impressing the audience seriously, it creates a laugh that is decidedly out of place at the moment. The cleverness shown in selection will never overcome the burlesque possibilities.

Mr. Arundel handles his orchestra in a quiet, gentlemanly way, and

gets good results therefrom. His playing of the sub-titles PP is highly commendable and the music becomes a real accompaniment to the action.

Musical Suggestion Synopsis.

AT THE MERCY OF MEN (Select—Five Reels)—Theme—Andante. Suggest Ilawk's Dramatic—Ilawk, L'Arlesleime—Bizet, or Meditation—Delmas.

This picture is dramatic and needs big stuff. Many agitados, misteriosos and hurrys will fill the gaps and fit the action. Cue sheets may be obtained from the Select exchange.

A MODEL'S CONFESSION (Universal—Six Reels)—Theme—Allegretto. Suggest Why Don't You—Caldwell, Serenata—Cajani, or A Spring Morn—Morris.

Light music will fit this picture nicely. "Just a Little Love," by Silesu; "Japanese Reverie," by Bartlett, and "Egmont Overture" are numbers that can be used to great advantage. Cue sheets may be obtained from the Universal exchange.

BRAVE AND BOLD (Fox—Five Reels)—Theme—Andante. Suggest Ariso—Prey, Meditation—Leigh, or Nocturne—Karganoff.

There will be needed for this picture a slow misterioso, two furiosos, a few agitados and a galop. Use "Hello Frisco" if possible and "We Won't Go Home Till Morning." Cue sheets may be obtained from the Fox exchange.

\$5,000 REWARD (Bluebird—Four Reels)—Theme—Valse Lento. Suggest Eileen Asthore, from Victor Herbert's "Eileen," or Miss Molly May, by Edwards.

Stirring adventures are depicted in this little feature. Use big stuff. Have a few misteriosos, hurrys, agitados, and dramatic tensions ready. Cue sheets may be obtained from the Universal exchange.

GOLDEN GOAL, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest Purity—Borch, Adieu—Karanoff, or Elysian Dreams—Rendland.

This is a dramatic and requires big treatment. At "T. (?) One of those seaman's mission," use the hymn, "Throw Out the Life-line," on the organ if possible. Cue sheets may be obtained from the Vitagraph exchange.

MYSTERIOUS CLIENT, THE (Pathe—Five Reels)—Theme—Andantino. Suggest Premier D'Amour—Benoist, Astarte—Mildenberg, or Over the Waters—Hoffman.

This picture is a melodrama filled with dramatic action requiring dramatic music. There is a bit of Italian-American atmosphere which can be well taken care of by the use of some well known Italian folk song. Cue sheets can be obtained from the Pathe exchange.

OLDEST LAW, THE (World—Five Reels)—Theme—Andantino. Suggest Mountain Music Song—Borch, Moonbeams—Keiser, or Salut D'Amour—Elgar.

This picture is dramatic, with many Maine woods' exteriors which can be well fitted by pastorales. Although the picture is dramatic there will be no need for heavy music. Use melodious stuff of an andante or slow nature. Cue sheets can be obtained from the World exchange.

PRUNELLA (Paramount—Five Reels)—Theme—Valse Lente. Suggest Maytime—Romberg, or Girl from Brazil—Romberg.

The story is somewhat light, and as you have played Marguerite Clark many times before you can readily guess the class of music which will fit her light heartedness. There is little chance for dramatic stuff, and no opportunity for hurrys, agitados or misteriosos. In the third reel a semi-misterioso might be used at the "T. That Night," but it must be very light. Choose dainty music as far as possible. Cue sheets can be obtained from the Paramount exchange.

SHACKLED (Paralta Plays—Six Reels)—Theme—Moderato and Dramatic. Suggest Nocturne No. 2—Chopin, Melodic—Friedl, or Serenade—Chaminade.

Nothing is found in this picture but drama, with the exception of a few light touches, which are short. There is a place for the "Wedding March" played briskly, "Home Sweet Home," and close with "Song of Songs," by De Moya. Cue sheets may be obtained from the Hodkinson Distributing Corporation.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. What are harmonics on the violin, and how are they produced, and what is their scientific cause?

A. One of the series of tones which usually accompany, more or less faintly, the primo tone produced by a string, an organ pipe, the human voice, etc. The primo tone is the strong tone produced by the vibration of the whole string, or the entire column of air in the pipe; the partial tones are produced by the vibration of fractional parts of that string or air or air column. These same harmonics are obtained on any stringed instrument which is stopped by lightly touching a nodal point of a string.

* * *

Q. Now that the French Society of Composers is to follow the lead of the American society in imposing a music tax on picture houses, is it not most likely that the Italian, Russian, and other foreign societies, will attempt to do likewise? There's danger ahead! Unless there is a check to this movement the exhibitor will be forced to employ his own composer or disband his orchestra. Can you throw any additional light on the situation?

A. The Italian society is already in the field as a part of the American. Russia is not likely to enter for a long while, and so far as any danger is concerned, it would be absurd to consider it in that light. What the exhibitor must fight for is a more equitable method of collecting royalties as no one questions the duty involved in the principle.

* * *

Q. I am desirous of obtaining a novel and freak effect. Do you think an orchestra made up entirely of red-headed musicians would produce a soft amber light in the orchestra pit if direct light rays were projected upon their heads?

A. If your likes run to red-heads, by all means get them. But as you are not running a circus or side-show why collect monstrosities.

* * *

Q. Do the makers of player-pianos and automatic organs produce pictures scores in roll music form?

A. So far there has been no way discovered to make the idea practical, owing to the fact of the altered footage in a feature as it goes from theater to theater. Some day, when they invent unbreakable film, all these things will be possible.

* * *

Q. Are there such things as glass "wind" instruments? I should think glass would produce much sweeter tones than brass. And, too, the player would always be able to see the notes he was making, provided the instrument was of transparent glass. Cut glass should produce clean-cut tones.

A. This question does not fall within our jurisdiction and we refer you to your nearest jeweler.

* * *

Q. There are several scales in music which we all know, such as melodic, harmonic, etc. Is there such a scale as a major-minor scale?

A. The following definitions of major and minor scales will preclude any further misunderstanding on this subject: A major scale is one composed of five full tone and two semi-tones, the latter falling between three and four and seven and eight. A minor scale is one composed of four whole tones, two semi-tones, and a tone and a half, and the semi-tones falling in between two and three and seven and eight while the augmented second lies between six and seven.

* * *

Q. Kindly give me an idea of how to arrange my orchestra on the stage. We have just moved from our old theater across the street into a house that was formerly used for the legitimate drama and the stage is very large. I only have a small orchestra of ten pieces with piano. Is it advisable to put the piano on the stage with the orchestra?

A. We must answer your last question first in order to arrive at a reasonable result. If your piano is an upright it will obstruct the view of your screen when placed on the stage or it will be misplaced if used on either side of the orchestra. We would advise you to exchange it for a grand piano and place the same up stage and a little to the left, with the keyboard hidden from the audience. This will give the pianist an unobstructed view of the leader and at the same time allow him to play to the picture if necessary. With regard to your orchestra we would suggest that you add two more first violins and arrange to have your leader conduct with the baton, as it makes the music more impressive. The strings should be on the left of the leader and the wood-wind and brass on the right, the drums being on the extreme right. By the use of palms and other flowers placed about the stage you can make a very good showing even with such a small combination.

* * *

Q. I am a leader in a house changing pictures every day and I depend a great deal upon cue sheets. There is no similarity in the various cue sheets that I get and it is difficult in many cases to read them. Can you help me?

A. We are not in a position to suggest any relief at the present, but your problem is one that has appealed to us, and upon which we have had many complaints. This department is making every effort to force a standardization of all cue sheets, and we hope that the time is not far distant when the petty jealousies of carping caddishness will give place to a broader outlook among the various cue sheet arrangers.

* * *

Q. What can I do to overcome the nuisance of "substitutes" in my orchestra?

A. In a small town like the one in which you work it is almost impossible to avoid the "substitute" habit. No doubt you have the cream of the players in your orchestra and any society event means new faces to play the picture. You dare not lay down the law and force your men to stop the practice, as it would probably be your undoing as a leader. We believe a serious talk to the "boys" would have its effect if you used tact and clearly defined your reasons for requesting that they devote their entire time to you.



John F. Gavin in Scene from Australian Six-Part Feature, "His Convict Bride."

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Mr. Rothapfel's Right-Hand Man.

WE found the delightful Doctor Riesenfeld, musical director of those twin monuments to the picture industry, the Rialto and the Rivoli, seated at an ordinary business desk and looking for all the world like a broker or some magnate of finance. Yet there was a difference in his surroundings that breathed of the finer arts. A vase of flowers stood conspicuously in the center of the desk obstructing our

view of the doctor's classic profile, and we proceeded to remove the flowers. Manuscript music lay carelessly about the top, and a toy metronome of beautiful workmanship spoke eloquently of his profession.

Looking about his neat little studio-office one found paintings in oil (not imitations, but original work), a few shelves of books treating of many phases of musical endeavor, some exquisite charcoal drawings, one or two photographs, and the musician's ever reliable tool, a piano. The fine taste displayed in the furniture scheme makes this little den, hidden away as it is, on one of the upper floors of the Rialto, most cozy and homelike. Nothing offends the eye or jars the ear. The atmosphere soothes and pleases. In fact the temptation to remain in these pleasant surroundings requires strength of will to resist.

"Has the advance in picture music kept pace with the advance in picture making?" we asked the genial Hugo.

"I have little chance to see what the other theaters are doing, but, speaking for myself and the work which we are accomplishing here, I can assure you that we are taking more pains, exerting more effort, and considering more detail than we formerly did; say, two years ago. Music for the picture has become one of the outstanding features in presenting features to the public. The novelty of the 'movies' has worn off, and our patrons demand more than 'just pictures.' At the same time we always give the picture first place. Never do we allow our music to predominate over the picture situations. Never do we permit the melodies to transcend the scenes. Our music must fittingly accompany the picture just as one would accompany the voice. Another point in which we have progressed is in treating the psychological aspect of the picture. Formerly this side was utterly ignored, and for that reason the picture lost much of its musical meaning. We look beneath the surface and get at the underlying motive of each scene. Mere titles don't tell us the story. We analyze the action and place the scenes in their definite position with regard to the climax of the plot."

The earnestness which he put into his discourse theme lit up and almost transfigured his face. No one seeing him expounding his theory could possibly doubt his sincerity and strong love for his work.

"The ideal accompaniment for pictures," he continued, "would be an orchestra where the brass instruments were absent. Because of the monotony of the strings and woodwind it would be necessary to replace the brass with a new kind of instrument—a smaller trumpet with less volume, trombones of a smaller size, and so forth. The color should be the same, but the blare should be eradicated and the volume diminished. No matter how piano the brass section play it overbalances the orchestra to a certain extent."

This is decidedly a new idea, and as America is the home of inven-

tion there is no doubt that the day will arrive—if the need becomes strong—when picture theaters will have orchestras composed of different and new instruments. There is no question that the brass section as now found in symphony orchestras does not exactly fill the bill for pictures. The coloring is too decided, too well defined and clear cut to allow much beauty of shading.

"What constitutes a good conductor for pictures?" we asked.

"First let me say that showmanship has nothing to do with conductorship. It is said of Raphael that had he been bereft of hands he still would have been a great painter. The same holds with a conductor. His graceful gestures and good stage presence are not the attributes that make him a great leader. A good conductor for pictures is one that is a thorough musician—he cannot be too thorough—who forgets what he has learned, disregards all markings, and reads his score in the picture. He must play to screen action, and his dynamic effects must coincide with those on the film. Of course this does not hold when a special score has been written for the picture, because the composer places his markings and expects that they will be adhered to. But when you must fit your picture with music that has its own interpretation and which must be changed to suit yours, one is forced to transgress many of the rules of good musicianship."

Mr. Riesenfeld is extremely conscientious and is continually at war with himself on the subject of picture setting. His inherent sense of the artistic and his reverence for the great works of the masters rebel within him when he is forced to distort their music to fit a scene adequately. He is not the self-satisfied person that you would expect.

"Frequently, after spending many hours on a setting, I go away disgusted with the result of my efforts. It is not an unusual thing for my librarian to receive an early telephone call the morning following our completion of a score and be requested to change certain numbers therein. A good night's sleep clarifies one's vision, and I always find that the changes of the 'morning after' bring good results."

Mr. Riesenfeld compares the screen to opera without singing. His twenty years of grand opera experience has stood him in good stead. Frequently a scene recalls one similar in an opera of earlier days, and gives him his cue for proper musical interpretation of it. Of course, when he must fit pictures which are based on the stories of certain grand operas, he is at home, and the difficulties become very slight. Even while selecting numbers for light pictures his experience in comic opera can be drawn upon with telling effect. There is no question about it. A real conductor must be one of wide musical experience because of the wide scope of the picture industry today. Nothing is sacred to the film manufacturer if it will give him a good story that has in it a drawing capacity for box office receipts.

Our host kindly showed us the immense library of music which the Rialto and Rivoli use in putting together their respective weekly programs. The music is neatly arranged upon shelves and duly catalogued under characteristic names in alphabetical order. Two large rooms are needed to hold it all, and a librarian with two assistants is kept busy filing and setting up the music. There is nothing intricate about the system used in this library, for it follows along the usual method of tabulation. Conforming to the exacting demand for detail of S. L. Rothapfel, the managing director of both houses, necessitates the special arranging of many numbers that are out of print or for some reason cannot be procured for use. This has added to the library a large collection of almost invaluable stuff that can be used over and over again without fear of repetition. Besides this asset there are many original compositions by Mr. Riesenfeld called forth by some delicate or peculiar situation in a particular feature that in themselves are works of art and real value. Altogether, we were much impressed with this library, its methodical working and its magnitude, and left feeling that the high standard of efficiency in the musical department could be credited to that careful, clean, and clear-cut brain of born artist, Doctor Hugo Riesenfeld.

Music At the Rivoli.

During the week commencing May 19, the Rivoli theater offered a superb program of music. The Rivoli Symphony orchestra is gradually rounding into form, and is becoming a cohesive aggregation that will set a mark for itself in the near future. It takes a few weeks' practice for any large sized combination to get together and perform smoothly. Then the artistic touches can be brought out without fear of stumbling.

The overture, "Mignon," by Ambrose Thomas, was conducted by Erno Rapee in a manner which delighted us indeed. This is the best work we have had the pleasure of seeing Mr. Rapee do. He is improving immensely, and the older leaders will have to look to their laurels if his advance in the art continues. We sincerely hope that our prediction is more than fulfilled.

A pretty little divertissement was the "Minuet L'Antique" danced by two little ladies from the Albertieri Ballet School. The setting was especially effective, and the accompaniment from behind stage consisting of a harp, flute and cello made the offering one which you could only associate with fairy land. These little touches are the things that make for true entertainment of a highly artistic nature. They rest the eye and brain while pleasing them both.

The setting for "Old Wives for New" compared favorably with the



Dr. Hugo Riesenfeld.

high standard already set by this house. The idea of telling musically the characters behind the different sets of bands as they are exposed to view showed a careful consideration, and fulfilled its mission to the uttermost. We knew the principals by what the music told us about their hands. This psychological point of view is well worth some thought, as it no doubt will have a stronger bearing on music for the pictures in the future. One thing that pleased us was the fact that when a title, "Home, Sweet Home," appeared the orchestra did NOT play the old familiar ballad bearing the same name. We feel that a more marked change of music to denote the change of location in the last reel would have been effective. Italy is so different in its atmosphere from America, and a sharp musical accentuation of this fact would make the story live.

Winnifred Marshall, a light lyric soprano, attempted "The Shadow Song," from Dinorah. The voice is pleasing, and, with the possible tendency for falling away from the true pitch, has wonderful technical ability. The aria was a little beyond the voice capability because of its immaturity. The foundation is there, and with years will come the necessary warmth of tone and breadth of timbre bespeaking success.

The comedy and organ solo closed one of the most satisfactory shows put on at the Rivoli.

French Music.

This war will make many changes in business, and the selling of music will, of necessity, undergo a radical one. The feeling against all that emanates from Germany or springs from the creative mind of its people will surely find expression in the field of music, and that expression will probably take the form of a distinct boycott. The progressive German and propagandist has done his work well in keeping German music in the foreground through every branch of the art. The best known songs come from Germany, the familiar operas are the German, the majority of programmed chamber music shows a large percentage of the German school, while in the orchestral and symphonic field we find practically the same majority.

The old masters of classics such as Johann Sebastian Bach, Beethoven, Mendelssohn and Liszt will probably always be welcomed on the ground that though born in Germany they are international in their musical appeal. The few scholarly musicians who sufficiently antedate the war to remove the stigma of Hunnishness reduce the available music from this otherwise prolific source to a few hundred selections. The demand for good music grows greater continually, and the loss must be more than made up from other sources.

The French Society of Authors, Composers and Publishers keenly appreciates the chance of furthering the French school of music in America, and has sent Oscar Osso to thoroughly organize a branch office in New York to distribute the works of the thousands of French composers so little known in our land. The aim of the society is most laudable, and the method as outlined by Mr. Osso will commend itself to the general public.

"It is not our intention to burden the places of entertainment with heavy taxation for the performance rights to French music. That is, after all, a secondary consideration. We are here to educate the American public to the fact that there is a wealth of melodious and beautiful music which they have never heard, but which stands pre-eminently worthy of execution. Our ultimate plan embodies the idea of a chain of depots owned and operated by us where French music of all descriptions can be procured at a reasonable price. We are handicapped at present because of the poor transportation facilities, and find it difficult to obtain any quantity of saleable music. This condition will soon be remedied, and we will be in a position to supply all branches of the musical art with the best that France can offer.

"Regarding the taxing of theaters and other places of amusement for playing our copyrighted numbers we can only state that it is our intention to deal fairly by everybody. We want the American people to love our music, and the matter of a few dollars will not blind us to our first principle. Your picture theaters will receive special consideration, because we believe that they hold wonderful possibilities in the education of the masses to the better class of musical works. Whatever tax or fee we apportion to these places will be based upon an equitable principle that cannot fail to meet with hearty co-operation.

"Our entrance into the field will be most beneficial to places of amusement that provide music. The French people are proverbially gay and light hearted, and this shows strongly in the music of the nation. Competition is the life of trade, and when we begin to operate our influence should be felt in the reduction of fees already imposed by other societies. It will give the exhibitor a chance for choice in his music and not bind him to arbitrary taxes. We want your exhibitor to feel our friendship and realize that our hand is outstretched to help him in his musical needs."

Mr. Osso fully appreciates the fact that American exhibitors have not heretofore paid for the privilege of performing copyrighted music and thoroughly understands the difficulties that confront him in this new rule. He does not flaunt the law in our faces, but approaches us from the standpoint of our duty to the composer. We profit by his music, why not pay an insignificantly small sum to show our appreciation in tangible form. The French society has the benefit of the mistakes made by others, and should profit therefrom. The sense of justice seems to predominate over everything else in its propaganda, and we feel sure that if it plans carefully and acts with discretion the French Society of Authors, Composers and Publishers will become the real friend of the picture exhibitor.

Music in Public Parks.

Seattle, Washington, has for a number of years enjoyed public park concerts during the open season. An annual appropriation of \$5,000 was made to pay for these concerts. One of the city fathers succeeding in blocking this appropriation this year on the ground of war economy. This action almost resulted in real war. The whole town, except that class of Pharisees who think any kind of pleasure, even

good music, is sinful, protested. The Central Labor Council entered the most vigorous protest.

"Cheerfulness as usual," a fit sister to the slogan; "business as usual," with which this country was kept from the hysteria in the first dark days of war, was the desire expressed by the Central Labor Council in passing a resolution urging the park board and Mayor Hanson to reconsider action cutting off the annual appropriation of \$5,000 for music in the parks, inferring that this city is fearful of defeat at the hands of the Kaiser and creating an atmosphere of gloom when the extreme reverse should be the order of the day. The resolution was forwarded by the moving picture operators, endorsed by the council, and the municipal affairs committee of the council instructed to convey the request to the mayor and park board.

This is practically the first instance upon record where the interests of the musician and picture operator coincided. Great credit is due the picture theater orchestras for their strenuous work in furthering a measure that they could not personally gain by, but which they fully appreciated as an advance in the art of music.

Musical Suggestion Synopsis.

A DAUGHTER OF THE WEST (Pathe—Five Reels)—Theme—Andante and Melodious. Suggest "Arioso"—Frey, "Clairs de Lune"—Thome, or "The Herd Girl's Dream"—Labitisky.

The picture is full of action, and of a dramatic nature. The atmosphere is Western, requiring many galops, a few hurrys, a misterioso, and a couple of big dramatic overtures in the last part. Cue sheets can be obtained from the Pathe exchange.

A ROMANCE OF THE UNDERWORLD (Keeney—Five Reels)—Theme—Andantino. Suggest "The Sunshine of Your Smile"—Ray, or "Extase D'Amour"—Roze.

The title indicates the nature and atmosphere of this picture. There is a strong love sentiment running throughout it. Such numbers as "East Side, West Side," or "Old Timers," by Lake, will be found useful. Cue sheets can be obtained from the Frank A. Keeney Corporation.

BAREE, SON OF KAZAN (Vitagraph—Five Reels)—Theme for Wolf Dog—Allegretto. Suggest "Babilage"—Castillo, "The Magpie and the Parrot"—Bendix, or "Twilight"—Cesek.

The atmosphere is that of a great Northwest. Animal life is shown, and there is great opportunity for pastorelle music. At "T. Lerue, the One Who Cared," you will need some American Indian stuff, and it would be well to note the sleigh bell effects throughout the picture. Cue sheets can be obtained from the Vitagraph exchange.

DANGER WITHIN (Bluebird—Five Reels)—Theme—Tempo di Valse. Suggest "Valse Poupee"—Podini, "Love Is Like a Firefly"—Friml, or "Valse Poudre"—Poppy.

This feature requires light treatment, and nothing of a heavy nature is needed until the last two reels. Use "Erl King"—Schubert, a galop, an agitato, a fox-trot, and close with the theme. Cue sheets can be obtained from the Vitagraph exchange.

DOLLY DOES HER BIT (Pathe—Five Reels)—Theme unnecessary. Open with "School Days," by Edwards, followed by a light polka, light stuff till darky boy dances, then use a genuine of nigger hoe-down. During the scenes showing the automatic doll use the "Dance of Marionettes." A few misteriosos and agitados are also needed. Catch auto truck and silverware falling. Cue sheets can be obtained from the Pathe exchange.

GUILT OF SILENCE (Bluebird—Five Reels)—Theme—Moderato. Suggest "By the Banks of the Saskatchewan"—Caryll, "At the Hamlet"—Godard, or "New Mowu Hay"—Mathews.

This is a Canadian story. Lots of pastorelle music is needed with a little that is dramatic. Cue sheets can be obtained from the Universal exchange.

INTERLOPER, The (World—Five Reels)—Theme—Andante Sostenuto. Suggest "For All Eternity"—Mascheronie, "Wedding Morn"—Luscomb, or "Twilight"—Ayer.

This picture has two locations, one in the South, and the other in New York City. Make the change of atmosphere distinct and well defined by your musical selection. There is some dramatic emotion, but the picture is a bit light throughout. Open with "Dixie," and vote the violin solo when musician sits at piano. Use a ballad for the singer who follows. Cue sheets can be obtained from the World exchange.

LONELY WOMAN, THE (Triangle—Five Reels)—Theme—Andante Dramatic. Suggest "Love Song"—Flegler, "Love Song"—Nevin, or "Elysium"—Speaks.

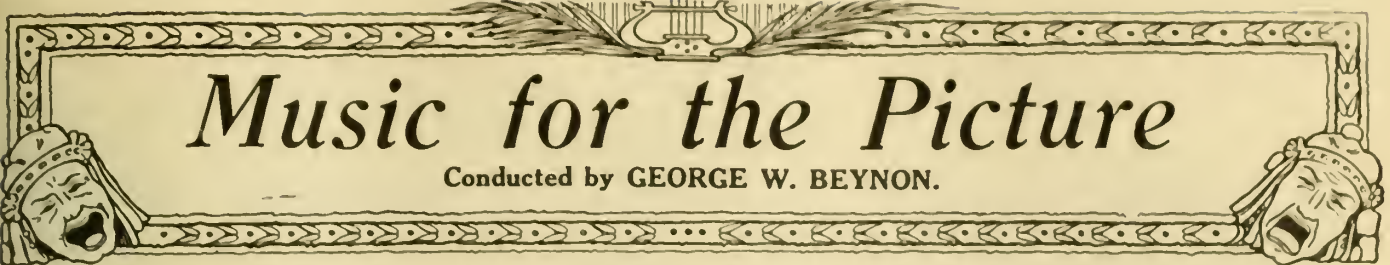
You will need pathetic music for this picture, a few dramatic tensions, and a considerable quantity of big stuff. Cue sheets can be obtained from the Triangle exchange.

PAYING HIS DEBT (Triangle—Five Reels)—Theme—Andante. Suggest "Reverie"—Vieuxtemp, "Romance in F"—Tschalkowsky, or "Sweet Ponderings"—Langley.

There are some dramatic moments in this picture that require big stuff well selected. The usual numbers of tensions and agitados prevail. Cue sheets can be obtained from the Triangle exchange.

WINNING OF BEATRICE, THE (Metro—Five Reels)—Theme—Valse Lento. Suggest "Sleeping Rose"—Borch, "Golden Hearted Daisies"—Williams, or "Bridal Bouquet"—Sawyer.

This is a modern business drama with touches of comedy sprinkled throughout it. The opening is dramatic and misterioso, and would suggest using the selection from "Othello," by Verdi. Thereafter it lightens up for a few hundred feet. Then a misterioso is followed by a furioso segueing into a big dramatic tension. Again we have light stuff for almost two reels. The last reel must be of a broader quality of music, and finish with the theme. Cue sheets can be obtained from the Metro exchange.



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

The Star Spangled Banner.

A BILL proposing to make "The Star Spangled Banner" the official national anthem again provokes inquiry into the history of its author, the debated origin of its music and the various attempts to induce Congress to adopt the hymn of the American nation. Numerous musicians have proposed alterations of the music with a view to simplifications, but none has ever been officially recognized. The most recent endeavor to provide a uniform form of the music was made by the distinguished committee of three musicians, O. G. Sonneck, J. P. Sousa and Walter Damrosch.

This new version shows no change in the essential features of the anthem. The tune is practically the same, but altered slightly in rhythm. There are a few minor changes in the harmony and the bass progression has been rewritten to conform to the rules of harmony and theory. It is decidedly superior in every way to the old form. It has breadth and majesty. It flows more freely and requires less effort to sing it. It can be had in orchestral form and though you may be accused of misplaying the national hymn, we would advise every leader to get it. There is a tendency to look around for something as a substitute for this unofficial national anthem and we feel that every musician should do his part towards the official recognition of our traditional song, "The Star Spangled Banner."

It has a peculiar history. About the year 1775 a poem called "To Anacreon in Heaven" was written by one Ralph Tomlinson, and set to music by John Stafford Smith. This song was sung for years by the Anacreontic Society of Ludgate Hill, London, England, and shortly gained vogue in America. It took preference over the old English glees and madrigals because of its simplicity and inherent strength.

About the year 1814 Francis Scott Key wrote a patriotic poem, which at first bore no title, but found much favor because of its fervor. Auto-graphed copies were much sought after, and as the demand grew Key named it "Defense of Fort McHenry," later changing it to "The Star Spangled Banner." The poem was used everywhere and became one of the classics of American literature of the time.

Judge Joseph Hopper Nicholson, a brother-in-law of Key, is credited with the printing of the poem and singing it to the tune of "To Anacreon in Heaven." The melody fitted the meter with a little stretching and he so liked the effect that he had it put into song form. This forever wedded the music and the words, and we were given the hymn which we now sing as our national anthem.

J. Norris Hering, the music critic of the Baltimore *Star*, has been for many years devoting his energies towards legislation that would give the United States an official national air. Baltimore being the birth place of "The Star Spangled Banner," and naturally the clearing house for all data regarding it, we can well hold him as an authority on the subject. He claims that six measures have been introduced in Congress since last spring calling for official recognition and adoption of "The Star Spangled Banner" as our national hymn, but for various reasons they have been referred to Committee and quietly shelved.

We can never expect to get what we want unless we ask for it. Asking once is not sufficient, for sometimes we must obtain it through our very importunity. Let us become importunate to the *n*th degree and gain the much-needed official sanction of one song which we can call our national anthem without fear of argument.

Music for "When Men Betray."

They say that any fool can pull down a house, but it takes a good architect to build it again. We fully appreciate this trite saying, and always keep it in mind when called upon to criticize the work of others. We try to be constructive in our reviews of the music that is set to pictures, always keeping in mind the fact, that only by close and analytical scrutiny can we hope to elevate the music for the motion picture industry.

The musical setting given to the feature "When Men Betray" proved most pleasing in the main. Long selections were used with just sufficient melody to hold the ear and keep the interest in the picture. The sad scene fitted with Gabriel-Marle's "Lamento" proved very effective and the double theme idea was carried out with a judicious intermingling of lighter music that in no wise confused the mind as to who was represented. There was a splendid opportunity for realistic effect during the scene showing the ingenue dancing to a tune from a phonograph. If a Victrola had been used behind stage, properly timed, and accurately operated, the scene would have lived in the minds of the audience. Besides the possibility for a real effect it would have lent orchestral coloring.

Speaking of effects, we were surprised to hear Mr. Telephone ringing

every time an artist picked up the receiver. This belongs to the "stone age" of pictures and long has been regarded as clap-trap by those striving to raise the standard of picture music. We are inclined to believe that the drummer must have sprung this on our friend, Mr. Lutz, at the last minute, as his selection of music, with a few exceptions, showed an uplifting trend. Especially was this noticeable during the vision of the marriage ceremony. Most leaders would have introduced the much-abused Wedding March and killed the scene, but Mr. Lutz properly regarded the scene as irrelevant.

The two outstanding errors in judgment seemed to be the "Prelude," by Rachmaninoff, and "The Tempest," from the Overture of "William Tell." Mr. Lutz could not be guilty of these gross misconceptions and we feel that they were forced upon him by "The Shakespeare of the Screen." A wordy argument in no way should disrupt the elements and call forth the thunder and lightning of the storm, evident in "The Tempest." The climax of the picture needed a very heavy dramatic selection, but because of the accepted interpretation of the "Prelude" and its well-known associations, a more appropriate number should have held this spot.

Looking at the general effect produced by the music we must say in all justice that it fulfilled its mission and, but for the two exceptions mentioned, never transcended the picture.

A National Conservatory of Music and Art.

There is a movement on foot for the establishment of a National Conservatory of Music and Fine Arts to be established by the Government. This is a step to the right direction, and every musician and music lover should further this movement in every way.

This is not a case of "filling a long felt want," it is not a political move to make another position on the long list of "Government Jobs," nor is there behind the movement any motive of self aggrandizement. We need a Conservatory officially sanctioned and properly controlled by the Government. We need a standard curriculum of studies that a pupil must follow, and, before receiving his "sheep-skin," pass a stiff examination therein. We need a Minister of Fine Arts whose duties will consist in attending to such legislation as will further the interests of art, protect the real artist from the charlatan, and educate the masses to a higher appreciation of music, paintings, sculpture, architecture, and other allied though lesser arts.

Schools and conservatories for music abound all over the country. Some are good, while some are decidedly bad. Anyone can start a conservatory. The diploma simply states that you have finished the course prescribed in that school. If the curriculum be light, naturally the pupil gets little real value for the time spent, and the diploma does not represent the completion of a thorough course in the branch of music undertaken. This leaves the way open for teachers of mediocre ability to foist on the pupil untenable theories and turn on the public half-baked musicians. This condition is largely to blame for the slow advance of Americans in musical fields. The grounding they receive so frequently is entirely wrong, and years must be spent in unlearning those things which they were taught to believe.

Music as taught in our public schools should have the attention of a capable supervisor. No definite plan is followed to instill into the minds of the children the elementary principles of music. Many of those teaching it as an added subject, could not pass an examination in rudiments, and are in no way qualified to class themselves as musicians. They are wasting their time, the money of the taxpayer, and distorting the minds of young America so that they hate the name of music.

France has its Minister of Fine Arts, why should we be so little interested in this phase of our national life? In England music is taught in every school, and is a compulsory subject. Music teachers must prove their ability by passing an examination set forth by one of the universities controlled by the Government. The text books prescribed for this subject are as carefully considered as those used for mathematics. Can we afford to jeopardize the future musical knowledge of our children by slipshod methods?

We appeal to every musician in the picture playing cohorts for help for taking up this good movement for the betterment of his art. The Moving Picture World will send in your name along with thousands of other petitioners requesting that Congress establish a National Conservatory of Music, and that a Secretary for Fine Arts be appointed. Don't let this opportunity pass. No action can be taken unless we have the active support and co-operation of every musician in America. Let the picture industry be well represented in this mighty movement for good.

Wanted—Military Precision.

Colonel G. is a fine commander, but not a musician. He sent for the chief musician of his regimental band one day and delivered this scathing criticism:

"I notice a lack of uniformity about the band which must be regulated. Yesterday morning they were out on parade, and the largest man in the band was playing a little bit of an instrument—and

you had the big drum played by a small man. That sort of thing doesn't look well, and must be attended to. I want the small men to play small instruments and the big men the big instruments. And another thing—I want the trombone players to slide their instruments in and out in unison. It annoys me to see them all out of step with their hands."

Musical Suggestion Synopsis.

BRAVEST WAY, THE (Paramount—Five Reels)—Theme—Valse Lento. Suggest "The Kingdom of Flowers"—Ringleben, "Valse Slave"—Savasta, or "Lady Picking Mulberries"—Kelly.

This is a Japanese picture calling for a complete Japanese setting as far as possible. To help the leader we submit the following list of Japanese music that may prove beneficial:

- "Japanese Patrol".....(March) by Tobani
"Veil Dance".....(Ballet) by Friml
"Jap's Tattoo".....(March) by Lawrenceau
"Fuji Koe".....(Intermezzo) by Shelley
"The Bombardment".....(March) by Heed
"Japanese Reverie".....(Andantino) by Bartlett
"The Kingdom of Flowers".....(Valse) by Ringleben
"Poppies".....(Romance) by Moret
"A Night in Japan".....(Suite) by Brahm
"Japanese Sunset".....(Meditation) by Zamanick

Cue sheets can be obtained from the Paramount Exchange.

BRIDE'S AWAKENING, THE (Universal—Six Reels)—Theme—Moderato. Suggest "Dans Les Roses"—Barthelmy, "Basket of Roses"—Albers, or "Dance of the Rose Maidens"—Brahms.

Light music will fit this picture throughout with the exception of a hurry in the first and fourth reel, a fox-trot in the fifth and some dramatic tensions in the last three reels. Cue sheets can be obtained from the Universal Exchange.

CABARET, THE (World—Five Reels)—Theme—Moderato. Suggest "Serenade"—Chaminade, "Sparklets"—Miles, or "Whispering Willows"—Herbert.

La Boheme selections will fit this picture admirably. Nothing could be more effective as a general delineator of the characteristic studio scenes here shown. Note the cabaret scene in the opening, using selections of popular song hits and the stage performance in the third reel. Here you need a tango. There is a strong dramatic value that must receive careful consideration in your musical setting. The use of a guitar soloist would enhance the picture. Cue sheets can be obtained from the World Film Exchange.

CONFESSION (Fox—Five Reels)—Theme—Unnecessary.

Open with the "Pique Dame Overture," followed by Lohengrin's "Wedding March." Next you will need an allegro, agitato and Valse lento, a slow andante, a misterioso, agitato and "Reverie" by Vieuxtemp. The balance of the picture is decidedly dramatic to the end. Note the silence effect when the Governor tells of the execution. Cue sheets can be obtained from the Fox Exchange.

DESSERT WOOLING, THE (Paramount—Five Reels)—Theme—Tempo di Valse. Suggest "Amaryllis"—Vecsey, "Estellita"—Herbert, "I Am Waiting for You, Darling"—Williams.

The story is dramatic, but not entirely so. There are many opportunities for pastoreale music and bright andantinos. Note the pistol shot early in the fifth reel. A few good numbers that will fit this picture are as follows: "The Wooing Hour"—Zamecnik, "Woodland Whisper," Czibulbeu, "Ballett Sentimantal"—Zamecnik. Cue sheets can be obtained from the Paramount Exchange.

DESTINY (Metro—Five Reels)—Theme—Valse Lento. Suggest "Golden Hearted Daisies"—Williams, "Just a Little Love"—Silseu, "Waters of Venice"—Von Tilzer.

This is a tense drama that requires careful handling for a proper musical interpretation. Nothing popular or well known should be used outside of the cafe scenes. Many religious are needed and the general trend of the music should be sombre. During the introduction of the allegorical characters, lust, avarice, rum, passion, etc., special themes should be used symbolic of these attributes. Organ can be used effectively at T. "Dawn till" T. "In the Palace" and from D. "When boy enters convent" to T. "The Hand of Time." Cue sheets can be obtained from the Metro Exchange.

MATING OF MARCELLA (Paramount—Five Reels)—Theme—Italian Folk Song. Suggest "O Sole Mio," "Maria Mari."

This holds Italian atmosphere throughout and the music should be distinctive. Choose only numbers that have the flavor of Italy in them. You will need a fox-trot and an agitato for irregular stuff. A list of Italian music that can be used for this picture follows:

- "Serenata".....Tarenghi
"Songs from Italy".....Langey
"A Day in Venice".....Nevin
"Two Venetian Songs".....Tanara
"Glitanella Sulte".....Helnrichs
"Carnival Venetian".....Benjmein
"Le Romance De Pierrot Et Pierrette".....Benjmein
"La Columbe".....Gounod

Cue sheets can be obtained from the Paramount Exchange.

WHEN MEN BETRAY (Graphic—Six Reels)—Theme—Andante. Suggest "Elyslum"—Speaks, "Evening Devotion"—Kohler, or "Meditation"—Lelgh.

This story is dramatic society atmosphere. You will need waltzes, serenades and bright intermezzos. Long selections will meet your needs and no hurrys or agitados are required. A few dramatic tensions and some big stuff can be fittingly used. Cue sheets can be obtained from the Graphic Film Co.

VIVIETTE (Paramount—Five Reels)—Theme—Tempo Rubato. Suggest "Al Fresco"—Etecenne, "Under the Leaves"—Thome, or "Mock Morris"—Gralnger.

This picture is very light and lively in the main, but there are some moments of sadness and dramatic intensity. Note the explosion

early in the first reel. Cue sheets can be obtained from the Paramount Exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q.—What do you think of using one of the musicians out of the orchestra and "spot-lighting" him as a soloist between shows?

A.—It is an excellent idea and one that has been used with great success in the Rialto and Strand Theaters of New York City. If you have the facilities greater results can be obtained by using a "baby spot" upon the face only, of the artist.

Q.—Would you suggest linen suits for the orchestra during the summer months.

A.—Some theaters have tried the experiment and have found that, unless the orchestra is completely hidden from a direct line of screen vision, there is a degree of reflective light upon the picture. It would be better to have them dressed in black alpaca.

Q.—I have composed some special music that I think could be cued in on most pictures, and would like to know where I can find a good arranger to make orchestrations. Do you know of any? Is there any demand for such music and would a publisher be interested in buying such compositions?

A.—Already the market is flooded with such stuff, but if it be of exceptional merit and suitable for arranging in album form, it would have a chance of a publisher's acceptance. However, we would advise you that it is a hard row to hoe and, at the best, would bring but small remuneration for your creative ability and hard work. Regarding arrangers, we are in a position to offer you names of many who are considered experts in their line. If you desire such information, an addressed envelope and four cents in stamps will bring it to you.

Q.—There's a woman across the street from me studying voice, who screeches five hours daily, and there's a fellow on the floor above who is ambitious to become a cornetist and strives untiringly to get a "lip." Is there not some law to regulate such nuisances, or send them to the South Sea Isles?

A.—We are not a legal department, and confine our efforts solely to the interests of the exhibitor and his orchestra leader. However, as man to man, we would advise that if you are fortunately of a healthy and robust stature and combative nature, the best plan would be to "clean house."

Q.—Will musicians be classed as non-useful in the new selective draft amendment—"Work or Fight"?

A.—They certainly will, unless they hold regular and steady positions in theaters.

Q.—What is the usual pay for musicians at summer resorts and are union men allowed to accept "board and lodging" as part pay?

A.—For non-union musicians the salary depends on what they are willing to accept. While there is a regular rate authorized by the union for such engagements, if the salary and the regular rate of "board and lodging" equals the minimum union rates per week, we do not see where there would be any complaint from the union. Be on the safe side and ask the Secretary of your local.

Q. Is there any diminution in the interest shown for singers at the larger theaters in New York?

A. In New York the singers have become part of the show and are here to stay. Judgment has always prevailed in employing only the best talent, and you can readily understand that with the price of admission so small the opportunity of hearing good songs well sung is not passed by. In smaller cities it has been found that local talent have a splendid drawing capacity if not used too frequently. The style of song most popular at present is the old fashioned ballads well staged with lighting effects.

Q. I am beginning to build my library along the lines of the works of the individual composers, that is, getting every available number composed by a certain one before proceeding to the next. Of course, I must have variety for every-day use. What composer would you suggest first?

A. Get the works of Tschaiakowski. He was a prolific writer, and no composer ever lived that was so varied in style and atmosphere. His Russian music exemplified in symphonies, overtures and songs, are typical, while his Oriental numbers breathe of the East. Grieg should follow, as his entire writings are most suitable for pictures.

Q. Can music be procured for a saxophone quintet in sufficient quantities to use for pictures?

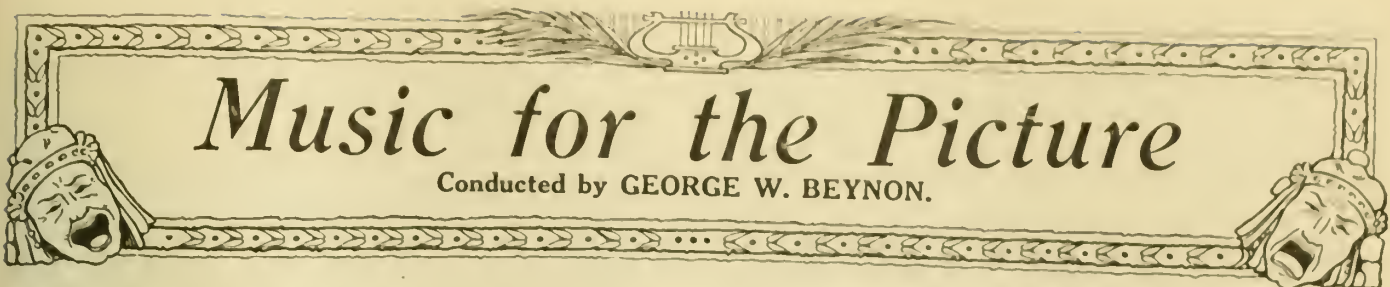
A. No. There is little if any music written solely for saxophones, but if you wish to introduce the instruments into your orchestra, the baritone saxophone readily plays from a cello part, the alto from a clarinet part transposed, and the soprano from the violin part. As an innovation we imagine it would be immense, but might become too "Jazzy" as a regular thing.

Q. What is the best instrumentation of a seven-piece orchestra for a small theater play pictures?

A. Piano, harmonium, two violins, flute, clarinet and cello.

Q. Can I get a list of music that can be played free?

A. We refer you to our printed lists in the Issues of November 10, November 24, December 1, December 29, January 12 and January 26. If you cannot readily procure these we will be pleased to send you a copy of them upon your request.



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Getting Together.

FOR many moons we have diligently dilated upon the urgent necessity for closer co-operation between the musical director and the picture director. We have heartlessly harped upon the discrepancy of interpretation and consistently called for some action that would bring a closer unity of purpose. Motion picture directors themselves are coming forward and strongly advocating a conference with the musician. These directors realize that the leader can ruin all his painstaking preparations if it is not made clear what the underlying motive really means.

Exhibitors have expressed a keen desire to have unnecessary flashbacks and superfluous scenes eliminated from the picture in order that it may become more adaptable to music. The picture is the thing that they are showing, but without good music it cannot successfully be screened for their patrons. There are some rabid reformers that insist that pictures should fit the music, a reversion of the old conditions. This is going too far. Music can never dictate to pictures. We cannot expect the producer to first consider each scene as to its adaptability for music.

The time has come when music service plays as important a part in winning the exhibitor as any other form of service. We cannot say that it supersedes other forms, but every live manager considers his musical program as carefully as his lobby display or publicity matter. Every producer knows that he must have some sort of music service, and therefore a competent musician must prepare it for him. In preparing cue-sheets or scores he will naturally embody in them his personal impressions, and if left to himself will interpret the picture in his own way.

When he is doing piece work in a projection room, sometimes under adverse conditions, and always a bit hurried, he cannot give the concentration needed to turn out a good musical suggestion sheet. He enters the atmosphere of the picture totally unprepared for what is to be shown, and leaves with but a general idea of the dominant motive depicted.

There are good directors, fair directors, and poor directors of pictures. Each has his own ideas and ideals. Each works with but one object in view—to produce a masterpiece of film craft that will redound to the credit of his employers and himself. We have continually heard the howls from the bigger ones when an exhibitor cuts his film to suit the time limit of the theater. He claims that the house manager cannot cut it without killing it. Music can kill it more effectively. If the projection is bad in a house showing their picture the director will complain bitterly that his contrasts are not brought out properly, and the picture loses its color value. Music can make the picture appear positively lifeless in color.

Bearing these facts in mind and taking it for granted that the producer wants appreciation for his good pictures, why not bring the two directors together? It will mean co-ordination of picture and music that will tend to more clearly define the underlying principles involved. The day is not far distant when manufacturers will have their own musical department. Service today means more than it has ever meant as a talking point in feature selling and real music service would be hailed with wild enthusiasm by every theater owner in the country.

Consistency is another word that is well received by the buyers of film, providing the producer lives up to it. After spending thousands to make a picture, hundreds in exploitation of it, and carrying a first rate publicity department, strong in distribution, lavish with advertising and lobby display is it consistent to spend a measly few dollars for a cue-sheet and call it musical service? Wake up and look this music question squarely in the face. Later it may menace your very existence if you ignore it now.

Europe is the home of music, and bolstered up with musical lore it will naturally emphasize the musical phase of pictures, when, after the war, it enters into active commercial competition. At present we have all the advantages, but those advantages will only be useful while competitors do not see them. The instant they realize that we have deliberately overlooked or neglected to accept them they will take them away by utilization. There is a national side to this question that should appeal to all on account of its future commercial value.

Music at the Strand.

Warm weather always has its effect upon musicians and artists, as well as unduly influencing the pitch of their instruments. Summer is extremely trying to those that play pictures. The necessary grind is made so much harder by climatic conditions that it is necessary to alleviate the strain as far as possible to obtain the best musical results.

Mr. Harold Edel, always considerate of his musicians, has placed on his bill for the week of June 2 a number that required no music. "Capturing the Bear," depicted upon the screen and told by Bob Bakker, proved a distinct innovation. We could quarrel with Bob about his "lecture," but after all a fellow can't be a bear hunter and a college professor at the same time, so we must be satisfied, for the picture itself was mighty interesting.

"Prunella" was the feature shown, and little Marguerite Clark dug deeper into the hearts of the picture fans by her beautiful delineation of this well known character. The musical setting was all that could be asked for. It kept the light fairy atmosphere throughout, yet made the action live. The pizzicato effect in imitation of the guitar was well done, and so exactly timed that it did not overlap the scene. We don't know just how this was done, but would suggest to others that where a pizzicato effect must be made for a short duration and then played legato the proper method to pursue should be as follows. Select an Allegretto number in which the melody largely runs to arpeggios or broken chords. Play it with the bow until the signal is given for plucking the strings, and play pizzicato until the signal is given to return to the bowing. This method will perfectly synchronize the orchestral action with the action depicted.

"Loin du Bnl" played for the stage dancing was exactly what was needed, but Carl Reiser, who was conducting at the time, did not take the tempo of the dance, which jumbled things a bit. The Chinese number, following, marked the change of location splendidly, and the organ interlude for the few seconds of irrelevant action brought this piece in on time. By the way, the manner in which the organ cooperates with the orchestra could profitably be followed by other picture theaters.

Mlle. Zentay, violinist, played the "Carmen Fantasy" as arranged by Hubay. As an exhibition of dexterity and caesthetic exercise it was wonderful. There was a tendency toward poor intonation, and her bowing was certainly not what one would expect from Miss Zentay. The results were good, but like one who can typewrite speedily and accurately with one finger the method was wrong.

The overture was Flotow's "Martha," one of those good old favorites. "Martha," an opera in four acts, was first presented in Vienna in 1847. This opera was an extension of Lady Henrietta's ballet pantomime in three acts. It was first presented in Paris in 1884, and presented in New York in 1882 at the Metropolitan Opera House. The scenes of the opera are laid in Richmond during the reign of Queen Anne, but the Italian version places the action in the 15th century and the French in the 19th century. The success of the opera is principally due to the gay action and effective combination of the solo parts. "Martha" is Flotow's masterpiece, and few operas have been more frequently performed.

Mr. Spireaux conducted this number with a keen desire to have it over with. Because of this spirit the early part of the overture suffered, and the audience suffered too. Of course, the fact that it was the second last performance of the week may have had something to do with such carelessness, for it is the most natural thing in the world that a temperamental director should become sick of a piece that he has played all week. At the same time if his men felt the same way and gave in to that feeling, the director would have just cause to read the riot act.

Few directors realize their responsibility toward their players, audience, and employers. The position is most difficult to fill, because the entire success of the musical program devolves upon the conductor, while at the same time he must hold the confidence of his men, and a pleasing personality must be reflected back to his listeners.

Taking it by and large the program was neat and well chosen for hot weather enjoyment. Mr. Edel always has some new lighting effects which are pleasing, and his back drops used during the overtures are looked forward to with keen anticipation because they are always novel.

Music At the California Theater, San Francisco.

The California theater in San Francisco, in procuring Edward Benedict, the noted organist, to assist their already fine Symphony orchestra, has indicated its progressive spirit in the showing of pictures. Mr. Benedict inherits his wonderful ability from his father, who was probably one of the best organists of his day. All his life the son has lived with the organ. The atmosphere was entirely cluttered with it, so we can naturally expect big things from him.

"In music," he says, "one must appeal to the consciousness of the multitude, and to the masses minor strains with powerfully accented rhythms and with frequent use of the unvocal 'augmented second' interval invariably suggests crime just as to lovers of Beethoven and Handel six-eight rhythm suggest green fields and flocks of shepherds."

Mr. Benedict is a firm believer in the efficacy of musical scores, and believes that they should be specially composed, not compiled. He suggests a difficulty that has so far escaped our notice. He claims that the use of the masters frequently detracts from the picture, and that many of the patrons are forced to cudgel their brain to recall the

names and authors of the composition played. This takes their mind off the picture, and the thread of the plot is lost to them.

Benedict's solution of the difficulty is at once simple and complete. He would have a printed schedule issued to the audience on or with the programs indicating the various selections which were to be used. Thus to the one who knew the selection, but was annoyed because he couldn't recall its source, reference to the program would relieve him of the aggravating doubt and permit him to continue to give to the picture that attention which his musical doubts had distracted from the filmed story.

His claim of this new faulty presentation no doubt is based upon facts, but we think that it is bringing the picture music art into the "hair-splitting" class before it has really established itself firmly as an art. His solution places a further burden upon the shoulders of the showman which he can scarcely carry. If the music be programmed it must be done thoroughly, as even a typographical error will cause more distraction and argument than would ignorance of the number.

In connection with the class of program that should be played Mr. Benedict says, "The proper method, I believe, is to endeavor to please all comers and at the same time so assemble your programs that the cultural tendency is gradually upward. I have found, for instance, that the so-called 'low-brow' can be surprised into approving Dvorak's "New World" symphony when he doesn't know what it is, and one of the most popular of my recent selections has been the largo movement of that symphony.

"On the other hand, I have not infrequently found the so-called 'high-brow' approving a popular song when played simply and with effectual use of the stops. If the melody is cheap, but, for the time being, popular in the streets and in the theaters, I give it to my audience on the basis of the merchant who aims to please. I try, however, as best I can to glorify its trivialities with such 'registration' as my ingenuity can devise.

"Music is an essential in the presentation of pictures. The world they disclose is soundless. The world we observe is not. The picture, to that degree of its silence, becomes unreal. Here is where music comes in to make up that discrepancy and allure the mind of the observer from contemplation of the stillnesses of the scenes which in real life are vibrant with action, contact, and struggle. This music must be of a nature to appeal, for otherwise it would not beguile anybody from consciousness of the unnatural stillness. Thus the musical tastes of the auditors must be consulted in order that they be not cheated of their enjoyment of the picture to see which they have paid their good money."

Under the able direction of Conductor McKinney the orchestra has developed into a fine body of men, and the music presented in this theater is of the highest standard. Our best wishes for continued progress and greater success goes out to this beautiful home of the motion picture in the city at the Golden Gate.

Musical Synopsis Suggestions.

FIND THE WOMAN (Vitagraph—Five Reels)—Theme—Andante. Suggest Peacefulness—Borch, Roma—Edwards, or Souvenir—Geehl.

This picture deals with the dramatic side of operatic artists in New Orleans. It is filled with action, and requires many excerpts from well known operas. At "T. Sol Robbins classed all—" use the intermezzo from "Cavalleria Rusticana." When the direct cue, "T. The Great Jewel Aria," appears use the "Jewel Song" from "Faust." A splendid effect can be obtained by using a phonograph back stage playing an operatic melody when Madeleine starts the Victrola. You will also need a few misteriosos, a furioso, and some dramatic tension stuff. Cue sheets can be obtained from the Vitagraph exchange.

FIREBRAND, THE (Fox—Five Reels)—Theme—Andante. Suggest Arioso—Frey, Dawn of Hope—Casella, or Extase—Ganne.

This story is one of particularly dramatic value, and will need all the big stuff that you can get into it. Be sure that you give variety, because the feature will drag otherwise. Many agitados, misteriosos, hurrys, dramatic tensions, and furiosos will be needed. Long themes will fit this picture better than anything else providing they have the requisite depth of feeling to them. Cue sheets can be obtained from the Fox exchange.

HIT-THE-TRAIL HOLLIDAY (Artcraft—Five Reels)—Theme—Unnecessary.

Light music again, a few agitados, hurrys, and one misteriosos. You may think some of these scenes will require a religious treatment. Hays some ready at any rate. Use the "Fire-music" from the Valkyrie if you have it during this mob scene. Cue sheets can be obtained from the Paramount exchange.

KIDDER & KO (Pathe—Five Reels)—Theme for the Heroine—Moderato. Suggest Basket of Roses—Albers, Bowl of Pansies—Reynard, or Dainty Daffodils—Miles.

Light music is needed for this dramatic comedy. You will require some college stuff in the early part of the feature. A big agitato may be used in the hold-up scene. Serenades, intermezzos, and love themes will play the balance of the picture. Cue sheets can be obtained from the Pathe exchange.

LEND ME YOUR NAME (Metro—Five Reels)—Theme—Allegretto. Suggest Babillage—Castillo, Babbillage—Herbert, or Basket of Roses—Reynard.

Light music will be needed for this picture in the main. There is a bit of misterioso in the beginning and a hurry when Earl sees police guns. The balance of the picture can be played with light waltzes, serenades, and polkas. Close with the theme. Cue sheets can be obtained from the Metro exchange.

MAN HUNT, THE (World Film—Five Reels)—Theme—Moderato Capricc. Suggest Capricious Annette—Borch, Jacqueline—Behr, or Legend—Friml.

This is a comedy-drama. It has two distinct atmospheres which it would be well to strongly contrast in your music. The locations are in Europe and an American lumber camp. This first reel needs

only light music, building up a bit during the second, with a hurry in the third and fourth. The fifth reel is dramatic, and closes with the "Wedding March." In view of the strong feeling against the Lohengrin and Mendelssohn marches we would suggest that you use Grieg's "Wedding Procession" instead. Cue sheets can be obtained from the World exchange.

PATRIOTISM (Paralta Plays—Six Reels)—Theme—Moderato and Scotch. Suggest Lass O'Killian—Stickles.

The story takes place entirely in Scotland, and the atmosphere is so strong that nothing but Scotch music will effectively put the picture over. Be sure to have "The Campbells Are Coming" and "The March of the Cameron Men." These two marches are needed. During the tableau scenes you will require three short emblematic numbers, "The Hundred Pipers" for the "Hieland-maun," "Rule Britannia" for England, and "Joan of Arc" or "Marseillaise" for Joan. When Robin first sees the picture of the Kaiser in the grotto it would be most effective to have the orchestra or organist strike three harsh and dissonant chords indicative of our hatred. Cue sheets can be obtained from the Paralta exchange.

SHOOTING OF DAN MCGREW, THE (Metro Pictures—Five Reels)—Theme—Adagio. Suggest Adagietto—Berge, Prelude—Chopin, Reverie—Rissland.

This is the dramatization of the well known poem of the same name, and the action takes place in the Canadian Northwest. There is room for some good pastorale stuff and typical Canadian "shanty songs." There is a strong dramatic value and many scenes of intensity, so that you will require heavy music with dramatic tension qualities. The climax is reached just before the finish, and care must be taken lest you bring your musical climax too early in the feature and spoil the dynamic effect. Note the piano solo opportunities, using your judgment in their playing. Cue sheets can be obtained from the Metro exchange.

SMASHING THROUGH (Bluebird—Five Reels)—Theme for Heroine—Andante. Suggest Berceuse—Danbe, Dialogue—Meyer-Helmunth, or Even Song—Martin.

This picture is filled with action. It is Western in atmosphere, requiring the usual number of hurrys, galops, and misteriosos. It is distinctly melodramatic, with a few little touches of pathos. Cue sheets can be obtained from the Bluebird exchange.

SQUARE DEAL, A (Mutual—Five Reels)—Theme—Allegretto. Suggest Le Secret—Gautier, A Little Story—Lack, or Twilight—Bendix.

The picture opens brightly, and gradually works up the dramatic situations. Note the fox-trot in the second reel, one-step in the third, and dramatic tensions in the fourth. During the fifth there is an opportunity to introduce "Home Sweet Home" if you consider it advisable. Close with the theme. Cue sheets can be obtained from the Mutual exchange.

"Last Hope" In Jail.

Musicians are familiar with the account of the composition of "The Last Hope," by Gottschalk, which places the scene at Rio Janeiro, and accompanies it with an interesting account of the composer's intimacy with a Spanish family.

Some months ago a prominent California judge contributed a series of recollections to the Oakland Tribune. In the course of these reminiscences he referred to a once famous resort situated in a march later filled in for building purposes, "more famous for the wines and cuisine than for its morality." It was sometimes the subject of police raids.

Gottschalk visited San Francisco in the course of his travels and also Oakland. The story continues, "Tradition has it that Gottschalk, the pianist, was once arrested there, and that he wrote his famous 'Last Hope' while in the Oakland city jail."

Listening Feet.

A newspaper report of a piano recital in Seattle played by Josef Hofman records an interesting incident.

On the stage, about six feet from the pianist, sat a boy musician who is afflicted with deafness. In some way he had discovered that vibrations striking the nerve centers of his feet carried powerfully to his brain and produced impressions analogous to those made through the ear. In response to his request he had been allowed to sit on the stage close to the instrument with his shoes removed, so as to get the fullest possible benefit of the vibration.

He had been studying for some time Rachmaninoff's celebrated "Prelude" in C sharp minor, which Hofman had included in his program for the recital. That he received correct impressions is proven by the fact that he altered a number of the details of his own playing of the composition to accord with the great virtuoso's interpretation.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. Is it true that Campanini has given Wagner operas in English in Chicago?

A. Campanini has given Wagner opera in Chicago with an all American cast, but never in English. We believe that it is his intention to give them in England with the same cast when English will be sung.

Q. Could you tell me where I could go to a whistling teacher to take a few lessons for my own personal use?

A. At the moment we are unable to give the name of a good whistling teacher. The greatest teacher, who was also the greatest whistling performer, Mrs. Shaw, has recently died, and there appears no one capable of taking her place. Claims may perhaps be made of being able to whistle and to teach the art, but hearing of such claimants shows their claims are not founded on fact. Whistling is done by forcing the breath through the contracted lips; a noise made in the throat is not whistling.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column \$1.00.

Proper Presentation of Pictures Musically. Orchestral Balance.

THE wise exhibitor sees the handwriting upon the wall and is increasing the number of men in his orchestra. He sees the tendency towards a large ensemble and notes the wonderful possibilities to be derived from a big body of musicians. In the first place it is good showmanship, as it gives his theater a distinction that will be sure to draw a better class of patrons to his box-office. This patronage takes up of the slack in his expense line, and though his overhead has been increased he will not feel it appreciably. A poor orchestra of any size is the most expensive adjunct to his business.

When an orchestra is to be augmented, or a larger one installed, there always comes the vexing question of instrumentation. What shall the orchestra consist of? How many violins should be used? How many string and wood-wind will be necessary to balance the brass section or vice versa? Is a harp needed or can a piano be used instead of second violins and violas?

There has always obtained a sort of general rule as to what constitutes an orchestra of a particular size. This rule has been followed more or less as a matter of course without any serious thought being given to the results. As a consequence, if an exhibitor desires a ten-piece orchestra he tells his leader to get him one, and the leader secures a collection of men playing the following instruments: Piano, cello, bass, flute, clarinet, cornet, trombone, drums and another violin beside his own. This really is a vaudeville orchestra completely top-heavy in the brass section and totally unsuited to properly play pictures.

It has never been thoroughly understood why American vaudeville houses adopted this combination because of the many points against it from the musical standpoint. It is entirely overbalanced, the string section being almost worthless when the brass is playing, while the wood-wind portion, as represented by the flute and clarinet, sounds peculiarly out of place. When the drums have a forte passage the entire orchestra is lost in the rumble of sound.

At first the performing artists tried to use music arranged for a concert orchestra, but had to give up the idea because of the conspicuous "holes" in the orchestration. It meant that all acts desiring even a respectable accompaniment were forced to have their music specially arranged. It became the reason for "Shoo-ly" music, and one of the longest strides backward that music in America has ever taken. English and foreign artists laughed at us and then swore justly. In spite of all criticism this combination of musicians became permanent in the variety theaters throughout the country and are still with us, much to our shame.

Orchestras of this make-up are to be found in many picture theaters and are worthless as an agency for picture portrayal. Many expedients are resorted to in order that the music will be at least bearable. Frequently the leader will "mute" his cornet and trombone to obtain a soft effect, but this becomes monotonous in time. Cello solos are introduced and are found effective, but if overdone, lose their variety value. If your orchestra be overbalanced no amount of ingenuity will cover up the fault.

In our opinion a ten-piece orchestra should be made up entirely of strings and wood-wind, with the trap drums for an occasional effect. A combination consisting of two violins, second violin, viola, cello, bass, flute, two clarinets and drums would be ideal for a thousand-seat house; a piano to be used to give tonal color and relieve the orchestra. The second violin player could double without the necessity of employing an extra man. Of course each player would have to be an expert on his instrument, because he could not depend upon the piano to cover up his sins of omission or commission. The music would be most soothing and yet would be able to rise to any occasion requiring volume. The use of the harmonium with the instrumentation would be excellent, as it could well take the place of the brass without introducing its blariness.

People have gotten beyond the point where noise will suffice their musical needs. They call for better music, more artistic rendition and more intelligent selection. They do not want to be entertained, as some leaders seem to think, by the music, for their purpose in coming is to see the picture presented in the best possible way. It is the business of the orchestra to accompany the feature, not play away from it by giving a concert. Therefore, the smoother the quality of tone the sweeter the playing, and the fewer the breaks in the music the greater will be the satisfaction of the audience.

For the inroads made by the organ in picture playing, the orchestras have nobody to blame but themselves. Musicians have been looking for jobs, and when employed they have ceased to think about improving their position. They take it for granted that because the combina-

tion is the same as they have been accustomed to lead that it fits the situation. They never consider the acoustic properties of the theater; they never think of beautifying their surroundings; they let their lights shine in the faces of the people, and as for seeking a better solution of their instrumentation problems, that never occurs to them.

Orchestral balance is not always possible, even in a careful selection of instruments. Sometimes, because of acoustic propensities, it may be necessary to "hide" the orchestra, allowing the sound to come through a curtain. Again, it may be necessary to change the positions of certain men or shift the whole orchestra to obtain the best results. The exhibitor depends on his orchestral leader to give him the best possible music with what he is given in the way of an orchestra. The first thing the leader must get is balance, and the way he gets it matters little. Change your men, change your instrument, change your position, change your seating arrangement, but get perfect tonal balance.

The contention may be raised that by dispensing with the brass in a small combination, the playing of the pictorial will suffer. It is a mistaken idea that it takes brass instruments to make a march sound well. Naturally a march will sound better with all brass as in a band, but we have heard a seven-piece orchestra "put over" marches with all the vigor and swing of a vaudeville combination and with a better balance. Brass instruments should not be added to any orchestra until the number of men playing have reached fourteen. When we speak of brass we do not include in this classification French horns which are really of the wood-wind family in their tonal relation.

The lack of balance in almost every case is found among the small orchestras, but once in a while we come across this fault in symphony aggregations. The habit which we have fallen into of dropping the viola and second violin parts, using the piano instead, is probably to blame for the scarcity of "filling" to be found in some symphony orchestras. The tonal quality of the piano prohibits its use in a large orchestra if proper balance be desired. The piano is not originally an orchestral instrument, but its wide range and facile execution has made it the stand-by of the American orchestra. In small combinations it is frequently necessary, and when played artistically, becomes a wonderful orchestral aid, but it is not needed in large orchestras and only tends to spoil the beauty of tone.

No set rules can be laid down for orchestral balance. Much depends upon the size of the orchestra, acoustics must be considered, individual playing enters into the problem, and instrumentation plays a large part, but after all, it lies with the leader to judge whether his orchestra is balanced rightly. Tests should be made from all parts of the theater, listening to the playing of a variety of numbers. If a leader will take up this problem conscientiously and solve it, his gratification will be the fact that it will remain a credit to himself and a box-office asset to the theater.

Music At the Rivoli.

With neatness and despatch and perfect artistry. These two trite sayings sum up the fine show presented at the Rivoli, during the week of June 9. The full two hours were knit together with a continuity that is seldom found in motion picture presentation. The costuming and "sets" used for the singers were in strict keeping with the songs' interpretations, while the lighting upheld the usual high standard of the Rivoli in this respect.

Erno Rapee conducted the overture, "The Merry Wives of Windsor," by Nicolai, with a little different interpretation than is usually given to this well known number. His work is constantly improving and his results are becoming more clearly defined. He is gaining a broader sweep in the use of his baton, coupled with a more definite beat that will eventually stamp him as one of our best conductors in pictures.

This overture was produced in 1849, about a month before the composer's death, and the opera to which it belongs still holds the stage. Founded upon Shakespeare's play of the same name, it is a delightful musical setting of that rollicking comedy, and there is much charming melody and clever orchestration in it.

The Scene, showing "Mexico Today," was beautifully fitted by the use of La Feria Suite, by Lacombe. This was indeed a happy selection, inasmuch as the first two numbers were all that was required to play the entire reel, besides being admirably suited to the picture.

Miss Gladys Rice sang "Mighty Lak' a Rose," a little negro melody by Nevin. "Swanee River," played by the organ, served as a prelude to this song, and immediately established the coming atmosphere. As the curtains swung back there was disclosed a "set" representing a hut, bare of furniture, save a cradle, which was rocked to and fro by the singer dressed in the costume of the Civil War times. The orchestra accompanied the singer unaccompanied, with no lights showing in the stands. The idea was splendid, but the accompaniment was poor. It is sufficiently difficult to follow a singer under the best of conditions, so why handle both orchestra and vocalist by dropping the director. His presence would not have been conspicuous, the effect would have remained and a smooth performance insured.

The music for the pictorial was well chosen, and especially so when

the pictures of the Marines were shown. The spotlight effect upon the flags hung a few feet in front of the proscenium arch was stirringly patriotic. It made one's blood tinkle with the love of country.

Following this the orchestra struck up "Over There," dying away as the curtains were drawn aside, showing us an old man seated in a chair by the window where the light streamed in upon his spectacled and blind eyes. Seated by him is a girl who does his seeing with the glowing eyes of devoted affection. Marching is heard in the distance and Greek Evans (for it is he) sings "The Americans Come." This song is strongly reminiscent of "The Veteran's Song" which held all England in the time of the Boer War. It has a martial swing and is intensely descriptive of the fulfillment of the hope that the Americans will come to turn the tide of battle.

Never have we been so favorably impressed with Mr. Evan's voice. It showed a richness that we hardly thought possible, while his top tones rang out with the clearness of a bell. The song suited him admirably.

The feature was "Hit-the-Trail Holliday," a comedy by George Cohan. It was well fitted though it required nothing but the lightest treatment. The opening showing Rome, Egypt, London and New York had special excerpts to indicate the atmosphere, which we considered *par excellence*. This little touch evinced the careful thought given to details that has made the Rialto-Rivoli shows what they are and which must be followed by every theater in the country eventually, if they present pictures properly.

Music At the Symphony.

The long-delayed opening of the Symphony theater occurred on June 14, when a private showing was given to warm the house. This home of the motion picture should be a big success. It is well laid out with every possible appointment for the convenience of its patrons. There are no posts to obstruct the view and the balcony arrangement is ideal and different.

Naturally the first performance is a bit ragged and we will not criticize it in the usual way. After the musicians have had a chance to acclimate themselves to picture playing there will be no question as to merit. The Symphony orchestra is composed of fifty musicians of more than ordinary calibre, conducted by Carlo Ronchi and his assistant, Enrico Leide. These leaders are excellent musicians and should give a good account of themselves when they have had a little experience in picture fitting.

The overture, which consisted of excerpts from "La Boheme," was rendered with true traditional interpretation, and though a little long for a picture show, was duly appreciated by the large audience. Mr. Ronchi certainly knows his "Boheme," and from this first taste of Italian opera we can expect some fine examples in the future.

The "Dance of the Hours," from the opera "La Gioconda," by eight ballet dancers and Mlle. Clara Tosca, was the finest thing we have seen outside of grand opera, and even there it has not been excelled in artistry. Some years ago you will probably remember it as it was put on at the Hippodrome, of New York. You will remember the furore it occasioned. To our mind this little divertissement shown at the Symphony is far and beyond it, in point of all-around excellence. Mlle. Clara Tosca compares favorably with the celebrities of the Terpsichorean art, and her miniature ballet ably supports her. This one number should be seen by every music lover who can get into the theater, and our opinion is that it will hold the boards for some time. At least we hope so.

The next best thing on the programme was the first number, called a Patriotic Tableau, and showing the village of Chateau-Thierry as it was being sacked and burnt by the horrible Hun. The music for this was wonderfully effective, and the lighting effects and fire scenes made the village seem intensely real. This was followed by good-looking young ladies appearing unwrapped in flags, representing the Allied nations. During this part of the tableau the orchestra played the National airs of each nation, and played them from beginning to end. This made the posing very long and slowed up the performance. A strain of each would have given the number more snap and is always good showmanship in the presenting of incidental numbers in the picture business.

A Mutt and Jeff comedy was shown and the organ played it. This is bad picture presentation musically. The organ is not suited to follow comedy matter. It spoils the fun and cannot give the necessary grotesqueness to convey the spirit of burlesque to the auditors. The organists at the Symphony are Harold Smith, formerly of the Broadway, and Mr. Cooper, who is also well known about town. Here we have a duo of tremendous possibilities. They are both long experienced artists in picture playing and one can rest assured that the organ portion of the programmes will be right up to the highest standards.

The feature was "The Unchastened Woman," featuring Grace Valentine. The picture does not give wide scope for musical setting, but the music used was satisfactory. The picture deals with a psychological subject with little physical action and, musically must have been a hard nut to crack for the first attempt at picture fitting in this new theater.

Altogether, the music was very good and great are our expectations. This theater is featuring its music, which is the right idea. It has the orchestra capable of doing big things. It has the conductors known for their musicianly ability, ably assisted by excellent organists. All it needs is time and experience to build up a name for picture settings that will set yet another high mark of perfection.

Musical Suggestion Synopsis.

CITY OF DIM FACES (Paramount—Five Reels)—Theme—Andante. Suggest "A Japanese Sunset"—Deppen, of "Japanese Reverie"—Bartlett. This is a Chinese picture and of course the Chinese atmosphere must be held throughout. Chinese music is very limited, and a judicious use of the *traps* will aid materially in conveying the

necessary effects. We would suggest that the opera "Iris," by Mascagni, be used, if possible, as it has wonderful dramatic possibilities. The following list may be helpful to the leader in selecting for this picture:

Hop Sing—Chinese Fantasie.....Katzenstein
Sultan's Guard—Patrol.....Gro
Chinese Wedding Procession—March.....Hosmer
In a Chinese Tea-Room—Andante.....Lankey
Lady Picking Mulberries—An Episode.....Kelley
Sunset Land—Moderato.....Kawelo
Oriental Nights—Valse.....Grant
Chinese Highbinder Patrol.....Johnson
First Born—Chinese Serenade.....Johnson
Chinese Serenade.....Puerner
Ching
Chinese Patrol.....Puerner
Cue sheets can be obtained from the Paramount exchange.

ELEVENTH COMMANDMENT, THE (Advanced Motion Picture Co.—Six Reels)—Theme—Andante. Suggest "Elysium"—Speaks, "Peacefulness"—Borch, or "Extase"—Ganne.
"Extase"—Ganne.

The character of this picture is a modern drama of the tense variety. You will need rather classic stuff for this feature of the heavier nature. A good effect can be made by carefully selecting quiet numbers to fit the scenes where the heroine is shown, and where you are not playing her theme. Long selections will fit till you reach the fifth reel, when you will require a misterioso, followed by a dramatic agitato, a dramatic andante, a dramatic tension and an agitato. Close then with the theme. Cue sheets can be obtained from the producers.

KAISER'S SHADOW, THE (Paramount—Five Reels)—Theme—Unnecessary.

This is a picture filled with dramatic events of the time of war. You will need agitados, a few misteriosos, and a furioso. There is a good opportunity to use the Marseillaise Hymn, and you may be tempted to incorporate the Star Spangled Banner in the fourth reel. Do not use our national anthem, but select some other well known American patriotic air. The scenes are laid in Berlin and an American city. Cue sheets can be obtained from the Paramount exchange.

LAST REBEL, THE (Triangle—Five Reels)—Theme—Andante Simple and Southern. Suggest "Pleading"—Wood, "Southern Reverie"—Bendix, or "Ponderings"—Langey.

This feature is divided into two parts, one portion showing a story during the Civil War times, and the other enacted fifty years later. The atmosphere of both is Southern, yet a distinction should be made in the music transition to strongly emphasize the different periods. Open with old Southern melodies, getting in suitable numbers to fit the darky characters. The music of the later period should be chosen after careful research work. There is much pathos in the feature, and you should note the fight with the band of thugs and the attempted drowning of the heroine. No cue sheets are available for this picture, so it would be well to get a pre-viewing if possible. It deserves a good musical setting.

MADAME SPHINX (Triangle—Five Reels)—Theme—Andantino. Suggest "Premier D'Amour"—Benoist, "Enchanted Hour"—Mouton, or "Serenade"—Jeffery.

This is a mystery story wound about the murder of the guardian of the heroine. Open with the first movement of the Unfinished Symphony which will carry the action nicely to the end of the first reel. You will then need some dramatic tension stuff, misteriosos and agitados. Note the big fight in the Apache den which lasts for almost five minutes. A long hurry will fit this. Close with the second movement of the unfinished. Cue sheets have been discontinued by the Triangle Film Co.

ONLY ROAD, THE (Metro—Five Reels)—Theme—Moderato and Spanish. Suggest "Serenata"—Crespi, "Serenade"—Tarenghi, or "La Paloma."

Here is your chance to get some Spanish atmosphere into your setting. The action takes place on the Mexican Border and is intensely dramatic. You will need some misteriosos, agitados, dramatic tensions, and so forth, but try to select your incidental concert numbers with a view to their Spanish flavor. Cue sheets can be obtained from the Metro exchange.

SOCIAL QUICKSANDS (Metro—Five Reels)—Theme—Allegretto. Suggest "Impish Elves"—Borch, "In the Shadows"—Finck, or "Mussdora"—Leigh.

This is a comedy drama enacted in society of wealth and position. Light and trippy music will be needed almost entirely. A few two-steps, one rag, and some light waltzes. Note the piano solo towards the end of the third reel. Cue sheets can be obtained from the Metro exchange.

STOLEN ORDERS (Brady Production Co.—Eight Reels)—Theme for Miss Gordon—Andante. Suggest "Andante"—Mendelsohn, "Wedding Morn"—Luscomb, or "Meditation"—Leigh.

Melodramatic music in large quantities will be needed for this feature. It is a war picture, the action taking place in America. When the balloon is chased by the aeroplane don't use a galop, but select a number with sweeping string effects and *vivace* in tempo. Note the fight between the hero and the German diplomat. Be careful to refrain from using too much obvious German music. Cue sheets can be obtained from the World Film exchange.

You may not be able to fight, but you can save and buy War Savings Stamps.



Music for the Picture

Conducted by GEORGE W. BEYNON.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column \$1.00.

The Proper Presentation of Pictures Musically. Playing the Pictorial.

"Seated one day at the organ, he was weary and ill at ease,
And his fingers wandered idly over the NOISY keys."
Apologies to "The Lost Chord."

HE was playing the pictorial, not with it but at it. The changing scenes showing the news of the day had little interest for him, and he hanged away on marches and waltzes, some fitting by accident, while others burlesqued the picture. No thought had been given his program for this part of the performance. How could his employer expect it when he had used up his ingenuity in fitting the feature. The pictorial was only a filler anyway, while people expected something from the feature. So he continued his crazy hanging, and the patrons became "weary and ill at ease" also. Shortly after this wonderful display of talent he lost his position, and is today wondering how the theater can get along without him. We beg to state that from the latest bulletins we are informed that the theater is still doing business at the old stand, while this musical luminary roves at large "seeking whom he may devour."

This method of fitting the topical review is obsolete. There was a time when the orchestra leader selected a couple of marches and three waltzes which he made do for the pictorial. When the May Festival was shown he started a bright waltz intermezzo, and when a thirty second scene showing the funeral of one of our noted members of Congress was flashed upon the screen he continued the number right through it because it was so short and the scene following portrayed the interior of a famous artist's studio. The incongruity of it was passed over lightly in those days because of the ignorance prevailing regarding musical settings.

Through the consistent and constant efforts of those musical directors who are striving to uplift the picture music we have arrived at a stage where every picture must receive a suitable accompaniment. Patrons have become familiar with the art of picture fitting through attending those theaters where large orchestras are maintained and high priced conductors interpret the pictures. No slipshod methods will be tolerated any longer by those that pay admission to see and HEAR.

Fundamentally there are no set rules for fitting the animated magazine, and for that very reason no definite class of music can be selected beforehand. It is as necessary to pre-view a pictorial as it is compulsory to prepare the feature. In fact, as no cue sheets are distributed for the former, it really becomes more necessary to see what scenes must be fitted. It is not always wise to run the pictorial in the shape that it is received from the maker. Frequently by changing the positions of certain scenes a better musical setting is procurable. This means that the orchestral leader and the house manager should confer on the matter, and often the operator can be of valuable assistance in giving suggestions.

In order to suggest the possibilities in this science it is necessary to work from a possible hypothesis. Suppose that we have a Screen Telegram showing the following subjects in the order named: 1. DU PONT POWDER MILLS. 2. RED CROSS PARADE. 3. BAN JOHN-SON AT THE BASEBALL PARK. 4. GENERAL PERSHING REVIEWING THE FRENCH SOLDIERS. 5. COMMENCEMENT EXERCISES AT YALE. 6. THE ARRIVAL OF PRESIDENT WILSON. 7. THE AMERICAN ARMY IN FRANCE. 8. COLORED PARSON BAPTIZING HIS BAPTIST FLOCK.

You will readily see that these scenes must be shifted, as it would be folly to finish the review with the sprinkling water act. The scenes should work up to a climax of hearty applause, and to get this effect you must close with one of the patriotic scenes, or that of President Wilson. At the same time it would not be good showmanship to group all the "hand-getters" together. There should be a breathing space between each to allow for greater effectiveness. Our idea would be to arrange the scenes in the following manner: 1, 3, 4, 5, 8, 2, 6, and 7.

This grouping will give you ample variety of tonal color and change of tempo. The first item showing how gunpowder is made and delivered to the army is largely educational and neutral in atmosphere. You can use a light *moderato* with a pleasing melody and of considerable length. This gains the interest of the spectators at once. No. 3 gives you the opportunity of playing that old favorite, "Take Me Out to the Ball-Game." It will probably be short, and the chorus once through will fill the time allowance.

Now in No. 4 you have no choice but to play "March Lorraine." This is the official French march always played when the troops are on review. Don't make a mistake by playing an American patriotic number for General Pershing because even though you may desire to be

courteous, you must first be accurate in the portrayal of the atmosphere.

To vary the music a little you might play for No. 5 a light waltz if the action will permit it. You cannot go wrong if you use the "Boola-Boola Song," which is typical of the Yale University. If they are only handing out diplomas play it *pp* only as a suggestion. There is no doubt that a scene of this sort would be short, and you could readily finish on the phrase.

No. 8 has many possibilities in the line of interpretation. If you can afford to do so it might bring a laugh to burlesque this portion by playing, "It Takes a Long, Tall, Dark Skinned Gal to Make a Preacher Lay His Bible Down." A strong darky spiritual would certainly be appropriate, while some plaintive Southern coon song would not be amiss. Do not play "Mighty Lak a Rose."

After this little bit of quiet humor the audience is in form for No. 2, and when they hear the strains of "Onward Christian Soldiers" they are bound to break forth in rounds of applause. Do not play this number at a quick step, but with the natural dignity which befits it. You now have the fullest attention when our President is shown.

For No. 6 choose another march of grandiose quality, or some patriotic air that would fit the situation. It will naturally be very short, so that you can quickly change into that most popular of all songs for the present, "Over There," when our army is shown marching in France. This is a fitting finish to a fine pictorial. The interest has not been allowed to lag, nor have you over-shot the climax. Be sure that when the marching soldiers appear that the music is kept in perfect time with their step. This is an art in itself.

Start all your pieces softly, and continue playing *p* while the subtitle is on the screen, then break into the required volume of sound immediately upon the action. If further subtitles appear in the same scene again quiet down until they fade out. For neutral scenes like No. 1 keep the orchestra down, cutting out the brass altogether. Do not play at any time *ff* before reaching your climax. Grade your volume according to the action, and when the big moment comes you have the power to emphasize it.

Never use clap-trap effects in the pictorial. It is nows that is being shown, not melodrama. Do not forget that the patrons have probably read all about what they see, and they have associated them with things of dignity. Do not jar their sense of news dignity by the clanging of cow-bells.

The entire review must be played with snap whether it be played softly or loudly. To use draggy music is to kill it. The execution of each number should be clean cut and definite, the finishes on a cadence, and the attacks on the beat.

It is said that genius is the art of taking pains. Every theater can have a genius if the leader so desires it. A genius in the orchestral pit means a full house, a full house means a successful business and satisfied boss, and good business means a raise in salary. So it pays to be a genius.

Music At the Rialto.

During the week beginning June 16 the Rialto gave one of those snappy musical performances for which it has become justly noted. The overture formerly known as "Orpheus in der Unterwelt"—before the Ilun showed his most despicable falsity—but now programmed as "Orpheus in the Lower World," was exceptionally well played by the Symphony orchestra; Dr. Hugo Reisenfeld at the baton. Mr. Reisenfeld has the happy faculty of so marking his contrasts that one is frequently amazed by his audacity, yet he never fails to obtain the subtle phrasing for which he calls. The overture is taken from the opera which is based upon the old Grecian myth, in which it was claimed that Orpheus attempted to bring back to life, Eurydice, his dead wife.

Though the work is not a difficult one to perform, yet there are shadings and delicate gradations of tonal beauty that if overlooked would deprive the overture of its popularity. The music is light, but must be well marked in its varied change of tempo. The hearty and spontaneous applause was a true tribute to the excellence of its performance.

We must disagree with the gentleman who selected the music for the educational called "Mt. Lassen in Action." His selection was altogether too bombastic and too highly flavored with Orientalism to correctly convey the atmosphere of grandeur and power as depicted in the scenic. There was one spot during the showing of the actual eruption where it might have been used properly, and in view of the fact that it was necessary to *da capo* twice to play the picture through we feel that the substitution of a quieter and more pastorale number in the opening would have brought greater satisfaction.

Miss Annie Rosner sang "Beau Zil Love You, Dear" (at least that is how it sounded), by Charles Hawley. This little lady has a mighty good voice, but is handicapped by stage mannerisms and facial expressions that mean nothing but detract from the song. Her enunciation is sacrificed for purity of tone, and her interpretation is offered up on the same altar. In a song as well known as "Because I Love You, Dear," it is unwise to change it, especially to alter a note to gain

a spectacular finale. Composers usually know what they want when they write the song.

Emanuel Litz, a basso, whom we heard some time ago, has certainly improved his style and stage presence. In the "Vulcan's Song," from the opera, "Philemon and Baucis," he showed himself thoroughly at home. His top tones were a bit off, as one always expects in a basso, but the richness of his lower register more than made up for it. His enunciation is also much improved, the words being more clean cut without losing the natural resonance.

This number was costumed, and from the side panels one could see smoke rising over the mountain tops, while a red light glowed and waied as the song was sung. This created the atmosphere usually associated with the fiery forge.

The feature, "Missing," was admirably fitted and well directed by our old friend Joseph Klein. Little touches like "In the Gloaming" and "Bonnie Sweet Bessie" enhanced the heart interest immeasurably. We were pleased to note that during the wedding scene the orchestra did NOT play the usual Wedding March.

The Rialto Animated Magazine did not come last on the program, but we take the liberty of finishing our review with a few comments on this offering inasmuch as it was the outstanding bright spot in the bill. Without going into detail and showing why you must take our word for it. The changes of music were most suitable and beautifully timed. There was no overlapping of scenes, while the numbers were those that bore a meaning analogous to the scenes shown. Mr. Finston welded the baton for this item and put lots of ginger into his work. The magazine is always worked out in sequential order, and the music follows the same route. There is considerable art in selecting suitable music for the pictorial, and the Rialto stands high as an exponent of that art.

Musical Suggestion Synopsis.

ALL WOMAN (Goldwyn—Five Reels)—Theme—Allegretto. Suggest "Romance"—Rubens, "Nodding Tulip"—Trinhays, or "Shadowland"—Gilbert.

This feature will need some rather heavy stuff to bring out the dramatic values. A few "rube" numbers will go well to start the picture gradually working up to dramatic tensions. You will need a few burrys, dramatic agitados, and a storm furioso. Cue sheets can be obtained from the Goldwyn exchange.

BLUE-EYED MARY (Fox—Five Reels)—Theme unnecessary. The opening is dramatic. Start with a slow andante, then a misterioso, followed by a slow maestoso number. Then you can use Herbert's waltz from "The Debutante," as there appears a direct cue. The music will need to be constantly heavy throughout. Note the hurry, misterioso, and agitato in the fourth reel followed in the fifth by dramatic stuff. Cue sheets can be obtained from the Fox exchange.

CONQUERED HEARTS (Ivan Film Co.)—See synopsis in an issue. CLAWS OF THE HUN (Paramount—Five Reels)—Theme—Moderato. Suggest "Legend"—Friml, "Serenade"—Widor, or "Romance"—Mericcanto.

This is a patriotic film which must be fitted with strong, snappy music indicative of the big love for country. The first reel will need only light serenade stuff. At the T. Carl Von Helm, a fearsome and harsh number should be used emblematic of our hate. Note the direct cue for "Over There," and close the feature with the same selection. Watch for the auto crash effect in the fourth reel and the shots in the last. You will also need some pathetic music during the scenes with the mother and son. Romberg's "Mother" would fit admirably. Cue sheets can be obtained from the Paramount exchange.

HEART OF A GIRL, THE (World Film—Five Reels)—Theme—Andante Semplice. Suggest "Peacefulness"—Borch, "Choral"—Corelli, or "Eventide"—Schytte.

The character of this feature is a dramatic depiction of political life in Washington. There is nothing particularly difficult in fitting this picture. The usual number of hurrys, agitados, and misteriosos to which is added some pathetic music, some dramatic tensions, and a few light numbers for contrast is all that you will need. Cue sheets can be obtained from the World exchange.

HOUSE OF GOLD, THE (Metro—Five Reels)—Theme—Moderato. Suggest "May Dreams"—Borch, "Berceuse"—Schytte, or "Robin's Farewell"—Arthur.

This is a society drama of great intensity. Dramatic music is needed with a few misteriosos and agitados. You will need an Hawaiian dance number, an Arabian dance, popular one-step, and a heavy pathetic selection. Note the wedding scene, and play with piano only according to action. Cue sheets can be obtained from the Metro exchange.

SANDY (Paramount—Five Reels)—Theme—Moderato and Scotch. Suggest "Charlie Is My Darling" or "Robin Adair."

This story takes place in the South, and deals with the old time chivalry of Kentucky. Naturally being in that blue grass country we have a fine horse race and considerable excitement. The first half of the picture will only stand a light setting, with a fast vivace for the race in the third reel. In the last reel we have an agitato and a shot fired. Do not use any Scotch music beside the theme, and stick to the Southern numbers to give contrast to your setting. Cue sheets can be obtained from the Paramount exchange.

SOAP GIRL, THE (Vitagraph—Five Reels)—Theme—Allegretto. Suggest "Dance of the Moths"—Weidt, "Idilio"—Lack, or "The Merry Lark"—Bendix.

Light music only is needed for this modern comedy-drama. Waltzes, serenades, and Intermezzos will fit nicely. A couple of light operatic selections with judicious cutting would probably be appreciated, and you would have the chance to give your patrons some variety in musical settings by availing yourself of this opportunity. Note the piano to action effect in the first reel. Cue sheets can be obtained from the Vitagraph exchange.

STATION CONTENT (Triangle—Five Reels)—Theme—Allegretto. Suggest "In a Garden"—Sudds, "A Lovo Song"—Bartlett, or "Mignonette"—Friml.

This is a melodrama with intense scenes of daring sprinkled throughout. You will need some pathetic stuff, many gaops and hurrys, and a number suitable for a big storm scene. Railroad effect abound, as the entire story centers around railroad life. You will also need some popular two-steps to take care of the theatrical phase of the story. No cue sheets are available.

PEG OF THE PIRATES (Fox—Five Reels)—Theme—Allegro. Suggest "Tale of Two Hearts"—Roberts, "Tete-a-Tete"—De Koven, or "Vanity"—Jackson.

Open with "Down South," or a medley of Southern airs. In the second reel you will need an agitato to begin with followed by some very heavy dramatic music. The third reel is almost completely agitato, with the closing number a burlesque. During the fourth and fifth reels you will need some drum signals according to action and a big battle agitato. Finish the picture with "Wedding March Militaire." Cue sheets can be obtained from the Fox exchange.

WOMAN OF REDEMPTION, A (World Film—Five Reels)—Theme—Andantino. Suggest "Premier D'Aour"—Benolst, "Remembrance"—Telma, or "Serenade"—Czerwonsky.

The atmosphere of this picture is distinctly pastoral, taking the scenes of the Maine woods. The character is an emotional drama requiring rather heavy music. You will need a one-step, dramatic tension, furioso, misterioso, and heavy hurry. A little touch of French Canadian music would not be out of place, and would lend variety. Cue sheets can be obtained from the World exchange.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. Do you believe in changing the traditional tempo of a number to suit the scenes?

A. Generally speaking, no; but if the scene is interrupted by a "flash back" of a few seconds the music might be retarded or hastened to fit the flash, returning to the original tempo to complete the scene.

* * *

Q. Who wrote "The Wanderer's" Song?

A. Tschalkowsky. This is one of the best of his few writings for voice.

* * *

Q. Will you kindly tell me what is meant by a "Morris Dance"? Do they dance it in this country? I saw the other day that one of Percy Grainger's compositions was called a "Morris Dance."

A. The original Morris Dance was a sort of pageant with dancing possibly derived from the Morisco, a Moorish dance formerly popular in Spain and France. But it may owe its origin to the Maticins, a French dance of men in armour of the sixteenth and seventeenth centuries. In accounts of the Morisco no mention is made of a sword dance, which is a distinguishing feature of the Maticins, and survived in the English Morris Dance (in a somewhat different form) so late as the nineteenth century. The English Morris Dance is said to have been introduced from Spain by John of Gaunt in the reign of Edward III, but this is extremely doubtful, as there are scarcely any traces of it before Henry VII, when it first began to be popular. It usually formed part of the May games, although it was not confined to any particular part of the year. The dresses were ornamented with bells. There is a country dance which goes by the name of Morris Dance which is frequently danced in the north of England. It is danced by Sir Roger de Coverley, any number of couples taking part. Each couple holds a ribbon between them under which the couples pass. The dance is known all through England, the different shires each having their own modifications. It is not danced in this country.

* * *

Q. I "fake" on the drums. Two or three times recently I have lost my jobs because I couldn't read. Where can I find a good teacher on drums in New York?

A. In these columns we are unable to give you any names and addresses, but if you will write us again giving us some more data regarding how much you wish to pay and what hours are convenient we shall be glad to put you in touch with an excellent teacher who is professionally engaged in picture playing.

* * *

Q. In playing an overture before my picture performance what length time would you suggest as being long enough and not too long to tire the average audience?

A. If you are playing a two-hour show and your orchestra isn't of large proportions we would suggest that you limit your overture to about eight minutes, never exceeding ten.

Piano "Preludes."

Many of us, in spite of our musicianship, have wondered why the great pianistic artists always strike a few solid chords before commencing their solos. We used to think they were "feeling out" the instrument or doing a "grand stand" play, but there seems to be a real reason for it.

Did you ever listen to a church clock striking far off? The first stroke came very faintly, but the succeeding ones were distinct and clear. The first stroke was in a dead atmosphere, and started it to vibrating so that succeeding strokes were clearly heard.

The same idea holds with a piano in a large hall. It is necessary to get the vibrations started, and for this purpose strong, forceful chords are needed, not a light, delicate prelude.

This explanation may provoke the long debatable facts regarding sound. Many scientists are inclined to believe that sound waves are conducted through materials instead of through air, but until proof has shown us differently we must still cling to the latter solution.



Music for the Picture

Conducted by GEORGE W. BEYNON

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column \$1.00.

Co-operation.

THE caption to this department speaks truthfully but with brevity. It does not explain fully enough that this music page is conducted by us, for you and your best interests. THE MOVING PICTURE WORLD aims to give the best possible service to the exhibitor and cover every field in which he is interested. This page is yours. Your position in the picture industry is no longer that of a necessary evil. By individual and painstaking effort, supplemented by our music department, music has become a feature in the presentation of pictures. Together, we can make music *the* feature in the picture business, but the results to be obtained through individual effort cannot be as large and gratifying as those gained from co-operation in intelligent endeavor.

We have tried to present the art of picture setting in its many phases in leading articles intended to assist in solving the knotty problems of the leaders throughout the country. We have had many kind comments made upon them, but no constructive criticism. The former we like, but the latter would be more beneficial in that it would give us a line upon the thoughts of our readers that would make for greater endeavor and more lasting results. We cannot see all the problems that may arise in picture fitting, and the time has come when glittering generalities is not the nourishing food which the orchestra leader needs. Tell us your troubles and pass some of your burdens to our broad shoulders that we may lighten the load and encourage you in your work, which in many cases is so little appreciated.

Brother Mirsky, of Dubois, Pa., has been kind enough to say "It is indeed a pleasure to note the constant improvement in the Music Page of the 'World.' Can't you induce the boss to give you more space. The Leader's Service Bureau is a peach."

We thank brother Mirsky and assure him that the "boss" has promised more space in the fall. This tribute to our poor efforts is indeed encouraging.

A brother in Los Angeles writes: "We always read your pages with great interest and believe your music suggestions synopsis very helpful to all theaters."

We are always glad to hear words of praise from the balmy land of sunshine and will renew our efforts to create an interest that will become more widespread on the Pacific slope.

Even the theater managers have been generous in comment. Mr. G. R. Dettor, manager of Jefferson theater in Charlottesville, Va., writes "I have been a close reader of your music department and find it a great help and fully agree with you that an orchestra must consist of only first-class men."

Friend F. A. Mangan writes us a personal letter in which he says: "Your page in THE MOVING PICTURE WORLD is the only musical department upon which I can rely for adequate information for the music for the pictures. You show a fearlessness in your reviews which is highly commendable, and your clever hints for special effects have proved of great value." Mr. Managan is a picture-presenter of no mean ability and his opinion well worth while.

Friend S. R. Rothapfel in a letter of congratulation says "Keep up the good work." His praise means much to us as he really has created a standard of musical presentation which is followed by all live exhibitors.

Now all these kind words are pleasant to the ear and we are glad to get them, but we want more of them. It is estimated that there are 7,644 leaders in picture houses scattered throughout the country. We want to hear from 7,643, and an excuse from the other fellow that he will write when he gets better.

We want to know what your troubles are. We want to find out what kind of service you need the most, both from the producer and ourselves. We want you to use our good offices with the exhibitor if necessary. Tell us about your cue-sheets. Are you getting them regularly? Are they what you want in the way of musical service? How could the cue-sheet service be improved? Don't say to yourself that in spite of the difficulties that are constantly arising that you manage to make a living, so why kick about it. Have some consideration for your brother musician who may not be so adaptable to adverse conditions.

What about the new music question? Can we help you in that respect. We do not represent any publishing house and show no preference as to the class of music placed upon the market. If it can be used for pictures we care not who puts it out. We can neither be biased nor bought, so our judgment is based solely on the merits of the music submitted and your needs in picture setting. Let us be the

medium of putting you in touch with the new pieces that are issued from time to time, a brief review of which you may have for the asking. If sufficient of my brethren ask for it we will give it space in this column?

Are you satisfied with your present position or do you yearn for wider worlds to conquer? It is not our intention to establish an agency for supply musicians to the theaters, but we do want to help those who through circumstances cannot help themselves. Don't forget that THE MOVING PICTURE WORLD officially recognizes the musicians who are to be found enlisted in the ranks of picture players.

Every orchestra leader, piano player or organist, who has charge of the music for a theater should be a subscriber of this publication. He owes it to himself to keep abreast of the times and know what things are being accomplished in the field of his chosen vocation. No longer can he afford to arrive a few minutes before the show begins, hurriedly gather together a few numbers which may be useful, play the bill in slipshod manner and hasten away immediately upon its conclusion. To get results he must be a student of the picture industry, searching it from every angle for those little touches that make an artistic presentation. He must learn what the "other fellow" is doing and how he is doing it. Self-satisfaction spells his downfall, and there is no longer room for the "bluffer."

We expect to make some changes in the policy of this department, not anything of the radical order, but merely adding some things that may make it more effective, and enlarging its scope for good. We want your co-operation in this matter and solicit your suggestions along the line of an improved service to you. Let us get together for the mutual benefit of all "movie" musicians. Don't wait for weeks to elapse but write us at once. Let July be flooded with mail for our perusal and consumption. We can assure you that our request is not an idle desire for your acquaintance. We do not want to know you, but our aim is to help you, with that sincerity of purpose that comes from one who, has been "through the mill" and knows its vicissitudes.

Music At the Strand.

During the week commencing June 23, the Strand theater offered an exceptionally good bill. Mr. Edel, the managing director, changed the routine of his numbers, which, we believe, enhanced the entire performance. Instead of beginning his show with the usual overture the orchestra played a prelude of a few minutes duration and segued immediately into the pictorial review. The music chosen for this number was, as always, very appropriate. Special mention must be made of the selection played during the scenes showing our aviators. The time-worn march was eliminated, and a trippy bird-like piece substituted. Nothing could have been more suitable.

The third number offered was programmed as an exclusive war scoop, showing the rousing reception of our Camp Upton boys when they arrived in England. Let us first tell you about the clever setting of this film, at the same time, passing for the present, the opening of it. When the Highlanders appeared with their bag-pipes the orchestra created one of the best imitations of those skirling instruments that we have ever heard. Nor did they carry this strain too long. It was a simple suggestion without the monotony which would have been brought forth had they played it throughout the scene. The trumpet calls for "fall in" and "prepare to march" were beautifully synchronized, as was the fife and drum solo, when they played "The Girl I Left Behind Me" as the veterans marched into view. Every little detail showed care and great thought.

The scenic received the best possible musical interpretation, and was thoroughly enjoyed.

Miss Cora Tracey, a newcomer, showed one of the most remarkable contralto voices in her rendition of two song numbers. "A Spirit Flower" was most artistically done, well enunciated, and with perfect breath control. Miss Tracey's voice is well placed, and her bridging is unnoticeable to that extent which forces one to believe in one register. Her entire scale is smooth and well balanced, and her richness of quality is a delight. We do not happen to be privileged with her acquaintance, but predict for her a merited success.

Her second number, "Somewhere a Voice Is Calling," was enhanced by a fine setting showing the tents of our soldier boys in the gathering dusk. The house lights were dimmed and a spot thrown upon the singer. Gradually the late evening glow faded as the singer progressed with her selection until at the close of the song night had enfolded in her mantle of darkness the bivouacs of the soldiers. This made a decidedly strong impression.

The feature, "Her Final Reckoning," with Pauline Fredericks, received a musical setting that we were proud of, and those who were responsible for it could be proud of it too, for it FITTED. The fitting of the Gypsy scenes were especially good, and the use of Chopin's Nocturne was an inspiration. Another of those little pizzicato effects played by strings was effective in conveying the idea of the guitar played in the picture by Count Menko. This selection was

synchronized to a nicety and made the scene live. Mr. Relser conducted the feature, and we liked his well marked beat. In his over-anxiety to catch the cues he sometimes chops off the music before a cadence or natural ending of the phrase, but experience will eliminate this fault in an otherwise good director.

During the wedding scene the organist played both Wedding Marches of German origin. Fundamentally and from the picture presentation standpoint he was right, but in view of the strong feeling against German music it is good judgment to refrain from bringing into the atmosphere an antagonistic thought.

The overture, "Madame Butterfly," by Puccini, was directed by Oscar Spireseu in a musicianly manner and with a broad interpretation that was pleasing.

"Madame Butterfly," an opera in two acts, music by G. Puccini. This opera, which from the first aroused the keenest interest among opera-goers, has become an enduring success. The original Metropolitan production in Italian was under the personal direction of Puccini himself, who refined and beautified it according to his own ideas into one of the most finished operas ever produced here.

The story of the drama is familiar to all through John Luther Long's narrative and the Belasco dramatic version. The tale is the old one of the passing fancy of a man for a woman, and her faithfulness even unto death, which comes by her own hand when she finds herself abandoned.

Puccini has completely identified his music with the sentiments and sorrows of the characters in John Luther Long's drama, and has accompanied the pictorial beauty of the various scenes with a setting of incomparable loveliness. Rarely has picturesque action been more completely wedded to beautiful music.

The setting and the lighting effects that went with this overture was typical of the Strand. Mr. Harold Edel has developed this part of entertainment to a high plane, and no pains are spared to make it the hall mark of this national institution.

Musical Suggestion Synopsis.

ANNEXING BILL (Pathe—Five Reels)—No Theme Necessary.

The music for this picture should be only moderately heavy, and some slow waltzes will be found very effective. Note the two dancing scenes in the first reel and see that your light selection be properly synchronized. The first dancing scene is followed by the depiction of an old man playing a violin. Here you should use a violin solo without any accompaniment whatsoever. Then you will find the second dancing scene following immediately after. This is the only tricky part of the feature, but if accurately gauged you will obtain excellent results. Cue sheets can be obtained from the Pathe exchange.

ACE HIGH (Fox—Five Reels)—Theme—Slow Moderato. Suggest "Land of Dreams"—Driffil, "Canzonetta"—Nicode, or "Melodie"—Friml.

This picture deals with the Canadian Mounted Police, and is rich in pastoral effects. You will need some agitated, a couple of fox-trots, and a one-step (preferably of a Mexican character). There is an opportunity to use a short American Indian theme to depict the squaw. It would lend variety and be appreciated by your audience, for she is a lovable character. You will also need some fast allegros or galops to fit the chase scenes. The balance of the picture should be heavy dramatics. Cue sheets can be obtained from the Fox exchange.

CLAW, THE (Select—Six Reels)—Theme—Andantino. Suggest "May Dreams"—Borch, "Enchanted Hour"—Moutou, or "Reverie"—Doonhof.

This feature will give you some trouble. The atmosphere is largely African, and as there is a dearth of distinctive savage music you may be forced to requisition some Oriental stuff. Get all the African music you can to make the setting real. Long numbers will fit nicely, as the scenes are quite lengthy and the few flash-backs do not occasion any difficulty. You will find excellent material in "Three African Dances," "Coconut Dance," by Herman; "African 400," by Roberts, "Vision of Salome," by Joyce, and "The Arab's Dream," by Kendall. The cue sheet supplied for this picture can well and easily be improved upon by careful selection. The tempo can be depended upon to guide you, and these found in atmospheric numbers will give you a good setting. Cue sheets can be obtained from the Select exchange.

FAIR PRETENDER, THE (Goldwyn—Five Reels)—Theme—Allegretto. Suggest "Dawn of Love"—Bendix, "Canzonetta"—Godard, or "Meditation"—Cuzenza.

The picture has some dramatic values that must be carefully taken musically. It opens with light stuff, gradually working up to its climax in the fourth reel. You will need some misteriosos, dramatic tensions, a couple of popular fox-trots, and a one-step. Cue sheets can be obtained from the Goldwyn exchange.

FIREFLY OF FRANCE, THE (Paramount—Five Reels)—Theme—Andante. Suggest ? ? ? ?

It would be well to open this picture with the "Marsellaise" to establish the French atmosphere. Light music will follow, and good judgment would dictate those of French origin if possible. Use Bizet, Chaminade, Balloz, Massenet, and Chopin if possible. During the last two reels you will need considerable dramatic stuff, agitated, and a battle hurry. Close with either the theme or the "Marsellaise." Cue sheets can be obtained from the Paramount exchange.

GIRL IN HIS HOUSE, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest "Serenade"—Chaminade, "Serenade"—Widor, or "Whispering Willows"—Herbert.

The character of this picture is a modern society drama with American atmosphere. The music necessary will consist of light stuff intermingled with a misterioso dramatico and an honest-to-goodness misterioso. Note the possibilities in the reception scene, where you may use a violin solo with splendid effect. Watch for the

shot after Doris gets the gun. A railroad effect can be worked providing you do not overdo it. Cue sheets can be obtained from the Vitagraph exchange.

HER FINAL RECKONING (Paramount—Five Reels)—Theme—Andante. Suggest "Nocturne"—Karganoff, "Romance in F."—Tschaikowski, or "Three Songs from Eliland"—Von Flietz.

Here is a grand opportunity afforded for a big musical setting. The atmosphere is English, with a touch of Gypsy. The picture opens dramatically blending into the pathetic. After what you might call the prologue we are introduced to the Gypsy life of the young heroine. Here you have a chance to use a violin solo taking as your subject a weird Hungarian melody or one of Dvorak's masterpieces. At the proposal of the prince, which is shown in the garden scene, you may begin the Nocturne of Chopin in C minor. This long number will bring you through the dramatic meeting of Count Menko and our heroine, and it will fit every foot of the film. As Count Menko relates their former meeting the strings should play a Venetian Love song, pizzicato, to imitate the guitar with which he is seen accompanying himself. Do not play the Wedding March during the marriage between the prince and our heroine. Use a strong processional instead. Cue sheets can be obtained from the Paramount exchange.

MAN'S WORLD, A (Metro—Five Reels)—Theme—Andantino. Suggest "Gardenia"—Densmore, "Serenade"—Strube, or "Love Song"—Powell.

Here you have an emotional modern drama with French and American atmosphere. Open with the theme, and follow up with some light French stuff. During this picture you may use violin and piano solos to splendid advantage. In the fourth and fifth reel you will require some heavy dramatic numbers, and not in the French style. Be sure to mark the contrast in your music when the location is changed. Cue sheets can be obtained from the Metro exchange.

SHARK MONROE (Paramount—Five Reels)—Theme—Andante. Suggest "My Dreams"—Lee, "Longing"—Armand, or "Regrets D'Amour"—Bright.

This is the tale of the Klondike country, a story of the gambling gamer, sodden sots, and rough ruffians. You will need some pastoral music, some pathos numbers, and a few dramatic tensions. Have a two-step ready for the dance hall scene. You will require a furioso in the first reel and a big agitato in the last reel. Cue sheets can be obtained from the Paramount exchange.

WE CAN'T HAVE EVERYTHING (Paramount—Five Reels)—Theme unnecessary.

Light music is what you will need for this picture. Select numbers with lots of pep to them. No special atmosphere or effects are prevalent, and the only suggestion which might be helpful is the wedding scene at the close of the picture. The cue sheet suggests "Over There," but we think this is over-done. Play a processional march as a fitting finish and a suitable selection to the scene. Cue sheets can be obtained from the Paramount exchange.

New Firm to Handle Picture Music.

Recently a charter was granted to the Belwin, Inc., New York City, to conduct theatrical and motion picture enterprises and publish music; capitalized for \$12,000, with the directors named as Sol. P. Levy, Charles Hollender, and S. M. Berg.

S. P. Levy and S. M. Berg have for a long time been intimately acquainted with the picture game of music, and their publications has been widely used in the setting of features. The amalgamation should be ideal from many standpoints. It will mean the joining of both catalogues under a single hand, which will make it loom larger for picture use. Mr. Levy's excellent arrangements will find a wide field in the original ideas of Mr. Berg, and together they should make a fine team. These gentlemen know exactly the needs of the orchestral leader, and are qualified in every respect to supply those needs. The editor of this department extends his good wishes for their joint venture, and sincerely hopes that they will continue to keep the standard of their works upon the high planes of legitimate art.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. A certain producing company has discontinued the distribution of cue sheets, and I am lost without them. I have taken the matter up with my employer, and he has promised to write them for the music service which we have been accustomed to get. Can you suggest a temporary remedy?

A. Since you were good enough to add the name of the company in a P. S. we shall personally call upon them and urge the necessity of the service. In the mean time if you will send us a list of your pictures which you expect to play we shall be pleased to give you a little idea of what you will need in the way of music. We feel sure that no company releasing pictures on a regular program can afford to neglect the orchestras of the exhibitors.

• • •

Q. I am a lady saxophone player, and desire to learn to play the clarinet, with a view to playing in a picture theater orchestra. Is it hard to learn, and where can I procure suitable training?

A. Having played the saxophone you naturally read fairly well, and your knowledge of fingering will prove helpful. Of course, the fingering of a clarinet is entirely different, and may be confusing at the start. If you will write to C. H. Ditson & Co., Carl Fischer, or G. Schirmer, Inc., all of New York, they will be pleased to send you a list of text books treating with the playing of the clarinet. Study these well yourself. Practice the exercises therein, and when you have mastered the rudiments secure a good teacher. Whatever you do be sure to get a thorough grounding before trying to appear in public professionally.

Music for the Picture

Conducted by GEORGE W. BEYNON

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column \$1.00.

The Proper Presentation of Pictures Musically—Natural and Unnatural Endings.

NOTHING gives the finish to an orchestral setting like clear endings and clean attacks. And on the other hand, nothing tries the patience of the patrons so sorely as the chopping off of the music in the middle of a measure and commencing the new number in an extraneous key. The science of picture fitting has advanced materially in this respect, and almost all large orchestras and many of the smaller combinations make it a point to *segue* without a perceptible break.

When the picture is accompanied by a special musical score there should be no interruption and few endings in the playing of it providing the arranger knew what he was doing. Key sequence is usually followed with suitable modulations to join non-related keys. The score provides the only adequate musical setting from the standpoint of perfect continuity.

It is nearly impossible to select music suitable for certain scenes and at the same time with key sequence when those numbers must be picked from a published library. There is sure to be a clashing of in-harmonious keys upon the change of scenes unless the piece be accurately timed to finish on a given phrase which has a cadence relative to the following number. Accurate timing depends largely upon the operator's speed of projection, and frequently the labors of the musical director are lost through the careless manipulation of the operating machine.

Sometimes the characteristic tempo of a selection is changed to fit the duration of the scene. This is musical distortion of the worst kind, and should be frowned upon by all those who profess a true love of the art of music.

Recently a musical director was called upon to fit a feature hurriedly, and, with a supercilious bravado, exclaimed, "It is no trouble to fit pictures. Pick out any old number and play it according to the action and tempo of your picture." We wonder how he would adjust a Spanish *habanera* to an interior scene showing a fond mother putting her child to bed.

We know some leaders that time every item in their library as they buy it, marking the duration in minutes and seconds upon the outside of the piano cover. This is a good practice and wonderfully helpful in picture setting if you do not select your music from the standpoint of time only. Its adaptability and appropriateness must first be considered. The tendency is to pick out a number perhaps a half minute short and make it fit by dragging. This is an insult to the composer, and an affront to the musicians who are to be found in your audience.

To consider your cue is important, but it should not take precedence over a smooth change of music. It is always better to over-run the cue in finding a phrase upon which you can finish on the cadence than to sacrifice continuity and outrage the ears of your auditors by an abrupt break. A cadence frequently suggests itself as a possible ending just before a cue appears. If it be taken and held, with a slow *diminuendo* and the succeeding number be picked up *pp*, it gives a smoothness that detracts nothing from the picture.

The leaders of some of the smaller orchestral combinations have trained their players to finish on the *tonic chord* of every selection and make them hold it until the signal is given to start the new one. As the cue to change draws near the leader taps his music rack, which indicates that he is about to finish the number. He slows up the tempo, and as he comes to the end of the phrase he signals the orchestra to *cut* to the last chord. The only objection to this method is the tapping of the music rack. The sharp staccato sound thus made is a greater screen detractor than a bad *segue*, so that, although he effects a smooth change, he defeats the primary purpose intended. However, this mode of procedure is to be highly recommended if the tapping can be eliminated.

There is yet another way to gain smoothness of sequence in picture setting which, so far as we have been informed, has not been tried. We claim it as a child of our brain, and offer it as a suggestion to those theaters that have large and somewhat unwieldy orchestras. It cannot be used effectively with every number because of the possibility of monotony, but when occasion arises to use such selections as "Liebestod," excerpts from "Parsival," "Othello," or parts of large suites or symphonies (where there is no stopping place) the plan might be found of some value.

The idea consists of a series of original endings, eight or sixteen measures in length, and written without any definite melody, but based

solely on a chord construction which would fit into almost any number of the same or relative key. The best results could be obtained from three forms, viz; arpeggio, sustained chords, or color figures, with possible pauses.

Fig. 1, as shown below, will give an idea of the arpeggio form of an eight bar phrase (the last bar being omitted to conserve space) which

Allegretto

could be used with any number, allegretto in character, and in the keys of D maj., G maj., or A maj. It would also be possible to attach it to one written in B minor if care were used in connecting the selection proper with the proposed ending.

You will note the excellence of the bass progression, as well as the neutral figure which serves as a melody. With a *rall* towards the finish this ending can be made most adaptable. Of course this piano illustration would be arranged for orchestra, and should receive a number for filing purposes. Although marked Allegretto tempo it could be used to finish pieces marked Andantino, Moderato or Andante Con Moto. Its parts should appear similar to Fig. 2, and should

① Violin I Allegretto, Andantino, or Moderato

be pinned or attached to the phrase at a point where the leader expects to finish. Although the melody figures might not remotely resemble that found in the original ending the finale would be decent and complete.

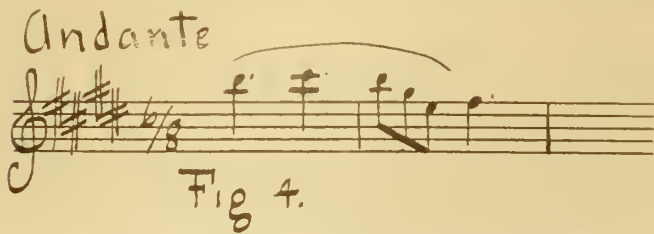
The sustained chord formation can be utilized in much the same manner, but the writer's ingenuity will be taxed heavier to accomplish a truly musical phrase. The third form, which we have called color figures—for the want of something better—is probably the most effective and by all means the easiest to evolve, as can be seen by

analyzing Fig. 3. This form can be made doubly effective when written for a special piece of music, such as Schubert's Unfinished Symphony. Here you find the dominant melody figure as shown in Fig. 4, can be used as the basis of Fig. 5, and attached to almost any part of this number, making a suitable ending.

The "Liebestod" of Wagner is another excellent example to experiment upon. How effective an original ending based upon the thematic treatment of this piece would prove! Frequently your scene forces you to stop at the letter N, which is a bad break requiring a finale to

make a clean *segue*. If you used "Liebestod" again for another feature, you might only have time to play to the letter H, and again your original finish would prove valuable.

We realize that this plan entails a lot of extra work on the part



of the leader or his librarian, but if the endings are written as required from time to time, it is astonishing how soon you will have



an adequate collection, ready for instant use. The strongest point of a good musical setting is the proper joining together of individual numbers which go to make it up. Every effort should be made to construct and direct the setting so that there is no perceptible break throughout the entire picture. To accomplish this you gain the first sixty per cent. of merit in the proper presentation of pictures musically.

Music at the Rialto.

During the week of June 30 Mr. S. L. Rothapel offered one of the biggest bills for the money that we have seen in New York Picturedom. It was not that there were more numbers than usual, but each number stood out as a feature in itself and at the same time blended so well into a composite whole. Mr. Rothapel is only human and is prone to err once in a while, but when he gives us a programme of such excellence he is instantly forgiven for those little sins of omission and commission.

The Overture—Capriccio Italien by Tschalkowski—was beautifully rendered by the Rialto Symphony Orchestra under the direction of the incomparable Ilugo Relsenfeld. Mr. Relsenfeld knows this number by heart and gets out of it everything obtainable.

Then followed the scenic showing the Island of Cuba in all its picturesqueness. The music selected for this was of Spanish atmosphere and made you feel as if you were actually present among the palms and the quaint people of the Cuban Isle.

Miss Annie Rosner followed with an aria from "La Forza Del Destino." This opera of Verdi's is seldom heard though it merits a prominent place in the galaxy of famed works. Miss Rosner showed to excellent advantage in this number. She is gaining poise, and never have we heard better vocalization from this talented singer. The selection of this solo was a happy one, as it linked the scenic with the Animated Weekly, which dealt so much with the Italian troops and their good works. Mr. Rothapel divided his Weekly into A and B numbers showing the "Fighting Along the Plave."

These pictures were taken by the official cinematographers of the Royal Italian Army in a territory along the Plave River, where the Italians have just inflicted such a crushing defeat upon the Austrian forces. They are shown here through the courtesy of the Italo-North-American-Commercial Union, official agents for the Italian government.

Carrying out the Italian idea, "La Donna e Mobile" from *Rigoletto* was well sung by Carlos Mejla. This young man is new to us, but his stage presence and perfect breath control carried the audience by storm. His voice is light, but very sweet, and the easy manner which he uses is distinctly pleasing.

The feature called "The Claws of the Hun" was well played, principally by the organist. Our friend Arthur Depew officiated at the console, and any picture is in good hands when he has charge of it. The Victrola, playing "Over There" from back stage, was admirably timed and worked out in exact synchrony. This is a new development in picture playing that is fast coming to the fore as a pleasing innovation.

Selections from "Miss Springtime" were played as an Entr'acte with brother Finston wielding the baton. His predilection is to dynamic effects, which spoil his musicianship and distorts his interpretation. There is enough noise in the pictorial without dragging it into a spot where it does not belong. Tempo should be well defined at the beginning of each new movement, not four measures afterwards.

The comedy and the organ solo closed the show.

American Federation of Musicians.

The American Federation of Musicians held their twenty-third annual convention in Chicago recently, when the constitution, by-laws, and standing resolutions were amended and ratified by that body. Commencing May 13 and lasting a week it was in all respects and from all angles the most successful, the most important, and the most beneficial of all previous conventions. This was not surprising, as the Chicago convention had the benefit of the experience gained in the twenty-two which preceded it.

No time was wasted in useless parliamentary camouflage nor was debate needlessly restricted; every delegate had a full and fair opportunity to express his views on any subject or question brought up. Much of the splendid work of the convention, from the practical view-

point, was due to the masterful handling of the routine by the presiding officer.

Lieut. John Phillip Sausa was present with a consolidated band of five hundred instrumentalists and assisted at the flag raising which took place on the lake front. He was cheered to the echo when the band started "The Star Spangled Banner" as Old Glory was unfurled to the breeze. The twenty thousand people present, reverently and with uncovered heads, joined in singing the national anthem. The sight was indeed inspiring, and showed the true patriotic feeling which prevailed in that immense assemblage.

Year by year the A. F. of M. is moving forward in progressive lines and eliminating the dead wood which clutters up the machinery of adequate service. Those laws that have stood the test of time and experiment are retained. New resolutions are adopted that fit new conditions that arise from time to time. It is not the intention of the A. F. of M. to regard their laws as did the Medes and Persians. So many exigencies arise that must be handled by the local board of directors that wide scope is given to the discretion of the executive heads. But when a ruling is asked for, many times throughout the country, the national committee puts it into resolution form to be voted into the constitution if deemed advisable.

Never before has there been that oneness of purpose that so marked the proceedings of the twenty-third convention, and never before has the future held so many promising good things for the American Federation of Musicians.

Musical Suggestion Synopsis.

LET'S GET A DIVORCE (Paramount—Five Reels)—Theme—Moderato. Suggest "I'll Think of You" from "The Rainbow Girl" by Hirsch, "Chiffonette"—Atbernton or "Baby Sweetheart's Serenade"—Corri.

The picture is somewhat light, but you will need a hurry in the first reel. Sweet music will be most appropriate and you will have a chance to use Tosti's "Good-bye" if you deem it advisable, to couple this number filled with so many varied associations, with the scene beginning at the cue "T—But Spring Cannot Last." Close the picture with the theme. Cue sheets can be obtained from the Paramount Exchange.

NEIGHBORS (World Film—Five Reels)—Theme—Valse Lento. Suggest "Innamorata"—Marcbetli, "Dodola"—Frey, or "The Way of Love"—Cremlieux.

This is an amusing comedy drama with a New England atmosphere. The opening is very sad, but beginning with the "T—The End of School Days," light music can be used to contrast the gloomy opening. You will need a popular Two-step and a joyous Allegro. There are some children scenes that require close attention, for your music being generally light will present difficulties in properly portraying them. Cue sheets can be obtained from the World Film Exchange.

SAY, YOUNG FELLOW (Paramount—Five Reels)—Theme unnecessary. This is one of the usual fire and dash comedies of Douglas Fairbanks fame. He does the usual hair-raising stunts and the action is fast throughout. Light music will be required with some special numbers that are almost direct cues. In the second reel you will need either "School Days" by Edwards or "I Can't Do that Sum" from Victor Herbert's "Babes in Toyland." Fairbanks has a habit of whistling "Believe Me, If All Those Endearing Young Charms," which occurs in the second and third reels. It is suggested that the orchestra stop playing and allow the piccolo to play it as a solo, synchronizing it to the screen action. You will also need a misterioso, a hurry and an agitato to meet the picture demands. Cue sheets can be obtained from the Paramount Exchange.

TANGLED LIVES (Vitagraph—Five Reels)—Theme—Andante Pathetic. Suggest "Silent Sorrows"—Borch, "Elysium"—Speaks, or "Evensong"—Martin.

The character of this picture is an emotional drama dealing with the eternal triangle. It shows us the home life of the wealthy and also gives us a glimpse into the scientist's laboratory. Open with the theme. Follow up with a valse lento and continue into a pastorale number. The music should be kept light until the third reel, when some dramatic music is needed, followed by a misterioso. You will need a storm furioso and a dramatic agitato. Cue sheets can be obtained from the Vitagraph Exchange.

TINSEL (World—Five Reels)—Theme—Moderato Pastorale. Suggest "Mountain Song"—Borch, "Pastel Menuet"—Paradis, or "Whispering Willows"—Herbert.

This is a society drama with scenes of action in the homes of the wealthy. Open with the theme followed by a light Intermezzo. You will then require a sad number, followed by a gavotte. From this point the music follows in light treatment until the beginning of the third reel when you will need some dramatic stuff. The last reel is intensely sad and a long pathetic would play it nicely. Cue sheets can be obtained from the World Film Exchange.

VAMP, THE (Paramount—Five Reels)—Theme—Moderato Gracioso. Suggest "Tulips"—Miles, "Basket of Roses"—Abers, or "Bowl of Panles"—Reynard.

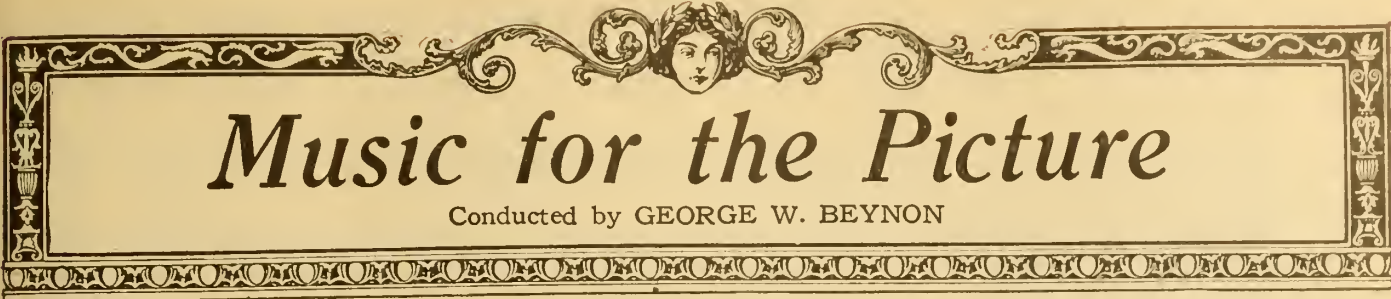
This picture is a light drama and will not need too much heavy music. The atmosphere in parts is Irish and you will find room for an Irish love song and a typical jig. There is also a march necessary, and we would suggest "Perishing's March" or "Over There." Cue sheets can be obtained from the Paramount Exchange.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. What is meant by "Unit" organ?

A. This is a name given to a class of organ put out by the Hope-Jones Manufacturing Co. Its registers are divided into classes which they speak of as "Units," and thus the name. It is regarded as their best instrument.



Music for the Picture

Conducted by GEORGE W. BEYNON

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column \$1.00.

Let's Sing!

THROUGHOUT the length and breadth of this great land there is a wave of enthusiasm spreading for what is called community singing. Wherever one goes, in hamlet, village and city, one finds the people gathering together to lift their voices in song. The army and navy have taken it up because they have found that song gives inspiration, and inspiration means deeds of valor. During these depressing times people need the good cheer of music.

There is a peculiarity of the American nation probably not found in any other country. We have an abundance of patriotic hymns, yet not one in a thousand can sing them correctly. All know the "tune," but few have memorized the words. We la-di-da them, getting in a word here and there, and sing the melody lustily because we know that the song is something about America. There are a few gifted singers who really know the first verse of THE STAR SPANGLED BANNER, AMERICA, and perhaps THE BATTLE HYMN OF THE REPUBLIC, but if called upon to sing further they would be forced to confess their ignorance.

There is nothing so inspiring as the singing of our national airs by a large congregation of people who understand what they are singing about. Nothing draws them so close together in their communal interests nor so strengthens their unity of purpose to make the world "safe for democracy." The lyrics of these songs are just as inspiring as the melodies, and every citizen and citizeness should know them by heart.

WHAT BETTER PLACE FOR COMMUNITY SINGING OF PATRIOTIC SONGS THAN THE PICTURE THEATERS? (Grand pause for breath—and effect.) Gentlemen, be seated. There is no cause for alarm nor is the building on fire. Startling as the question may seem its affirmative answer is practicable, feasible, and much to be desired.

Let the exhibitor get slides printed with the first three verses of THE STAR SPANGLED BANNER, four verses of AMERICA, three of COLUMBIA, THE GEM OF THE OCEAN, three of the BATTLE HYMN, and two of the MARSEILLAISE. Let one song be sung by the audience each night, or each performance, as he may decide, and it will not be long before the American people will know these well enough to sing them when occasion gives opportunity for their use. The picture theater is well equipped for this wonderful, educational project. The congregation is self supplied, the orchestra or organ will play the accompaniment, and the only additional expense will be purely nominal in procuring the necessary slides. Little time will be taken in the singing of one number, and it should not seriously break into the theater schedule.

There are many reasons why motion picture theaters should take up the suggestion. In the first place your people will like it. It may be necessary at first to obtain the services of a professional singer to lead them, as there seems to prevail a timidity among the laity to show their vocal accomplishments in public. Notwithstanding this fact, they will enjoy it, and praise the patriotism which prompts it. In the second place, it will add yet another laurel wreath to the head of the fifth industry because of its musical educational facilities. The picture theater has played no small part in bringing to the masses who love music all the works of the masters rendered in a musicianly manner by the best possible means. This has already borne fruit by creating a deeper appreciation for the better class of music. Why not teach them our national songs?

Another and perhaps the strongest reason for adopting the suggestion lies in its patriotic appeal. In a few weeks we will again be called upon to subscribe to the Fourth Liberty Loan. As heretofore, the motion picture industry will be counted upon to give its strong support to the movement, and we believe that the inspiration of song can be made productive in dollars freely pledged. Multitudes everywhere singing together the songs of their forefathers, songs which breathe confidence and victory, will bring that hearty response which means death to the Kaiser.

Aside from the standpoint of the innovation and placing in the background for the present the patriotic appeal the community aspect of the plan looms up largely. The neighborhood house will find that it will entrench itself strongly in the hearts of its clientele by giving them the opportunity of getting together in song. For the few minutes required to sing a patriotic song the theater virtually is turned over to the people for amusement, relaxation, and education. They take part in the exercises of the day, and become an integral part of the performance. Humanity is the same the world over, and everybody likes to be an actor in the show.

The theaters in the villages and smaller towns will find a ready response to the new plan of community singing, and may find it advantageous to carry it further, introducing other forms of folk-songs.

The large picture houses in cities dependent upon a transient trade will obtain the best results by securing an amateur choir of voices to lead the singing. This should not entail any additional expense, for singers are always glad to have the opportunity of performing a patriotic duty. There is no limit to what might be done with the assistance of trained voices. They have a box office value that cannot be overlooked.

We have no desire to turn the picture theater into a concert hall, and feel that the suggestion of community singing is not incompatible with the screen. The showing of pictures has gotten beyond the point of merely offering funny subjects to draw forth laughter. It has a mission which comprises art, entertainment, humor, news, and education. The screen is a perfect blackboard for the teaching of any subject, and should be utilized in a project that is national and patriotic, with the added virtue of being altruistic.

Musical Suggestion Synopsis.

CLAWS OF THE HUN, THE (Paramount—Five Reels)—Theme—Moderato. Suggest "Legend"—Friml, "Serenade"—Widor, or "Romance"—Mericanto.

This is a patriotic film which must be fitted with short, snappy numbers and strong with love of country. The first reel will need only light serenade stuff. At the "T. Carl Von Helm" a fearsome and harsh number should be used emblematic of our hatred for the Huns. Note the direct cue for "Over There," which should be played by a phonograph stationed behind scenes to gain effectiveness, and you will need the same selection to close the picture with. Watch for the auto crash in the fourth reel, and the big fight culminating in the shooting at the close of the picture. You will need some pathetic music to fit the mother scenes of this picture, and we would suggest "Mother," by Romberg, as one most suitable to the atmosphere. Cue sheets can be obtained from the Paramount exchange.

EVERYWOMAN'S HUSBAND (Triangle—Five Reels)—Theme for mother or Edith—Moderato. Suggest "Martinique"—Lorraine, "Amaranthus"—Gilder, or "Imaginary"—Ballet No. 3.

This picture is a character modern drama dealing with the illicit love of married men for women—not their wives. Long numbers will be needed to give this picture a smooth setting. Few agitatos are wanted, but there should be an undercurrent of mystery running throughout the entire setting. Note the fight coming in the end of the picture, and use a big excerpt from one of the operas. The prelude from Romeo and Juliette is recommended. Light numbers will be effective during the scenes with Della Marshall, and we would suggest as a theme for her "The Vampire," by Sol Levi. This music is most appropriate for "vamps" of all descriptions. No cue sheets are available, and for that reason it would be well to get a pre-viewing if possible.

EMPTY CAB, THE (Bluebird—Five Reels)—Theme—Allegro. Suggest "La Caresse"—Hemberger, "Tale of Two Hearts"—Roberts, or "Tete-a-Tete"—De Koven.

This is a mystery story with all the action in the world. You will need the usual consistent misteriosos, many hurries, some dramatic tension stuff, and the average number of light "fillers." Do not bear too strongly on the theme aspect of the picture, but select only those moments in which the hero in the foreground is putting over something big. To close the picture use a number denoting triumph to signify the culmination of his hazardous exploits. Cue sheets can be obtained from the Universal exchange.

FINGER OF JUSTICE, THE (Arrow Film Co.—Seven Reels)—Theme for Betty—Allegretto. Suggest "Sweetheart Baby's Serenade"—Corri, or "The Merry Lark"—Bendix.

This picture is a big propaganda film that requires a theme for almost every character to bring out the contrasts throughout the feature. There has been arranged an admirable music score for it, and every leader should request his manager to get it for him. He will find that the synchrony is perfect, and the difficulties, which, under a musical setting adaptation would be almost impossible, have been well handled. If you cannot get the score insist on a pre-viewing of this picture, as it will be out of the question to fit it properly otherwise. Scores can be obtained from the Arrow Film Co.

GHOST OF ROSY TAYLOR, THE (American—Five Reels)—Theme—Andante. Suggest "Extase"—Ganne, "Herd Girl's Dream"—Lubitsky, or "Narcissus"—Nevin.

This is one of those homely little features that has so much heart interest that sweet music must predominate. There is a change of atmosphere from France to America, which should be carefully noted and the contrast marked. The early part of the picture is

very pathetic, and sorrow must be portrayed by long selections. You can play this feature without recourse to any of the photoplay series. Good, solid music is what you will find most effective. Cue sheets can be obtained from the American exchange.

GOOD LOSER, A (Triangle—Five Reels)—Theme for the heroine—Andante. Suggest "Dialogue"—Meyer-Helmud, "Arioso"—Frey, or "Heart's Desire"—Losey.

There is virility in this photoplay, and it must be brought out in the music. You will also need some pathetic stuff of a not too saccharine nature. Dramatic tensions can be used to advantage, and you will note the dramatic finish, the fight, pistol shots, and agitation. A good suggestion is the use of the violin in solos whenever Jack Monroe needs a theme. This will be found most effective and relief from the usual form of musical setting. As there are no cue sheets available it would be wise to request a pre-view of this picture to gain the proper prospective.

NO MAN'S LAND (Metro—Five Reels)—Theme for Katherine—Valse Lento. Suggest "Heartstrings"—Vecsey, "Valse Chic"—Russel, or "Sunset in Eden"—Hall.

Here you have a picture dealing really in three atmospheres, American, German, and Chinese. The last is merely incidental, and you may not regard it as vital in the picture setting, but the first two should certainly be considered. The feature is intensely dramatic, and big stuff will be required almost entirely. Note the shooting during the card game, and the fight between the Chlaaman and the hero. You will require some misterlosos, a couple of big hurrys, and some agitados of the heavier variety. Toward the finish you will have an opportunity to use some patriotic song of American origin—preferably, "Columbia, the Gem of the Ocean." Cue sheets can be obtained from the Metro exchange.

OPPORTUNITY (Metro—Five Reels)—Theme—Allegretto. Suggest "Caressing Butterfly"—Barthelme, "Legend of a Rose"—Reyard, or "Moonlight Dance"—Flnck.

This is a comedy-drama with lots of light stuff needed. There is a big fight scene which becomes a melee, and will require some fast allegro agitato. You will need a couple of two-steps and some popular waltzes. Make your predominate feature of this setting a light airiness which will in no way lead to serious thought. It is essentially an entertaining picture, and heavy stuff would be out of place. Cue sheets can be obtained from the Metro exchange.

ONE THOUSAND DOLLARS (Vitagraph)—Theme—Moderato. Suggest "Cannonetta"—Nicode, "The Flatterer"—Chamlnade, or "Romance"—Merlianto.

Sweet music is what you will need for this feature. It has no great dramatic value, but is filled with heart throbbing stuff that must be strongly portrayed by the music. You will need no hurrys, etc., and it would be wise to stick to simple melodies principally denoting love. Cue sheets can be obtained from the Vitagraph exchange.

OTHER MEN'S DAUGHTERS (Fox—Five Reels)—Theme—Andante. Suggest "Roma"—Edwards, "Souvenir"—Geehl, or "To a Star"—Leonard.

This feature is intensely dramatic, and calls for big stuff in the line of music. Opening quietly with music suitable to a convent scene the picture carries us rapidly to a gay party held in the studio of the father of the heroine. Here you will need a two-step, and possibly a garish dance number would be more suitable. From that point the picture becomes very dramatic, and the following events are thrilling and filled with action. Use long numbers of the heavier type, and see that they keep a smooth evenness in order that the attention of the patrons will not be detracted during the interesting portion of the picture. Cue sheets can be obtained from the Fox exchange.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. In playing song orchestrations on the repeat where no D. S. or D. C. is given would you go back to the introduction or start again at the beginning of the verse?

A. In playing pictures it is always wise to omit all introductions. It gives more facility in *segueing*, and keeps the music more even. The introductions to song arrangements should never be played more than the first time, if at all. When you have played the number through make your repeat back to the beginning of the verse proper.

Q. Why do you consider organ accompaniments inappropriate for comedies?

A. The organ is a serious instrument noted mainly for its grandeur of quality and its depth of feeling. Its registers do not contain tones suitable to the frivolous music necessary in playing comedies. Speed is not one of the strong features of the playing of the instrument, and in order to "get over" the funny stuff many galops are frequently required. This class of music does not sound well from the organ. There are orchestral organs manufactured specially for picture playing that have all the necessary traps and special units for comedy playing. These meet every requirement needed for "funny" music.

Q. I have added "Educationals" to my program. What style of music do you consider best suited for them?

A. The old way of fitting scenic is passe. Waltzes no longer are found adequate. If you will turn to your back files of the Moving Picture World you will find an article dealing with this very subject on page 1093 of the issue of February 23, 1918. Although this matter did not receive the fullest possible treatment it will serve your needs for the present, and we will be glad to deal more fully with the subject if you encounter serious obstacles.

Q. Please give me a few suggestions for playing "death bed scenes."

I have used "Asa's Tod" until it has become hackneyed, and I cannot seem to find anything else which will fit those sad scenes.

A. The number you mention is indeed very appropriate, and was written by Grieg for just such scenes. However, there is no need to search for a piece that specifically calls itself "death bed" music by title. Look for a slow *adante* pathetic and you will find many very adaptable selections. We suggest the following numbers as possible for deep grief.

"Adagio Cantabile".....Strauss
 "The Last Hope".....Gottschalk
 "A Keltic Lament".....Foulds
 "Nocturne".....Krzyszanski
 "La Melaeholle".....Prume
 "Consolation".....Liszt

There are many others, but these will give you an idea of what to look for.

Q. Do you believe in the use of French horns in a combination of eight instruments?

A. We do not. They have no place in such a small orchestra.

Q. Many musicians today are asked to double saxophone, cello-banjo, or banjo. Are these instruments used in theater work, or only in dance orchestras?

A. They are only used in dance orchestras in order to gain a jazz effect. Some theaters have experimented with them to obtain a variety of color, but have found that they are not effective in serious selections. If you have musicians who can double on these instruments an excellent effect is practical in the playing of the cabaret scenes and dance halls.

Q. What is the ideal eight-piece combination for picture work?

A. Piano, harmonium, 2 violins, cello, flute, clarinet, tympani. If the acoustics of your house will not allow for drums you have the option of substituting a cornet, which should be always played softly.

Q. Will you be good enough to tell me the names of several misterioso numbers? The "Lizze-on-the-Ice" stuff I've been using, is about played out. Also, please tell me a few good Jap numbers.

A. In the photoplay series of the following publishers will be found just what you are looking for in the way of Misteriosos: C. Fischer & Co., G. Schirmer, Inc., and Belwin, Inc., all of New York. The following list will suggest a variety of suitable Japanese selections:

"Vell Dance" (Ballet).....Friml
 "Jap Tattoo" (March).....Lawrenceau
 "Fuji Koe" (Intermezzo).....Shelley
 "The Bombardment" (March).....Heed
 "Japanese Reverie" (Andantino).....Bartlett
 "The Kingdom of Flowers" (Valse).....Ringlehan
 "Popples" (Romance).....Moret
 "A Night in Japan" (Suite).....Brahm
 "Japanese Sunset" (Meditation).....Zamanlek

Q. What is the correct name for the big bass horn used in bands, and does it require more wind to play this instrument than one of smaller type?

A. It is called the "Tuba," and, although the blowing of it requires no great effort, it is somewhat difficult to master owing to the fact that its notes are written almost entirely below the bass staff. It is also a very heavy instrument to carry.

Q. Are musicians now used in transatlantic passenger service? If so, what is the average pay?

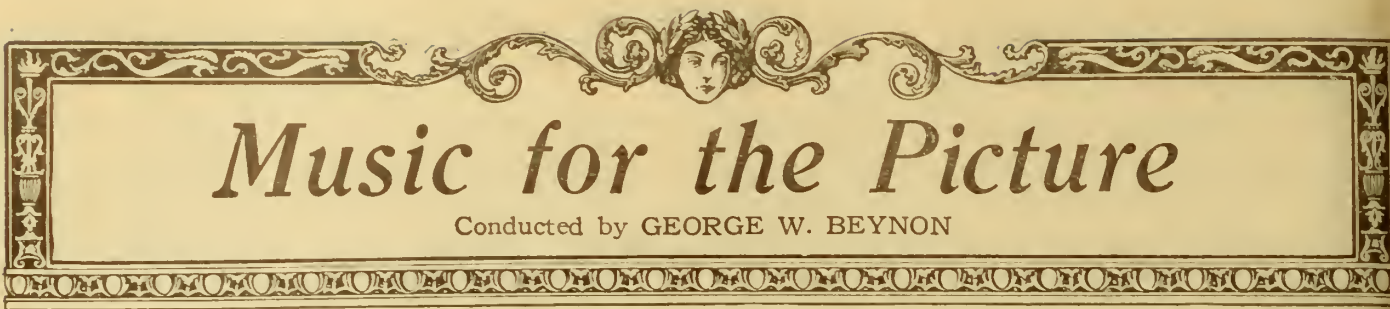
A. As there is little transatlantic service at present, and in view of the secrecy of departure few musicians are employed on the boats. In fact what music they have is obtained from a volunteer orchestra composed of ship-hands.

Q. With two violins in the orchestra which is composed of ten men, including piano, should both play in unison? What do you think of muted trumpets?

A. It largely depends upon what you are playing, as to whether it is best to have the two violins play in unison or not. A rousing march or fast number will be more effective with them in unison, while a slow and sweet selection can be better rendered if the violins be divided octavo. In pieces where the melody is marked *sul G* never divide them, as the added volume gives gratifying intensity. In such a small combination never use the "obligato violin" part. Sometimes the second violin can play cue notes of missing instruments with excellent results. Muted cornets are always effective in soft passages, and almost always can be counted upon to give variety. But don't overdo it. If cornets are muted continually the tone becomes monotonous and displeasing to the ears of your patrons.

Q. Can't you do something toward a better cue sheet than we have been getting from? There are so many "ad libs" in it that it is of little value as a musical suggestion.

A. Our aim in these columns of the Moving Picture World is to uplift the music in picture theaters, and we have devoted a great deal of mental and literary effort to articles pointing the way to film manufacturers. We cannot personally appeal to them to give better service lest we be accused of concealing an axe about our person which we wish to grind. You are in a position to write direct to the company, addressing your letter to the publicity department, and get quicker results than we can. The producer is trying to serve you, and if that service be inadequate he wants to know about it. Allow me to recommend that all leaders who have this difficulty confronting them make it their business to register their complaints with the proper authorities and not leave it for the "other fellow" to do. They seldom do it, and your problem remains unsolved.



Music for the Picture

Conducted by GEORGE W. BEYNON

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column \$1.00.

The Proper Presentation of Pictures Musically.

SONGS AS THEMES.

THE demand for themes in picture settings becomes more urgent and also more exacting, the light intermezzo or serenade, the dreamy waltz or cavatina, is forced into the background and the song theme takes a more prominent place in extolling the virtues of the heroine. The essential attributes of a theme must be melody and rhythm. These are always found in songs because the lyrics compel rhythmic measure, and melody is what brings the song out of the rack and places it as a "hit."

There are many kinds of songs which should be classified under separate heads in the leader's library. Those used for themes are: classic, which includes works of the masters and near-masters found in concert and recital programs; light opera arias, and popular songs, sometimes called by the discourteous "Shoo-fly music." The classic might be divided into two sections, listed as concert songs and grand opera arias. The latter class is not used extensively, and with a corner of its own would not receive the rough handling incidental to a search for choice concert numbers.

Such themes as "Ashore"—Trotter, "Still as the Night," "For All Eternity"—Mascheroni, and the two famous numbers by Tosti, "Good-bye" and "Serenade," should be found in the concert song group. These are only a few examples, but indicative of the wide field from which one can choose. "Ashore" is a plaintive theme with a touch of sadness in it that makes it adaptable to the many situations that arise in the forlorn life of a troubled heroine. Of course it could not be used on all occasions for its melancholy trend would prohibit its fitting a pleasant plot. Its best results are to be gained by applying it as a theme to one who is absent and homesick.

"Still as the Night" carries the idea of steadfast and undying love and will fit many of the principal roles of the screen drama. "For All Eternity" holds a similar sentiment, while Tosti's "Good-bye" bids a hopeless farewell. The latter can frequently be used advantageously as an incidental number as well as a splendid theme. It is impossible to review the thousands of excellent songs which can be made to enrich the orchestral accompaniments to pictures, but there should be no difficulty in determining, in a general way, the proper interpretation of songs if the words be carefully read. Inasmuch as the words are not to be found in the orchestration, it may be necessary that the musical director buy the song itself. Let him do so. For the additional expense of thirty cents he will receive more than due compensation by an accurate rendition of a song that may be well known to the theater patrons. We can tolerate the poor playing of pieces adapted to the organ or orchestra, but the "killing" of a song stirs up murder in one's heart and the desecration is not soon forgiven. It is always the wisest course to refrain from playing any song with which you are not thoroughly conversant.

Of the better known grand opera arias the most familiar themes are "My Heart at Thy Sweet Voice" from Samson and Delilah, "The Toreador's Song," "Ilhanera," and the Don Jose aria from Carmen, "Valentine's Song" from Faust and the "Spring Song" from Manon. The use of these numbers should depend entirely upon the likeness between the screen actor and the opera principal, taking into consideration also the similarity of dominant emotions prevailing in the scenes. The task of fitting pictures with themes from the operas is a ticklish one. If properly chosen, it enhances the musical setting immeasurably, but if the leader is a poor guesser that number becomes a thorn in the musical flesh of the auditors, prickling them at every appearance.

Under the heading of grand opera arias should be filed all those popular duets, trios, quartettes and sextettes, which sometimes can be used to advantage. Those hackneyed "has-beens" like the "Trio from Faust"; Quartetto from Rigoletto and "Sextette" from Lucia should only find the light of day when that day is so wet and rainy that the patronage has completely crippled the cash box. Aside from the fact that these "hurdy-gurdy" favorites have traditional associations that forever bar them from depicting new ideas, no one wants to sit through a picture which they have paid to see and be regaled with music that they frequently pay to be rid of. Have some consideration for those who pay at the wicket. You may not have played the Faust Trio for some months, yet the organ grinder that very morning chose it as his piece-de-resistance for the neighborhood.

It has been shown how careful a musician must be in using operatic

selections, and the same precautions must prevail in playing operatic songs. This axiom must be constantly before him: Never portray musically an emotion contrary to that represented by the screen action.

Light opera arias usually carry a title that is significant of the general feeling of the song. They are known by their titles as well as by their melodies, and the masses of musically unwashed can invariably call them by name. Therefore it becomes comparatively safe to select light opera numbers by their titles. The principal motif in Friml's "Auf Wiederseh'n" is a song by the same name which, freely translated, means "Until we meet again." The title holds in itself the suggestion of parting with the hope of a safe return and could be applied to a heroine who, in the early stages of the picture plot is torn from her lover and after many adventures returns to him, usually in the last reel. This number can be used as an incidental selection to fit any scene denoting the sad farewell.

Going back into one of the older operettas, we find a fine example of thematic material in that song from Dolly Varden, "As We Met in Lever's Lane." The melody is light, but reminiscent of a great love, and the fact that there appears the line, "a rose, a glove remind me," makes it most suitable for a scene showing the hero fondling a flower or glorifying a glove that once belonged to his saluted sweetheart.

For pictures which hold little dramatic intensity but lots of heart interest, light opera arias can be made to serve as effective themes.

Musical comedy numbers can be regarded in the same light as light opera, and owing to their popularity are always prime favorites as themes. Use them not too often and they become a verdant oasis in the desert of heavy music. They may be catalogued with light opera selections or placed under a separate listing, according to the ideas of the musical director.

Popular music depends upon the sentiment expressed in the lyrics of the song for its adaptability as a theme. The ballad style is used for features, while the lighter numbers can be fitted to comedies and pictorial reviews.

There is a strong tendency prevalent in the average audience to hush or slag with the orchestra when they are playing something very familiar. Herein lies a danger in using popular songs for themes. The orchestra leader cannot afford to embarrass some patronage by providing a vehicle of annoyance in the shape of a catchy song which is sure to be whistled.

The type of song to be found listed under popular songs should conform to such numbers as "Wait 'Till the Cows Come Home" (from Jack O'Lantern, but not light opera), "A Long, Long Trail," "Wait 'Till the Clouds Roll By," "Blue Bird," "Fancy Me Fancying You," and the perennial crop of song "hits." These can be made to serve a purpose as incidental music to the feature as well as being splendid material for light comedy dramas.

There is also a group of sacred songs that can be requisitioned frequently to good purpose. Of late, the religious aspect of pictures has been strongly developed and subtitles inserted which suggest certain hymns or sacred numbers. Besides the usual hymns, "Rock of Ages," "Nearer My God to Thee," "Lead Kindly Light," etc., there are splendid orchestral arrangements of "The Lost Chord," "The Palms," "The Holy City," "Onward Christian Soldiers" should be classed under marches as it has officially become the marching song of the Red Cross Society.

Let us not forget folk songs and patriotic numbers. They are closely related and yet must be listed separately for reasons of practicability. In the former group we find "In the Gloaming," "Seeing Nellie Home," "Suwanee River," "Old Kentucky Home," "Just a Song at Twilight," and many others of fond memory.

Nothing is more effective than these touching old ballads. They become the spice with which to flavor the musical interpretation of the picture, reaching the hearts of the listeners and bringing the tears to their eyes.

There is a strange peculiarity about the acceptance of these folk songs by the average audience. They are better known than any other form of music, yet they are listened to with bated breath. No whistling nor humming desecrates their sublimity. On the other hand, as a class, it stands alone as an exception to our general rule regarding the choosing of material for picture settings. We have found that no number should be used that will, by its influence, detract from the picture. Every folk song has to everybody a significance gained through hearing it during a crisis of their career. It is forever closely associated with that epoch in their life and its repeated bearing brings back the sadness of bygone days. Yet, in spite of the contradiction of dominant emotions, and because the song has become part of themselves, the folk song can be used with telling effect as a theme. Its possibilities are more numerous as incidental music, but if treated sparingly as a thematic motif, it will touch the hearts of the auditors and impress the picture strongly in their minds.

Patriotic songs should be subdivided into three classes, viz.: Amer-

can (T), American (N), and Foreign. The bracketed T and N represent Traditional and New. In the former division we have such songs as the "Star Spangled Banner," "Columbia, the Gem of the Ocean," "America," "Dixie," "Marching Through Georgia," "The Battle Hymn of the Republic," and many others of a similar nature. Under the second heading we note "Over There," "Whero Do We Go from Here," "Keep the Home Fires Burning" and "Pack Up Your Troubles in Your Old Kit Bag." This field of song is at present well cultivated and the crop seems constantly increasing. Keep right up to the minute with patriotism, shown by your careful selection of appropriate pieces. In the third division you will have "The Marseillaise" and other National hymns, as well as a few that are semi-patriotic and characteristic of the country.

Patriotic selections are always required in the animated magazine portion of the exhibitors' program, and at the present time find a place in the feature quite frequently. There are a few rules relating to the playing of national airs which should be closely adhered to.

1. Never change the tempo to try to fit the screen action. Play the number according to its traditional time.

2. If your scene be long never repeat the number, but select something else into which you may segue.

3. Never play parts or phrases of "The Star Spangled Banner." It is disrespectful.

4. Do not "over-do" the playing of this class of music.

The subject of song themes has been merely touched upon, for its magnitude carries many tentacles, the following of which would lead us far afield. We have tried to suggest a few of the possibilities in the thematic treatment of songs that may start a line of thought in the leader's mind, bringing greater results than we could possibly anticipate.

Music At the Rivoli.

During the week of July 14 the Rivoli offered its usual excellent program. Hot weather does not effect the bill at this theater, for Mr. Rothapfel always believes in giving value for value received, and is not prone to make the elements bear him out in an alibi.

The overture—La Forza Del Destino, by Verdi—was rendered in a masterly fashion by the Rivoli orchestra under the guiding hand of Erno Rapee. Mr. Rapee seems to have the orchestra under complete control, and they respond quickly to his rather choppy shoulder and arm beat. The finale was exceptionally fine in its dramatic abruptness.

The opera, "The Force of Destiny," was based on "Don Alvar," a Spanish drama by the Duke of Rivas. It was first performed at Petrograd in 1862. The opera as a whole does not rank among Verdi's greatest successes, but several numbers from it, notably the overture, have been favorites in the concert room. A revised version of the opera was brought out in 1869.

Martha Atwood sang "In an Old Fashioned Town" accompanying herself on the piano. We know that she sang, for we saw her in a beautiful setting, and heard the tinkling of the piano sometimes accentuated by an explosive tone, but this is not sufficient evidence that she was singing. We sat three rows from the front, and could not hear a word, so the best that we can do is to blame the acoustic properties of the house and let it go at that.

The animated pictorial personally edited by Mr. Rothapfel showed the fine touch of the artist in its musical interpretation. During the funeral of our late ex-Mayor Mitchel the sounding of "taps" was most effective and correctly timed.

The singing of "The Marseillaise" by Desere La Salle was wonderful. Coming before the audience dressed as a French peasant of the days of the Bastille's fall with a scythe in his hand he literally tore into that inspiring song and brought the audience to their feet with his fervor. His voice is by no means mediocre. He has a well placed tonality, and his enunciation is both clear and resonant. A pretty feature added to the song was a historical synopsis of the taking of the Bastille thrown upon a small screen behind the singer, but not obscured by him. When the refrain was repeated the audience joined in lustily and made it a regular family affair. Another evidence of the desire for community singing.

The feature was well fitted, and the piano playing effects were carried out with a degree of art that raised them from the commonplace. Our old friend Joe Littau was responsible for the dainty touch. All the way through the music was most appropriate and the synchrony splendid.

The playing of selections from "The Fortune Teller," by Heribert, was well done, and carried with it a fine spirit. The Happy Hooligan comedy and the usual organ solo completed a fine show.

Musical Suggestion Synopsis.

DECIDING KISS, THE (Bluebird—Five Reels)—Theme—Moderato Expressivo. Suggest "Legend"—Frml, "Berceuse"—Schytte, or "Tendre Aveu"—Schutt.

This is one of those sweet little stories of the country girl who conquers New York. The dramatic values are not very intense, and the music needed will not necessary be heavy. Long numbers will suit this picture better than short ones. You will need some waltzes and light intermezzos besides a quantity of melodious andantes. Cue sheets can be obtained from the Universal exchange.

GLORIOUS ADVENTURE, THE (Goldwyn—Five Reels)—Theme—Andante. Suggest "Twilight"—Ceseck, "Clair de Lune"—Thome, or "Extase"—Gannes.

Here you will find a dramatic picture with all the elements of excitement which means fast screen action. You will need big stuff of a dramatic nature, you will need a big burry and furioso, you will need some agitato, and a few deep pathetics. Note the big strike scene and the quarrel. The atmosphere is entirely American, so that you will not be restricted in your musical selection. Cue sheets can be obtained from the Goldwyn exchange.

HELL'S END (Triangle—Five Reels)—Theme for Mary—Andante. Suggest "Kathleen Mavourneen."

The atmosphere of the picture is that of the lower east side blended with a bit of Irish-American. The feature is very dramatic, and you will need the usual number of agitato, hurrys, and dramatic tensions. There are two fist fights to fit musically, and many scenes of squalidity. On the other hand society scenes are encountered, and the contrast should be well marked in your setting. A splendid number that can be effectively used in this picture is "Old Timers," published by C. Fischer. It is a compilation of old popular songs hits such as "Sweet Rosie O'Grady," "Sidewalks of New York," "Maggie Murphy's Home" and such songs of our childhood. Try to get a previewing of the picture, because the Triangle does not include cue sheets in their service to exhibitors.

HER MOMENT (General Film—Six Reels)—Theme—Moderato. Suggest "Katinka"—Frml.

This picture has three distinct atmospheres which must be well marked in the music. First we find the plot developing in the Balkans. This should be represented by music of a Hungarian character. Then we have the story transferred to Arizona and the "wild and wooly." Western music will fit nicely. Last we have New York City, which means neutral music of American type. The story is dramatic, and you will need some misteriosos and agitato. The selections from Katinka show will be found very adaptable to certain scenes in the early portion of the picture, and if rightly timed should bring in her theme at her introduction. Information regarding cue sheets is not available.

MARKED CARDS (Triangle—Five Reels)—Theme for the heroine—Andante. Suggest "Serenade"—Moskowski, "Twilight"—Ayer, or "Souvenir"—German.

The character of this picture is society drama wound around the devotees of the card game and gambling den. You will need some great stuff in certain portions of the picture, while in other parts the action calls for but light music. You will need an agitato for the quarrel, followed by a hurry in which there should be a shot effect. For the big trial scene it would be well to use a long pathetic andante selection. No cue sheets are available.

ONE DOLLAR BID (Paralta—Five Reels)—Theme.

This is a picture in which we find the atmosphere of Kentucky and its horses, mint juleps, and fine women. It is a dramatic feature, and much can be made of it musically. The use of the theme should be handled judiciously, as the hero is continually in the foreground, and the musical setting cannot well be composed of theme alone. There is a fine opportunity for light children's music while Toby is telling the youngsters stories. There will be found room for some fine misteriosos, a big agitato, a hurry when the sheriff is shot, some pathetic music, and a waltz intermezzo for the garden party. Cue sheets can be obtained from the Paralta exchange.

UNCLE TOM'S CABIN (Paramount—Five Reels).

Everybody knows the play called "Uncle Tom's Cabin." We have all seen it many times, and if we do not know it by heart we should. Knowing the plot and being assured that the screen production follows the play very closely or the book more closely you will have no difficulty in fitting this picture. Be careful of the theme treatment, and make it marked as to which character you are trying to portray by it. Miss Clark plays two roles, and they must not be confused in the minds of the people. If your orchestra can handle a double theme it would be advisable. Cue sheets can be obtained from the Paramount exchange.

WINNER TAKES ALL (Bluebird—Five Reels)—Theme.

The character of this picture is one of fighting love, if one could so call it. Two phases are continually in the foreground, either love or a fight. Therefore gather together your "mushy" stuff and alternate with hurrys and agitato. You will need also a couple of misteriosos and one or two pathetic numbers. The scenes are quickly changed, and you will require short selections to meet this need. Cue sheets can be obtained from the Universal Film exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. What division of instruments and what number of each would you consider best for a seventy-five piece symphony orchestra?

A. Seventy-five instruments is symphony proportion, and should hold all the families of strings, wood-wind, brass, and percussion. We would suggest the following ratio: Strings, 18 1st violins, 12 2d violins, 10 viola, 6 cello, 4 bass. Wood-wind, 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 1 contra bassoon, 1 cor anglais. Percussion, 1 tympani, 1 trap drum, 1 big drum. Brass, 3 cornets, 3 trombones, 4 horns, 1 baritone horn, 1 tuba. Owing to the fact that few of the concert numbers are arranged with cor anglais, contra bassoon, and baritone horn it would be wise to leave them out and add to your first violins.

* * *

Q. What is your opinion regarding the playing of music from the German composers?

A. We cannot tell from the form of your question whether you desire advice or simply wish to know our position in the matter. Personally, we would use nothing that emanates from Hunnish origin. Your library may be in such a shape that it would curtail your usefulness if you discarded all German music. In this case we would suggest that the very old composers such as Johann Sebastian Bach and his contemporaries might be permissible, but Strauss, Wagner, et al., will not raise you in the esteem of your patrons.

W. S. S. FEED MEN WHO WILL WIN THE WAR



Music for the Picture

Conducted by GEORGE W. BEYNON

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are inclosed. Special replies by mail on matter which cannot be answered in this column, \$1.

China Fits Pictures.

The J. P. Seeburg Piano Co. is in receipt of a very interesting paper from China. It is called *The Review*, and is published by the Empire Theater of Tientsin, China.

There is a special article concerning the installation in the Empire Theater of Tientsin, of one of the Style "V" Seeburg Organ Orchestras. The first automatic organ, we believe, used in the Orient motion picture houses.

Among other things, the article says:

Special attention is also being paid to our musical programmes and in line with all the largest picture houses in America and elsewhere, we have made arrangements to install one of the famous Seeburg Organ Orchestras.

Who can over estimate the value of a perfect musical accompaniment to a moving picture? The Seeburg instrument not only gives us a piano, but an organ, together with the resources and traps of an orchestra. There is nothing that suggests the mechanical. It is an instrument that has the human touch and the human soul, found, we believe, in no other instrument—possessing the quality of tone shading and personal expression which have made this instrument the choice of the proprietors of America's best motion picture theaters.

America is naturally the leader in all that pertains to pictures, and their musical accompaniments, but it is intensely gratifying to note that the right idea is spreading to such far-away lands as China. Inasmuch as music is a universal language, the time has come when all producers should insist upon a proper musical presentation of their pictures in other countries. Manufacturers of musical instruments should enter these distant and fertile fields with a view to good business and a spreading of musical art. Publishers of music have an opportunity of enlarging their scope of selling operations and even leaders in America should not overlook the opportunities presented in the Orient.

Orchestra of Allen Theater, Toronto, Canada.

Our Toronto correspondent informs us that the Allen Theater has perfected a splendid musical organization under the leadership of Luigi Romanelli, and is leading the way in picture settings throughout the Dominion. The members of this orchestra consist of English, Belgian and Italian artists and is a unique combination of wood and brass, including 3 violins, 1 flute, 1 clarinet, 1 bass, 2 French horns and organ, piano and drummer.

The absence of trumpet and trombone is extremely pleasing, for we have continually maintained in our columns that the brassy effect emanating from these instruments serves to detract from the picture. Mr. Romanelli, who was for many years director of the Strand Theater orchestra of Toronto, possibly the first musical director in Canada, has remarkable initiative ability and his choice of his orchestral instrumentations shows his keen insight into the picture game. He is an accomplished violinist himself, and frequently gives violin solos that are appreciated.

His practice is to play with his orchestra rather than merely lead it. Upon this point we must take issue with Director Romanelli. It requires all the brains and the talent of the best musicians coupled with a thorough knowledge of picture fitting to obtain the best results in directing. When he is forced to play also, he cannot give his whole attention to his orchestra and his picture, and thus the general result suffers.

Our best wishes go out to Brother Romanelli and his orchestra.

Musical Suggestion Synopsis.

GIRL PHILIPPA, THE (Vitagraph—Eight Reels)—Theme—Moderato. Suggest "May Dreams"—Borch, "Sunbeams"—Heliar, "Tendre A'Mour"—Clements.

The character of this picture is intensely dramatic and deals with the present war situation in Europe. Open with a misterioso and agitato followed by the theme. You will then need some dramatic music, followed by lighter stuff. You will require hurrys, agitados, and furiosos. Particularly note the battle effects, such as shots and explosions, motorcycle, automobile and train. A few light numbers can be used to advantage as contrast to the big stuff. Do not use

more than one theme if you have a small combination. Cue sheets can be obtained from the Vitagraph Exchange.

GOLDEN WALL, THE (World—Five Reels)—Theme—Valse Lento. Suggest "Sleeping Rose"—Borch, "At Last"—Constance, "Golden Hearted Daisies"—Williams.

This is a society drama taking place upon an American estate. The music mainly will consist of light stuff, especially for the first three reels. Afterwards dramatic music will fit the climax of the feature. There is nothing particularly difficult about setting the music for this picture and long numbers will be found most adaptable. Cue sheets can be obtained from the World Exchange.

HER BODY IN BOND (Universal—Five Reels)—Theme—Moderato. Suggest "If It Should Be You"—Schroeder, "Elysian Dreams"—Deppen, or "Eleanor"—Deppen.

The first reel of this feature can be lightly set with long numbers. Commencing the second there is room for some pathetic music needed. It should be short and the light stuff continued until the third reel. Dramatic tension and pathetics are needed for this reel and three numbers should finish the reel. You will need a fox trot to open the fourth reel and continue with light stuff until the fifth, which will require heavy dramatic music. An agitato will also be of service in the last reel and close with the theme. Cue sheets can be obtained from the Universal Exchange.

HIGHEST BIDDER, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest "Roses and Memories"—Spector, "Told at Twilight"—Heurter, or "Land of Dreams"—Driffl.

The character of this picture is an emotional drama with the scene of action laid in a little village. There will be room for much pastorale stuff and little place for Photo-Play Series. The music will be light and vivacious, in the main opening with a touch of sadness. Cue sheets can be obtained from the Vitagraph Exchange.

JOAN OF THE WOODS (World—Five Reels)—Theme—Andante. Suggest "Silent Sorrows"—Borch, "Visions"—Tschaikowski, "Pleading"—Woods.

The character of this picture is an emotional drama with scenes laid in the North woods and later in a large city. Open with the Theme and follow with heavy dramatic music leading into an agitato. Light stuff follows for a reel, when the action develops dramatic values. The only effects are telephone bell, door bell and water, and under ordinary conditions it would be better to disregard them. Close with the Theme. Cue sheets can be obtained from the World Film Exchange.

LOVE WATCHES (Vitagraph—Five Reels)—Theme—Allegretto. Suggest "Garden of Love"—Ascher, "Idilio"—Lack, or "Love in Arcady"—Wood.

This is a comedy-drama with an atmosphere which is distinctly French. You will need some pastorales, serenades, a minuet and some light classical dance music. Light operatic selections could be used with excellent results. Cue sheets can be obtained from the Vitagraph Exchange.

MIDNIGHT MADNESS (Bluebird—Five Reels)—Theme—Moderato. Suggest "My Castle in the Air"—Kern, "In Poppyland"—Albers, "Starlight"—Culueta.

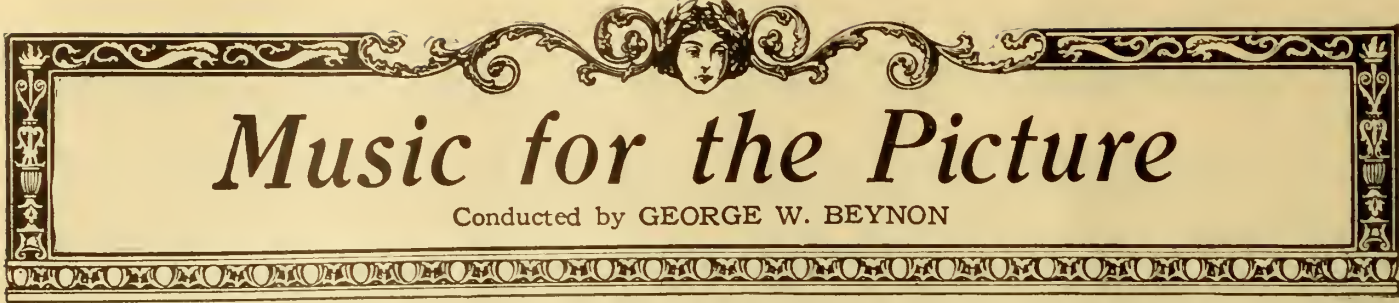
Open with a rather heavy misterioso followed by a dramatic tension leading into the Theme. You will then require a hurry, followed by a bright intermezzo and a couple of dramatics. You will need a fox trot, a waltz, and two marches besides some dramatic tensions. This will play the picture, closing with the Theme. Cue sheets can be obtained from the Universal Exchange.

SAFETY CURTAIN, THE (Select—Six Reels)—Theme—Andante Appassionato. Suggest Andante Appassionato—Castillo, "Awakening of Spring"—Bach, "A Little Song"—Erdody.

Here you will need music contrasting in atmosphere, England and India. The story is intensely dramatic and requires heavy music throughout. You will need some pathetics, dramatics and oriental selections. Note explosions in the second reel, storm scenes towards the end. Cue sheets can be obtained from the Select Exchange.

YELLOW TICKET, THE (Pathe—Five Reels)—Theme—Andante and Russian. Suggest "Russian Romance"—Friml, Serenade—Tschaikowski, or "Moments Musical"—Moskowski.

This is a dramatic story wholly in the atmosphere of Russia, dealing with the intrigues of the secret service and the police. It is intensely pathetic in some parts and requires some considerable music. Open with the Theme, followed by a plaintiff Russian folk song. You will then need a slow dramatic working up into an agitato and returning again to the dramatic. Following this there should be a slow pathetic, a light intermezzo, heavy dramatic and an agitato, followed by a pathetic after Anna stabs the Baron. Close with the Theme. Cue sheets can be obtained from the Pathe Exchange.



Music for the Picture

Conducted by GEORGE W. BEYNON

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column \$1.00.

Picture Playing a Dignified Profession.

TIME was, when anyone who could pound out "Turkey In the Straw" on a time-worn piano would pass as a good picture player. That time is no more, however, and it is doubtful if such a player would be tolerated anywhere in these United States, no matter how backward the community, or primitive the theatre.

Similarly, there has been a corresponding improvement; more so, perhaps, than in the class of the music, great as that transformation has been.

Today the organist, pianist, or leader of the best photoplay theatre is a recognized artist, and the profession itself has become one to be proud of; so much so, indeed, that the very best musicians of the country are entering it.

And there are many reasons for this, for there are few professions which make a greater demand financially and physically on the student than does that of music. The cost of instruction exceeds that of almost any other calling, and the years spent in attaining proficiency comprise a greater proportion of the average working life than is the case with any other profession, while the returns are, in but few instances, commensurate with the investment. A music teacher's time is ordinarily worth so much per hour, and the hours of a day are limited; hence there is a limit to the financial possibilities of teaching, and few church organists there are, whose salary as such is enough to meet living expenses. The profession of picture playing, therefore, offers the highest possible returns, financially and artistically, to the qualified musician.

When the moving picture theatre was born no one imagined, unless here and there a stray prophet, that it would become one of the greatest factors in the economic and social life of the country, but such has been the case, and although it is only within the last two or three years that music has been given its proper value in relation to the picture, it is now universally accepted as a vital necessity. From one end of the country to the other the cry is going out for the proper sort of musician; but, alas, the supply is exceedingly limited.

It must be remembered that one may be a very good musician and yet be useless for the purposes of the theatre. The organist to whom a Bach fugue or a Mendelssohn concerto is a familiar joy, might prove an unqualified failure as an accompanist to a feature play. The pianist who finds no insuperable difficulties in Chopin, McDowell or Tschai-kowsky, might "fall down" with the simple score of an ordinary picture. And so with the orchestra leader. He might be capable of conducting a symphony orchestra through all the intricacies of a Strauss overture, and yet give no satisfaction to the audience of a "movie" show.

There is something over and above a technical and esthetic knowledge of music demanded in the theatre; in fact, this something can be best described under three heads: First and foremost, a strong sense of dramatic values; second, versatility, and, thirdly, repertoire. In brief, it is thorough musicianship plus these three qualifications.

There is an art in playing to the pictures which can only be acquired by thorough instruction and practical experience. The technique of the theatre is the very opposite of that of the concert platform or the Church; yet, other things being equal, the one is complementary to the other.

First-class theatres do not want fakirs. The day of the picture fakir is past. What is wanted is a musician in every sense of the word. One who has a cultivated sense of dramatic values in the picture, and the ability to translate and reinforce those values with the music. A player who can transpose a song, or orchestrate it for his orchestra, if need be. One who can improvise either original or given themes correctly and interestingly. A man or woman with a big repertoire of classical and popular music at his or her finger's ends, and the artistic skill to employ it suitably. Above all else, the ability to cue a picture understandingly, arranging a score which shall give the picture life and point, reinforcement and support, but which shall at no time obtrude itself to the detriment of the picture, or the story it is telling. Players of this calibre are what theatre men are calling for, and to whom they are willing to pay big salaries.

In fact, the recognition of picture playing as a dignified profession is becoming very prevalent, not only among workers in the film industry and musical fields, but in the lay mind of the picture fan. If a picture setting is haphazardly thrown together the patrons are instantly aware of it, and complaints stream into the office of the house manager.

This is not conducive toward the welfare of the negligent or ignorant orchestra leader.

In order to prepare piano players, organists and orchestra leaders for the proper presentation of pictures there has been formed in Los Angeles, California, The Professional School of Picture Playing, having as its principal Brother R. V. Johnson. Mr. Johnson has, for a number of years, been actively engaged in picture playing throughout the country. He has served as organist, pianist and orchestra leader in the most modern of American theatres, and for several years was conductor of the Butte Symphony Orchestra and the Rialto Theatre Orchestra, at the same time being organist and conductor of the American Symphony Orchestra and the Rialto Theatre Orchestra in Butte, Montana. His individual qualifications are of the highest, while his associates on the faculty are artists of wide experience in picture playing.

So far as we can learn, the Professional School of Picture Playing is not for the hidden purpose of "plugging" any particular brand of organ or piano. Its aim is purely educational for the purpose of helping to raise the standard of picture music. Nothing could be more worthy of the undivided support of musicians everywhere. We bespeak for it a brilliant future and extend the glad band of welcome with the assurance of our hearty co-operation and endorsement.

Union Musicians Back Up Their Uncle Sam.

Union musicians of the United States are playing in their highest key for the war aims of the country.

According to Owen Miller, National Secretary of the American Federation of Musicians, they are anxious to do still more, if they can, than they have done in the past.

In the recent Liberty Loan drive the musicians have subscribed to approximately \$2,500,000 worth of the renowned bonds. In the second drive they loyally dug into their national and private money chests for nearly \$2,000,000, and in the first loan campaign they bought an amount closely approaching the later two endeavors.

In the second loan drive the international organization subscribed for \$55,000 worth of the bonds and would have taken \$75,000 in subscriptions but \$20,000 was tied up in a manner that made the proposition unmanageable.

Many of the affiliated musicians' unions, despite the fact that their treasuries were somewhat weakened for local reasons, nevertheless went the limit to stimulate success for Uncle Sam's war bond flotations.

And from one end of the nation to the other, wherever men have formed in the parade line to enthrone the citizens to the big issues before the nation, the union musicians have given of their best in music, service and in money.

The 88,000 members of the American Federation of Musicians can well be proud of the work, well done, they have accomplished for the United States of America in its hours of deepest stress. The nation, too, is proud of the noble band.

Musicians Must Work or Fight.

Considerable diversity has been expressed on proper interpretation as to just who shall be included in the order. The five district exemption boards of Missouri held an all-day meeting in Jefferson City, the capital of the State, June 20, 1918, for the purpose of agreeing on uniform action. This resulted in sending an official circular to all local exemption boards containing nine paragraphs instructing the local boards how the "Work or Fight" order, issued by Provost Marshal General Crowder, is to be applied. This circular was sent out by Lieutenant Colonel J. H. McCord, who has charge of the enforcing of the draft act, Paragraph 3 is appended and applies to musicians:

"3. Paragraph C of Section 121-K, includes, in addition to ushers and other attendants, all persons engaged and occupied in games, sports and amusements, except actual performers in legitimate concerts, operas or theatrical performances."

And this means that every professional musician who is not engaged in connection with legitimate concerts, operas or theatrical performances will be forced to enter other vocations or go to the front.

Take Care of Your Piano.

We are in receipt of a letter from a prominent singer who works for a song publishing house, confining his efforts to the city portion called Brooklyn. He complains bitterly about the condition of pianos in the picture theaters, which, he maintains, are not kept in tune nor receive any attention after they are once installed.

Exhibitors should take as great care of their piano as they do of their operating machine. A piano whose keys stick, the upper register

is flat and the lower one sharp, while a few notes won't sound at all, is neither ornamental nor useful. It gives the place a black-eye with every music lover who enters the place. Pianists cannot be expected to provide good music unless they have a decent instrument upon which to perform. Singers cannot get results if they are forced to sing with a piano that varies in pitch with every octave (we mean, of course, out of tone balance).

The remedy is simple and comparatively inexpensive. An instrument that receives six and seven hours continuous playing should be tuned once every two months. If this be done regularly the tuner can easily adjust any loose connections or soften up the hammers. It simply resolves itself into the old adage, "A stitch in time saves nine," and, perhaps, a new piano.

Music At the Strand.

During the week of July 28, Harold Edell, of the Strand Theatre, offered his usual excellent program of music. Opening with the overture Masaniello, by Auber, and conducted by Carl Edouarde, it continued smoothly and artistically until the organ solo, March Triumphal, by Clark, which closed the show.

The overture was exceptionally well played, with pretty gradations of tone quality. The rhythm was well marked, and, although the inclination was to hasten the gladsome theme a trifle, the entire interpretation was splendid and in keeping with the traditional rendition. A pastoral setting, showing sheep grazing upon the hillside, assisted materially in conveying to the audience the dominate feeling of the overture. It is somewhat interesting to note the historical significance of this overture and the unique personality of its composer.

Daniel F. Auber, a prolific composer of French operas, was born at Caen in Normandy in 1782, died in Paris, 1871. His father, an art dealer and print seller in Paris, wished his son to devote himself to business, and sent him to London to acquire a knowledge of the trade. Auber's irresistible inclination for music, however, manifested itself and in 1804 he returned to Paris, following thenceforward his natural bent. His first opera, "Julie," was produced in 1812. He wrote several operas, among which "Masaniello ou la Muette de Portici," produced for the first time in 1828, was considered a masterpiece by Wagner. Its portrayal of popular fury is so graphic, that the Brussels riots followed its performance in that city in 1830. It seems to have been inspired by the revolutionary spirit prevalent at that time in Paris; it differs so wholly from Auber's other operas which are comic.

The pictorial had a choice selection of music. The early part showing the prisoners who had been captured by the French, was played by the organ, and Brother Brigham showed great ingenuity in the paraphrasing of the Marseillaise. During the air raids on the churches a slow pathetic was rendered by the orchestra and proved most effective in contrast. The Oriental music accompanying the scenes of Palestine carried the true eastern atmosphere and won appreciation from the audience.

Maleta Bonconi, a little lady violin virtuoso, showed a considerable dexterity in the playing of "Hejre Kati," by Hubay. Her bowing is good, although her interpretation could only be classed as fair, while her harmonics were exceptionally fine. In her second number "Souvenir," by Drdla, which was played *con sordino*, she showed a breadth of tone which was extremely pleasing and found popular favor.

The feature, "The Border Legion," was accompanied by orchestra without a fault. The choice of music was excellent and the fact that they always remained under the picture proved effective. During the scene between the hero and the heroine, in a lone hut on the plains, dramatic value was enhanced immeasurably by the excellent synchronization of the selection. The finale was magnificent.

Following the feature Herbert Waterous, basso, rendered "A Fighting Man," by Capel, in a manner that was truly artistic. We have always maintained that the experienced artist, and preferably those who have gained a wide reputation, through good work, is to be strongly desired in the picture field. Mr. Waterous has a voice far above the average, and is always sure of a welcome wherever he appears.

The comedy and organ solo close a splendid bill.

Wedding March—Sousa.

It is interesting to learn that Lieutenant John Philip Sousa is writing a "Wedding March." There will be no doubt, in quarters qualified for discriminating judgment, as to Mr. Sousa's capabilities. The trouble will come in finding a bride who will have the courage sufficient to spurn the galling jade of ancient precedent and make her way to the altar in the strains of a wedding march "made in America." May the Star of Inspiration shine bright upon Lieutenant Sousa's pathway as he assumes this commendable undertaking.

Musical Suggestion Synopsis.

A GENTLEMAN'S AGREEMENT (Vitagraph—Five Reels)—Theme—Valse Lento. Suggest "Kathleen"—Berg, "Waters of Venice"—Von Tilzer, or "Adele"—Briquet.

The character of this picture is strongly dramatic and of modern times. The atmosphere is western and will require music of the western type. Note the wedding scene where organ can be effectively used, but do not play Wagner nor Beethoven unless you have nothing to substitute. You will need light music in large quantities for the first half of the picture and graduate it so that it works up into dramatic stuff. You will need three agitatos, a misterioso, a hurry and a furioso. Some dramatic tension music can be advantageously used also. Cue sheets can be obtained from the Vitagraph Exchange.

A NINE O'CLOCK TOWN (Paramount—Five Reels)—Theme—Moderato. Suggest "A Perfect Day"—Bond, "Serenade"—Liandon, "Legend"—Friml.

This is a comedy-drama calling for light music with moments of dramatic value. Here will be needed serenades, bright intermezzos, a few light waltzes. Some agitatos and fast allegros can also be used.

There are two opportunities for special effects. In the beginning of the picture when the clock strikes use an imitation of a cuckoo, and in the second and fourth reels produce a band effect, playing a march. If your orchestra be large, cut out all the strings and work a brass quartet with woodwind. This might be done by the organist also, and be productive of good results. Cue sheets can be obtained from the Paramount Exchange.

DANGER MARK, THE (Arctcraft—Five Reels)—Theme—Andantino. Suggest "May Dreams"—Borch, "Extase D'Amour"—Roze, or "Melodie"—Lederer.

The story is one of retrospection within. It is psychological in its appeal and will need rather heavy music. It is a picture that will require some study to evolve the best musical accompaniment and a previewing should be obtained if possible. There are no startling situations and the plot moves along smoothly, so that long numbers will prove most effective. Do not use the theme too frequently, but let it act as a re-enforcement of the strong points in the picture. You must use a waltz to fit the dancing scene and some heavy dramatic music will come in handy as you approach the finish of the picture. Cue sheets can be obtained from the Arctcraft Exchanges.

DEMON, THE (Metro—Five Reels)—Theme—Allegretto. Suggest "Impish Elves"—Borch, "Dance of the Moths"—Weidt, or "Barhetta"—Nevin.

Here is a picture that will require great ingenuity to bring out the contrasts of many atmospheres. You will need, besides modern music, some Oriental stuff, a little distinctive Italian music and some varieties, emblematic of the British snob. The picture is serio-comic and the music should be exaggerated almost to burlesque proportions. We would suggest the opera "Perdita" as a most suitable source of search for needed material. In view of the fact that the heroine bears the same name, lovers of this opera would appreciate its significance while it has the necessary Italian flavor. You will need some agitatos and misteriosos, some dramatic tensions and hurries to make up the proper setting. No special effects are needed. Cue sheets can be obtained from the Metro Exchange.

FEDORA (Paramount—Five Reels)—Theme—Andante Dramatic and Russian. Suggest "Fedora"—Giordano (the Andante portion), "Visions"—Tschaikowski, or "Reve Angelique"—Rubinstein.

The character of this picture is intensely dramatic and follows closely the story by Sardou. The operatic version will be found invaluable and with close attention it can be made to play almost the entire picture. The music must be entirely in the Russian atmosphere and very heavy throughout. The usual number of hurries and agitatos will be needed. Pauline Fredericks plays the title role and you, who have played her earlier offerings will know exactly what to expect. Get a pre-viewing if you can, as the cue sheets available do not get under the surface of the drama. Cue sheets can be obtained from the Paramount Exchange.

LESS THAN KIN (Paramount—Five Reels)—Theme—Andantino. Suggest "Esperanza"—Johnstone, or "Midsummer's Night Serenade"—Albeniz.

The music for this picture is light and of the Spanish type mainly. You will need a misterioso, a march and a waltz lento. In the first reel begin with "La Paloma" and continue with the Spanish atmosphere until the pathetic moment, when it is permissible to leave the atmosphere if necessary for proper portrayal of the situation. There is a direct cue calling for a "Perfect Day," by Bond. Don't miss it. Close with the theme. Cue sheets can be obtained from the Paramount Exchange.

LESSON, THE (Select—Five Reels)—Theme—Moderato. Suggest "My Castle in the Air"—Kern, "Wait Till the Clouds Roll By," or "Melodie"—Kargonoff.

Open with light music of the serenade and intermezzo variety which will take you up to the third reel. During the latter you will need to fit a wedding procession, its following marriage ceremony and the leaving from the church. If your patrons object to the usual "Bridal Chorus" from the "Wedding March" because of their German origin, play the "Bridal Chorus" from the "Rose Maidens," by Cowen, then "Traumerie"—Schumann, and "The Coronation March," by Svenden. This is the only spot that will give any difficulty. No Photoplay Series is necessary for this picture. Cue sheets can be obtained from the Select Exchange.

Soul OF BUDDHA (Fox—Five Reels)—Theme unnecessary.

This is a picture dealing in three atmospheres, Oriental, Scotch and French. You will require agitatos and dramatic tensions as well as a few pathetics. When the dancers appear it would be advisable to use Ballet Egyptian No. 1, by Luigini. See that the musical contrasts are well marked. Cue sheets can be obtained from the Fox Exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.


Q. I use a fourteen piece orchestra, regular combination. In storm scenes how can I get the best effect, with "strings," "wood-wind," or "brass"?

A. The use of the strings and wood-wind is preferable, as the brass has a tendency to overbalance the orchestra if used. Examples of excellent writing for storm effects are to be found in "Scotch Poem," by MacDowell, and "Promethius," by Liszt. If your selection is heavily scored for brass muted effect secures an even balance.

* * *

Q. In writing a march is it better to keep the theme in the same key throughout or change it?

A. The usual form is to have the trio in a relative key going back into the first key in the coda. Sousa, however, usually holds the coda in the same key as the trio, which is usually a fifth higher than the opening one.



Music for the Picture

Conducted by GEORGE W. BEYNON

Unity of Musical Purpose Brings Better Service

WE live in the age of unions. The keen competition in industrial lines has forced upon men the significance of the axiom, "United we stand, Divided we fall." The playing of the pictures has become an industry because of its magnitude of operation, and the essentiality of the work.

At present, every leader is doing his own work in his own way, drudging out the hours of employment, which being long, preclude his learning of the advances made in his art. He has had no trade journal devoted to his interests, giving him up-to-date information. What they are doing in the big houses in the large cities, gets to his ears by inaccurate hearsay. This has a tendency to confuse him. In spite of these drawbacks, it is remarkable how much progress has been made in the musical interpretation of pictures. But we feel that the time has come when there should be a greater unity of purpose, feeling and brotherhood in the ranks of the picture playing musician.

The Moving Picture World realizes the importance of the problem of uniting the theatre musicians in such a way that will be advantageous to them and the picture industry in general. We have spent the last six months in searching out the detached and distant musician with the view to ascertaining his needs in his chosen profession. From the data we have received, we believe that this department, in its enlarged form, will give better service in the future than in the past.

"Music for the Pictures" will henceforth contain an interesting and leading article dealing with the varied phases of picture presentation musically. It will give you the reviews of music rendered at the big New York picture palaces and other notable performances throughout the country. An educational feature of the department will be a thumb-nail history of our patriotic songs, telling you about the composer, the reason for the song and interesting facts connected with its birth and growth. There will be a page devoted to the latest musical "hits" and a "Leader's Service Bureau" in which will be found answers to your many problems and a "Roll of Honor," calling attention to special musical numbers, well adapted to picture playing.

The cue sheet problem, which has become a bugbear to the leader, will be dealt with in a classified and larger form. Here you will find a cue sheet for every picture which has been released, alphabetically arranged and clearly comprehensible to every leader. It will not be necessary to use the entire book upon the rack. These sheets can be used separately and returned

to the files for playing a "repeat date." The arrangement will be uniform and standardized, no matter what producer releases the picture. This new idea has been praised by all leaders who have seen it, and we anticipate every musician will welcome this progressive service.

There is no field in the musical profession where such great quantities of music are bought yearly and used so profusely. A pianist with a library of five hundred numbers, considers he is well equipped for his work, yet five hundred selections would not last a month even if it were possible to play them all in the picture theatre. Songs will bear almost a continuous repetition, but a leader dare not repeat his numbers too frequently.

One of the drawbacks with which every leader is familiar is the dearth of new music. His only way of securing such is by means of catalogues, which are not definite, or by personal search through publishing houses. Inasmuch as the large majority of the publishers are situated in New York City, the out-of-town director must rely on lists which may trickle through to him. We have been surprised and aghast at the musical antiques forced upon the people who visit the out-of-way theatres.

Our aim will be to bring to the attention of the picture playing musician all new numbers suitable for his use from the various publishing houses with a short review upon their picture possibilities. This should prove a wonderful boon to the leaders throughout the country.

Those things doled out to us by the hand of one in equal rank are regarded of greater worth than the advice emanating from the mealy mind of the efficient expert. Therefore, we shall be pleased to give space in our columns to interesting letters dealing with the solution of the leaders' problems. Give us the benefit of your experience that your brother may profit thereby. This will make for unity of brotherhood and create in this column a mutual confidence club, interesting and educational to all.

In this connection, it might not be premature to suggest the formation of a Picture Playing Club, the membership of which would consist of musicians who are earning a living playing for pictures. Let us hear an expression of opinion on this matter. We can assure you we are strongly for it. When we place our profession upon a more dignified basis in the picture industry, we reap for ourselves the rewards of better art.

The Moving Picture World in enlarging your department, officially recog-

nizes the musician as a vital factor in the film industry. It extends the hand of welcome and friendship, offering itself as a medium for mutual mingling and friendly fraternizing. It joins the hand of the producer with that of the leader, delivering to him a service in cue sheets that heretofore has been anything but satisfactory. Its whole-hearted efforts, its unstinted expense, and its ever-prevailing progressiveness should receive the praise and popular support of all musicians in the country. Make the Moving Picture World your Bible and "Music for the Pictures" your best loved text.

Music At the Strand.

D. W. Griffith has rightly gained the name of "The Master of Filmcraft." His picture, "The Great Love," presented at the Strand during the week of August 11, shows his clever handiwork and artistic touches. Notwithstanding this fact the music poorly portrayed what Mr. Griffith tried to interpret in his wonderful picture.

Old and well-known songs were used as themes and suited the roles admirably. There was a lack of smoothness to the setting, which detracted from the picture considerably and we felt that the fault lay in poor modulation. At times there was no modulation whatsoever, while at other times only a drum-roll could be heard in joining two numbers of extraneous keys. It was evident that the music belonged to a score, the composers of which gained no credit for themselves for such slipshod methods. The Synchrony was good, but the use of Il Guarny in the bedchamber scene was anything but appropriate.

The overture selection from "I Pagliacci" by Leoncavallo was handled by Conductor Edouards. The rendition was traditional in every respect, and although the orchestra once in a while beat the conductor to the note, we are safe in saying that there could not be any exception taken to the interpretation.

The back-set showed a Venetian canal bordered with Italian foliage, half hiding the picturesque bungalows in the distance.

The Strand topical review followed and as usual was well fitted and played.

An innovation was used in the idea of community singing of "The Star Spangled Banner," led by Miss Cora Tracy, contralto.

In a recent issue of these columns we dwell extensively upon the educational value and propaganda purposes of Community singing in the picture theatres. Our suggestion was that a slide be used in order that, by having the house darkened, the singing would be louder and more spontaneous. However, Mr. Edel has evolved a new feature by having a patriotic address, showing the history of our flag. This was followed by singing "The Star Spangled Banner" by the audience from a booklet donated by Hinds, Hayden & Eldredge. The booklet is a pocket edition with words and music and is exceptionally legible in spite of the condensed space. The idea is splendid and should be

followed up in some form by every exhibitor in the country.

The performance closed with the usual excellent organ solo.

Music at the Rialto.

We dropped into the Rialto sufficiently early to get the first show, and although we were one of only a handful, the entire performance was gone through as if the house was crowded. This speaks well for the discipline of the theatre and the conscientious endeavors of its employees.

The overture was the selection from *Rigoletto*, conducted by Hugo Riesenfeld. Mr. Riesenfeld is always at his best, and his rendition of *Rigoletto* was masterly and in good musical taste.

The scenic, showing scenes in Pachua, Mexico, was admirably fitted with excerpts from the *Land of Joy*. The Spanish flavor of this operetta was sufficiently light to hold the Mexican atmosphere without obstruction.

Emanuel List sang Pinski's Bedouin Song. Mr. List has distinctly a voice of the basso profundo type and, owing to the wide range of this song (usually sung by a baritone), he was not altogether at home in it. However, the audience, because of its beautiful setting, liked the song. The Rialto has virtually three stages. The centre showed an Oriental interior with great red lanterns hanging before a blue background. On the right was a full moon in a blue sky being filled with myriads of glittering stars. It was indeed effective.

The animated magazine, personally edited by Mr. Rothapfel, was not only well set, but enjoyed perfect synchrony. The use of *Old Lang Syne* in a wintry scene, showing the frozen Hudson cloaked in snow, held a pretty suggestion. The scene following, in which we were shown swimmers enjoying a vacation, was fitted with a sort of patriotic fantasy introducing "Tramp, Tramp, Tramp, the Boys Are Marching," and a paraphrasing of the "Star Spangled Banner." We could not understand the analogy. "Keep the Home Fires Burning," sung by the orchestra, was a delightful innovation, while "Throw Out the Life Line" had no place in the scene showing the baptismal exercises. Nothing is gained by burlesquing a religious ritual, and much harm may come from it.

Josephine Garavelli sang "Caro Nome," from *Rigoletto*, in a fashion academic. She really is a dramatic soprano essaying colorature roles.

The feature "Green Eyes" was well played, but the Southern atmosphere was not sufficiently distinctive to be noticeable. The musical synchrony was good and at no time did the orchestra predominate over the feature.

The bill closed with selections from "Nobody Home," played by the orchestra, and the usual comedy and an organ solo, "March Romaine," by Gounod. Arthur Dewey, the organist, played this number with fine feeling and true interpretation.

Washington Society Hears "Blue Bird."

Tom Moore, of Washington, D. C., believes firmly that music and its related art, dancing, are mighty factors in putting over pictures. His recent presentation of the Paramount feature, "Blue Bird," showed unmistakably his forcefulness of purpose.

The complete presentation prologue was as follows:

Overture by the augmented symphony orchestra, featuring Clare Kummer's song, "The Blue Bird," with slow curtain revealing stage dimly lighted with blue tone, fleecy clouds drifting slowly by; "The Blue Bird" second chorus sung off stage. Gradually expanding light until stage, banked in flowers, is discernible; to dance

in spotlight; ensemble flower ballet, at conclusion of which the dancer again appeared, ending ballet with tableau picture. Foreword to the picture by Maurice Jarvis, as Father Time, at top of steps, back stage with Tyltyl and Mytyl in costume, with bird cage, etc. Scene then parted revealing barge under full sail, in which Father Time, Tyltyl and Mytyl started on the journey to Memoryland. Quick curtain and immediate projection of picture.

The picture was well fitted with excerpts from the "Blue Bird" music as used in the Shubert production of it, and the quaint but simple memory themes that were so appropriately chosen held the atmosphere. The people who came to see a picture heard a symphony of blended tones and lightings. They went away purified by the beauty of Art as exemplified in the combination of music and color.

Every picture is not so adaptable to such esthetic treatment, but every feature has its artistic possibilities.

"Home, Sweet Home."

Probably the sentiment most deeply implanted in the human heart is love of kindred and home. Someone has said that patriotism can and often does supplant it, particularly in time of war. But, in the last analysis, one's country is one's home in the larger sense.

When, in October, 1822, John Howard Payne sent to Sir Henry Bishop, composer of music for Covent Garden, a manuscript, he placed himself among the immortals. In the story the heroine elopes. Some time later she hears a band of strolling musicians singing one of her native airs. Its appeal sends her back to her parents. That song was "Home, Sweet Home." Rendered by Maria Tree's charming voice it was received with great enthusiasm. The singer ceased her work nearly a century ago, but the echo of the words still responds throughout the English speaking nations.

Payne wrote in Paris, and for a London audience, but the home for which his heart hungered had been lost to the wanderer since early childhood—a little cottage on Long Island. The song won a wealthy husband for the singer and a modest fortune for the theatre and publisher. But the inspired genius of it all did not materially profit by its sale. Fame eventually came to him through this medium, but at the time of publication his name was not permitted on the title page.

The music was not his. Sir Henry Bishop had written it several years previously, calling it a Sicilian Air. There has been not a little dispute over its origin. Some authorities claim that it was borrowed from a group of Sicilian songs. However, when Donizetti wanted a distinctively English tune he chose it. That should dispose of the Italian theory, as it seems incomprehensible that Donizetti should not know the folk-song of his native land.

We have all known and sympathized with John Howard Payne as a sufferer of many vicissitudes, lonely, poor and dying in a strange land. Few seem to have heard that he was a very prominent figure in his profession. As a matter of fact he wrote and adapted over fifty plays and was the first American to make a reputation as an actor and playwright abroad.

He came of excellent parentage. The family name appeared in Eastham, Mass., as early as 1622. His father settled in East Hampton, L. I., became principal of Clinton Academy, and married Sarah Isaacs, the daughter of a convert from the Jewish faith. Payne's early childhood was spent in this home, and the house which he immortalized still stands.

Manifesting a passion for the stage while very young, his parents frowned on his aspirations and sent him to a clerkship in New York. This course had no effect on his ardor. Indeed, he spent practically all his wages in theatre tickets

and in launching a dramatic paper, "The Thespian Mirror." He was then only fourteen years of age. Yet the articles were so ably written that the Evening Post announced that it would publish some of them. Fearing exposure and parental displeasure, Payne called upon the editor to protest. That gentleman was astonished at the extreme youth of the boy. But the handsome lad, with his charming manners and truly remarkable talents, made a lasting impression. As a direct result of this interview a fund was raised and Payne was sent to college.

Before he had finished his college course family reverses made it imperative that Payne should become self-supporting. So, in his seventeenth year, he made his debut on the stage of the Park theatre, New York. Through his ability the drama was a great success.

Two months later he acted Hamlet to a sold-out house. Subsequently he appeared on the London stage with equally flattering results. Unfortunately in a moment of weakness he decided to launch forth as a manager. His artistic temperament left no place for business acumen and he soon landed in a debtor's prison.

Fiction says Payne was starving in a garret when he wrote "Home, Sweet Home." History tells us that at the time he was busy writing adaptations for the stage that he was well remunerated and had every comfort. Home-siek he doubtless was. His letters to his brother prove that. He says: "Though I am naturalized to vagabondism, still it is vagabondism. I long for a home about me."

Eventually he returned to the United States and was appointed Consul at Tunis. There he died in 1852. After a lapse of thirty years his remains were brought to Washington and reinterred. The Regimental Band softly played "Home, Sweet Home." The President of the United States and his Cabinet escorted the body to its last resting place. The "exile" had come "home."

"The Common Cause" Score by Klein.

The musical setting for Commodore J. Stuart Blackton's propaganda picture, "The Common Cause," now in production, is being composed and arranged by Manuel Klein.

Mr. Klein was for ten years composer and conductor at the Hippodrome and was associated with its first managers, Messrs. Thompson and Dundy. He was also with David Belasco for a period of four years and with Daniel Frohman several seasons.

With his brother he collaborated on "Mr. Pickwick," a light opera, and on "His Imperial Highness," another musical success. His musical compositions and arrangements for the special releases of the "All Star Feature Film Company" are noteworthy and contained many adaptations of his brother's plays.

Mr. Klein has completed the music for "The Common Cause," and is now engaged on the orchestration. While his themes have naturally been suggested by the script, yet he has been a frequent visitor to the French village exterior, where Commodore Blackton has been filming scenes for the past three weeks. He says he wishes to absorb the atmosphere of the setting and the spirit of the characters by meeting the people portraying them. He feels that he receives more inspiration from seeing a scene taken than from viewing it when projected on the screen.

Mr. Klein's brother, Charles Klein, was lost on the ill-fated Lusitania. Despite the sorrow and bitterness caused by his brother's death Mr. Klein is too broad-minded to taboo all German music. He says: "What had the old composers to do with the war which began in 1914? They lived years ago. They were not Hung, but merely German by birth, many of them having no pride of country. Wagner, who

died in 1883, lived most of his life in Paris, confessing that he hated Germany. Mendelssohn spent his mature life in Paris and London. But we should everywhere, in the most insignificant film theatres, as well as in the greatest opera house, taboo entirely the works of modern German composers. They are Germans of the Germans, whose music breathes the very spirit of war."

The propaganda theme of "The Common Cause" naturally appeals to Mr. Klein, and his musical setting is a reflection of his enthusiasm for the cause of war as expressed in this super-feature. The film is being produced through the British-Canadian Recruiting Mission.

Belwin, Inc., and Motion Picture Music.

The old adage that a "workman cannot work without tools" is ably demonstrated by musicians engaged in film interpretation. Whatever their ability may be they cannot interpret the screen action without appropriate music.

As reported in these columns a few weeks ago, a unique combination has just been formed of the entire catalogue of the Cinema Music Company, S. M. Berg, whose service to the film industry is well known, and Sol. P. Levy, whose compositions and arrangements compare favorably with those of America's foremost musicians, have now entire charge of the business and theoretical end of Belwin, Inc.

Already published under Belwin's copyright are a new series entitled "Berg's Descriptive Series," bearing such titles as "Silent Sorrows," "Peacefulness," "The Crafty Spy," "Battle of Ypres," "Turbulence," "Perpetual Motion," "Slimy Viper," all composed by that renowned musician, Gaston Borch. A charming and melodious composition by Gaston Borch entitled "May Dreams" has already created a furore where music is considered of importance.

Among the many other compositions already placed on the market by Belwin, Inc., may be mentioned "Impish Elves," "Over the Top, Boys," "Blue Devils," "Fighting Tommies," "Hunkatin," "Aces High," "Sinister Theme," "Two Characteristic Themes," "Indian Mysterioso," "Weird Oriental Theme," "Military Hurry," "Furioso" and "Hurry."

Belwin's compositions, which are now in the course of preparation, are interesting reading, because they comprise a variety of publications unique in the annals of musical literature. Particularly worthy of mention are "Poem Symphonic," "Serenade Romantic," "Flirty Flirts," "Birds and Butterflies," "Bleeding Heart," "Comedy Allegro," "Dramatic Suspense" and "Yankee Tars."

This progressive house has inaugurated a policy in which every musician engaged in the film industry should be interested. We refer to B. S. A., which signifies Belwin Service Account. This means that any musician or theatre manager who will extend the courtesy of the usual trade references will receive a credit account which guarantees that all their musical requirements, irrespective of whom the publisher may be, will be promptly supplied by Belwin at the lowest possible professional prices. Furthermore, all orders will be shipped the same day received. This assures to musicians such service as has never before been at their disposal.

To peruse the account ledger of Belwin, Inc., is figuratively surveying a list of the "400 of the motion picture industry." The service which Belwin, Inc., is able to give to its patrons is due to the fact that it is now carrying an international and representative stock of every other publisher's music which is adaptable and desirable for musical interpretation of the film.

"Mickey" Inaugurates Novel Campaign.

About a year ago "Mickey" was first introduced to the exhibitors and public through the trade papers.

Daniels & Wilson, music publishers, are putting out the composition "Mickey,"

adapted for the picture. The advertising campaign is allied with the national campaign on the photoplay, and the song is being widely exploited throughout the country. A million copies have already been disposed of and the publishers claim that at the rate they are now going five hundred thousand copies per month will be added to this amount.

Many prominent vaudevillians are singing "Mickey" with marked success. The Tivoli theatre in San Francisco featured this song and a famous vaudevillian sang it with a chorus slide. It was subsequently repeated at a number of other T. & D. houses, where it was equally well received. In fact Mr. Daniels advises us that the theatres are clamoring for the song—its popularity is so great wherever it is featured.

Because of this enormous popularity Mr. Daniels is arranging to send a full orchestration of "Mickey," with a set of slides, to all the largest theatres in the country. This is done that when the feature is released the public everywhere will be familiar with the name of "Mickey." They have also arranged to have 15,000 retail music dealers and all the Five and Ten-Cent Store Syndicates in the country devote a full window display to the song, together with some lobby display photos from the production. This plan will be carried out in each locality as the photoplay "Mickey" is released there.

The Columbia Graphophone Company is making a dance record of "Mickey" played by one of the best known Jazz Bands in the city. They will also exploit this record throughout the country in connection with the national campaign on the photoplay.

A song record is being made by the Victor Phonograph Company and a piano roll by the Aeolian Company.

Simultaneously with the first release of the picture on Broadway, New York, these four music concerns will launch a campaign to link up with the photoplay.

Presentation of "The Americans Come."

All songs do not lend themselves readily to a forceful presentation in picture theatres, but "The Americans Come," by Fay Foster, published by J. Fischer & Co., of New York, holds wonderful possibilities in this line.

A suggestion offered recently by a well known musician is certainly worthy of repetition. Enthusiastically he outlined his idea as follows:

"Get a first-class baritone. Dress him as an old man, blind and upon crutches. Have him placed left-front with a good looking soprano by his side. The set should show the interior of European living room, having a large French window at the back a little to the right.

"Usual bits of furniture can be found about. Open with dark stage until the singer begins. Then gradually dim up in red, increasing with a white, until dusk effect is produced, and then by the use of side projection throw a strong light from the back through the window, indicating sunshine. If the theatre has side panels have a moving picture of marching soldiers thrown on them from the projection box during the refrain. See that your sunlight effect does not conflict with your projection of this.

"As the song draws to a close dim down on your sunlight, then dim your foots, closing in semi-darkness, but at the last note flood the house for applause effect. It will make the song and give the audience a real thrill."

There is no question about the wonderful power of patriotic propaganda inherent in this song, and if you present it properly it will prove a drawing attraction.

John McCormack Sings Great Ballad.

It has been said that the war has brought no great musical epic. The one who perpetrated such a pessimistic thought dwelt in the broad halls of Ignorance.

"God Be With Our Boys To-Night" will

live in the future with all the great songs of the masters. There is a depth of feeling in the lyrics that appeals to the heart of every true American. The music is particularly melodious and catchy. This is made evident by the whistling of it upon the streets by precocious urchins. Its patriotic fervor is blended with a gentleness of spirit that permeates our being.

One would naturally suppose from these qualifications that it could not be anything but a popular "shoo-fly" number. It is nothing of the kind. It can be safely catalogued under the heading of classic, and the fact that it is printed by Boosey & Co. is sufficient evidence that there is nothing trashy in the music. Besides our famous and dearly loved John McCormack is singing it with immense success. This surely bespeaks merit.

"God Be With Our Boys To-Night" has been beautifully arranged for orchestra and should find a place in every leader's library. Typically a theme, it can be used for many other purposes effectively. The plaintive movement of the refrain will suit pathetic situations, while the verse part has a hopeful rhythm most adaptable to 'cello solos.

As a song it has been sung at all the big theatres with great success and the exhibitor who wants new material for effective propaganda purposes will do well to get this season's success.

Picture Playing Creates a New Industry.

Throughout the ages no occupation has been able to stand alone, and the profession of picture playing is no exception to the rule. It, in itself, was called into being through the requisition of the film and work allied to and contingent upon it has sprung up.

We have the arranging of musical scores, the providing of cue sheets, the selling of photoplay music and the art of autographing. Little is known regarding the all-around efficiency of autographing, and until "Music for the Pictures" became of vital importance nothing had been heard of it. In the few short years since the exhibitors awoke to the fact that good music meant larger box-office receipts the autographing of scores has been brought to a high plane. In fact Charles Grelnert, a pioneer in this industry, has built up a large and successful business along these lines.

Connected with G. Schirmer, Inc., he followed its growth from its earliest infancy, continually improving upon the old methods and experimenting with new fluids. Later branching out for himself he procured a suitable building for his needs and installed up-to-date machinery, and no longer is there the long delays in procuring printed music.

Mr. Grelnert's assistance has proven invaluable in the compiling of some of the well known picture scores, as his long experience has given him a keen insight into the needs of the picture musician.

We can expect many great developments in the music of the future, but the art of autographing will always stand predominant as the mechanical stepping-stone to greater efficiency in picture playing.

Composer Inspired by Aurora Borealis.

Just as the Marseillaise came through the disturbed conditions of the eighteenth century, so "Pershing's March" was inspired in the lonely heart of a soldier's mother. Mrs. A. S. Watt, who has contributed her share of stalwart sons to fight for democracy, is a musician of peculiar temperament. She lives by and for her music and writes only occasionally as inspiration impels.

One evening while she was visiting in the Thousand Islands a beautiful Aurora Borealis appeared in the north. Always a lover of the artistic, she was held spell-bound by its grandeur. Going to her piano she improvised the theme which is heard in her famous march. Her friends liked it and music critics implored her to publish it. The result has been that wide popularity accorded "Pershing's March."

Cue Sheets for Current Films

"Angel Child."

Released by Plaza Film Co.
Prepared by George W. Beynon.

THEME—Dew Drops..... Allegretto. 1. AT SCREENING..... THEME. 3 min. 30 sec.

2. T. AFTER THE SHOWER..... Springtime. Drum 2 min. 30 sec. Waltz Intermezzo.

3. T. AFTER YEARS OF WAITING.... Sunbeams..... Hellar 3 min. 15 sec. Moderato.

4. D. GLORIA LEAVES OFFICE..... School Days..... Edwards 2 min. 45 sec. Popular Song.

5. T. RICHARD GRANT, ATT..... Romance..... Mericanto 1 min. 30 sec. Moderato.

6. D. GIRLS SAYING PRAYERS..... Ghost Dance..... Salsbury 3 min. 30 sec. Moderato.

7. D. MISS PERKINS YAWNS..... Misterioso Dramatique... Borch 3 min. Dramatic Misterioso.

8. D. GLORIA FALLS IN HALL..... Send Me a Curl..... O'Hara 2 min. 45 sec. Two-step.

9. T. LOOK OUT THERE..... THEME 1 min. 45 sec.

10. T. IN THE LAND OF NOD..... Land of Dreams..... Duffill 2 min. 30 sec. Moderato (catch bell effect).

11. T. FOR THE PRICE OF A..... Meditation..... Williams 3 min. Andante Pathetic.

12. T. I AM THANKFUL..... Pliquette..... Flnck 3 min.

13. T. THE NEW WAITRESS..... THEME 1 min. 45 sec.

14. T. NOW BRIDGET, YOU KNOW.... Dollar Princess..... Fall 4 min.

15. T. WHILE THERE'S SOAP..... Waters of Venice... Von Tilzer 4 min. Moderato.

16. T. BUT NEITHER MY WIFE..... Norwegian Folk Song... Borch 2 min. 15 sec. Andantino.

17. T. GLORIA DETERMINES..... Reverie..... Vieuxtemps 2 min. 15 sec. Andante.

18. T. TALK ABOUT BEING..... THEME 1 min. 45 sec.

19. T. THE DINNER SEEMED..... Canzenetto..... Godard 3 min. 15 sec.

20. .. INSERT OF GLORIA'S LETTER. THEME 45 sec.

21. D. AT FIGHT IN PARLOR..... Agitato No. 69..... Minot 2 min. 30 sec. Agitato.

22. T. SEE WHAT YOUR ANGEL..... THEME 1 min. 45 sec.

CHARACTER..... Comedy Drama.
ATMOSPHERE..... Neutral.
MECHANICAL EFFECTS..... Aut. slamming doors.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS..... Light opera selections throughout will fit this picture.

"Bread."

Released by Universal—Five Reels,
Prepared by James C. Bradford.

THEME—Jealous Moon..... Moderato con Moto... Zamecnik

1. AT SCREENING..... Madrigal and Valse Lente, 2 min. 45 sec. Allegro. Wormser

2. T. CANDAGE NEWBY..... Song Without Words... Rebkov 3 min. Andantino.

3. T. ESTELLE PAYNE..... Danse De Damoselles..... Friml 1 min. 15 sec. Valse Lente.

4. T. ON DAY OF DEPARTURE..... Passepied..... Dellbes 3 min. Allegro.

5. T. FROM THAT HOUR..... Babillage..... Gillet 1 min. 30 sec. Allegro.

6. D. CANDAGE AT OFFICE DOOR.... Over the Top..... Romberg 2 min. 15 sec. Fox-Trot.

7. T. WHEN NEXT HE SAW HER.... Fancy Free..... Crawford 3 min. One-Step.

8. T. KRAUSE..... Rosemary..... Herbert 1 min. 30 sec. Tempo di Valse.

9. T. AT LAST ESTELLE..... THEME 1 min. 30 sec.

10. T. DETERMINED TO RID HERSELF Butterfly..... Densmore 2 min. Allegretto con Molto Grazia.

11. D. KRAUSE AT DESK..... Intermezzo..... Grandos 2 min. 15 sec. Allegro.

12. T. CANDAGE HAD ONE THOUGHT.. Hurry No. 26..... Minot 3 min. Vivo.

13. D. TRAIN AT DOOR..... THEME 1 min 15 sec.

14. T. DARK DAYS FOLLOWED..... Tiger Rose..... Burkhardt 2 min. 45 sec. Moderato.

15. D. CANDAGE ENTERS ROOM..... Forgotten..... Cowles 1 min. 30 sec. Andantino.

16. T. AT LAST TRAIN HAD HIT A.... Land of Joy..... Valverde 1 min. 30 sec. Fast One-Step.

17. D. CANDAGE AWAKENS FROM... THEME 1 min. 45 sec.

18. T. GET OLD GEEZER..... Granada..... Lunn 1 min. 30 sec. Allegro Moderato—One-Step.

19. T. THE LIGHTS..... Tempest..... Lake 2 min. 45 sec. Allegro.

20. T. SUDDENLY SHE REALIZES.... Furioso No. 11..... Kelfert 2 mins. 30 sec. Allegro.

21. D. CANDAGE EATING..... Valse Triste..... Sibelius 1 min. 30 sec. Lento.

22. T. AND NOW SHE..... Serenade..... Jarnfeldt 1 min. 30 sec. Allegro.

23. T. THANKS..... THEME 2 min. 15 sec.

24. T. DERE'S A COP..... Intermezzo'..... Arensky 1 min. 30 sec. Allegro.

25. D. CAR STOPS—DRUNKS ENTER... La Coquette..... Onivas 3 min. Allegro.

26. T. TOMORROW NIGHT..... Estellita..... Herbert 2 min. 45 sec. Tempo di Valse.

27. T. IT WAS HER LOAF OF BREAD.. Agitato No. 3..... Langey 1 min. 30 sec. Allegro Agitato.

28. D. CANDAGE CARRIED OUT..... In Love..... Friml 2 min. Andante.

29. T. AND A LONG TIME AFTER.... THEME 1 min. 45 sec.

CHARACTER..... Melodrama.
ATMOSPHERE..... American and theatrical.
MECHANICAL EFFECTS..... Auto horn.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS..... Big stuff needed in pathetic scene.

"Burglar for a Night, A."

Released by Paralta—Five Reels.
Prepared by George W. Beynon.

THEME—Remembrance..... Andantino..... Telma

1. AT SCREENING..... Chinese Fantastic... Katzenteln 30 sec. Moderato.

2. T. HONG KONG..... Sultan's Guard..... Gro. 1 min. 30 sec. Patrole.

3. T. THANKS OLD MAN..... Repeat No. 1

4. T. SOME THOUSANDS OF MILES.. 3 min. Dance Fantastic..... Reynard

5. T. JANET LESLIE..... THEME 3 min. 30 sec.

6. T. FIVE YEARS IS A LONG TIME.. Babillage..... Castillo 1 min. 30 sec. Semi-agitato.

7. T. THE BUSINESS OPERATION... Imaginary Ballet... Carl Taylor 3 min. 30 sec. Moderato.

8. T. A FEW MINUTES LATER..... Three Songs from Ealand, 4 min. Andante. Von Fleit

9. T. NIGHT FINDS A STRONG..... Romance..... Le Cocq 2 min. Andante.

10. T. NOT FAR FROM THE..... Gavotte Tendre..... Ganne 2 min. 30 sec. Allegretto.

11. T. DAY BREAKS CLEAR..... Romance..... Mericanto 1 min. Moderato.

12. T. SIX WEEKS OF INTENSIVE.... Canzenetto..... D'Ambrosio 2 min. 15 sec. Allegretto.

13. D. SCENE OF JANET PLAYING... THEME 1 min. 30 sec.

14. D. RUBY'S PARTY..... Send Me a Curl..... O'Hara 2 min. 15 sec. Two-Step.

15. D. RUBY LEAVES..... Dramatic Tension No. 9.. Berge 1 min. 30 sec.

16. T. THE HOME OF MAY CLAYTON.. Misterioso Agitato No. 38, 2 min. Borch

17. T. MORNING AND AN AGITATED.. Reverie..... Vieuxtemps 1 min. 30 sec. Andante Expressivo.

18. T. WITH THE SHARP RAID..... THEME 3 min.

19. T. SOME MILES OUT OUR..... An Afternoon Tea..... Keiser 2 min. 30 sec. Allegretto.

20. D. IN THE MORNING..... Under the Leaves..... Tome 3 min. 30 sec. Allegro Vivace.

21. T. I CAN'T TAKE MONEY..... Prelude..... Damrosch 3 min. 15 sec. Dramatic Andante.

22. T. GENTLEMEN, I WOULD LIKE... THEME 1 min. 30 sec.

CHARACTER..... Comedy-drama.
ATMOSPHERE..... Chinese and American.
MECHANICAL EFFECTS..... Shots, motor and safe clicking.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS..... Do not have wedding march played when they are getting married.

"Deciding Kiss, The."

Released by Universal.
Prepared by James C. Bradford.

THEME—Jealous Moon..... Moderato con Moto... Zamecnik

1. AT SCREENING..... Barchetta..... Nevln 1 min. 30 sec. Allegretto.

2. T. THE LOCAL SHEPHERD..... Air de Ballet..... Hille 1 min. 45 sec. Tempo di Valse.

3. T. BEULAH PAGE..... Canzonetta..... Herbert 2 min. Allegretto.

"God Be With Our Boys To-Night"

"The Singing Prophet of Victory"



JOHN McCORMACK

AS SUNG BY

JOHN McCORMACK

The World's Most Popular Concert Singer

IS PROVING A VERITABLE SENSATION

THE INTENSE EMOTIONAL APPEAL IN

This Great Ballad

IS STIRRING THE COUNTRY, AS NO OTHER
SONG OF RECENT TIMES HAS DONE

John McCormack's Spontaneous Tribute

IS CONVINCING PROOF OF ITS MERIT:

(Addressed to Michael Keane of Boosey & Co.)

My Dear Michael

I am so glad the good public
liked our war song "God be with our boys."
It is a real prayer and one I feel
certain that finds an echo in every
American heart. I sincerely hope a
copy of that splendid ballad will
find a place in every American home.

Yours

as ever

John McCormack

4. D. ELEANOR ENTERS GATE.....	Valse Poudee.....	Poldini	24. D. JESSIE ENTERS ROOM.....	Silent Night.....	Rebikov
1 min. 30 sec.	Tempo di Valse.		3 min. 15 sec.	Pesante.	
5. T. ON BORDER OF HEART ACHE..	An Old Love Story.....	Nevln	25. T. THE HOSPITAL IS.....	Rule Brittanla	
3 min. 30 sec.	Andantino.		1 min. 45 sec.	Marcla.	
6. T. AT THE GATE OF GOOD-BYE...	Good-Bye.....	Tostl	26. T. I AM SORRY FOR THE WAY....	THEME	
2 min. 15 sec.	Andante.		2 min.	Moderato.	
7. T. JIMMIE HAD BECOME.....	Butterfly.....	Densmoore	27. T. HER FATHER CONVINCES.....	Robespierre.....	Litoff
2 min. 30 sec.	Allegro.		1 min. 45 sec.	Andante.	
8. T. WELL, HAVE I BECOME A.....	Hobbledhoy.....	Olson	28. D. STREET SCENE.....	Robespierre.....	Litoff
2 min. 30 sec.	March Characteristic.		3 min. 45 sec.	Allegro Impetuoso.	
9. T. THE MORNING OF ENCHANT. THEME			29. T. TOO LATE SUSIE FINDS.....	THEME	
3 min.			1 min. 45 sec.	Moderato.	
10. D. ELEANOR PICKS UP BOOK.....	Oriental Nights.....	Grant	30. T. THAT SAME NIGHT.....	II Guarany.....	Gomez
1 min. 30 sec.	Tempo di Valse.		3 min. 15 sec.	Allegro vivo (begin at D).	
11. T. DURING MONTHS OF.....	Vanity.....	Jackson	31. T. SIR ROGER AWAITS.....	Silent Night.....	Rebikov
2 min.	Moderato (Caprice).		2 min.	Pesante.	
12. T. AT SCHOOL.....	School Days.....	Edwards	32. D. GABRIELLE AND MR. S.....	Astarte.....	Mildenberg
3 min.	Tempo di Valse.		1 min. 15 sec	Andantino.	
13. T. I'LL TAKE HER TO THEATRE..	Carmencita Shea.....	Densmore	33. D. SUSIE ENTERS ROOM.....	THEME	
1 min. 30 sec.	Moderato (Fox-Trot).		1 min.	Moderato.	
14. T. THE CALL BEFORE THE.....	Piano Solo		34. D. MAN AT WINDOW.....	Andantic Dramatic No. 15,	
2 min.	Allegretto.		1 min. 45 sec.	Andante.	Herbert
15. D. BOY EMBRACES ELEANOR.....	Dramatic Tension.....	Borch	35. D. CLOSE UP OF GABRIELLE....	Elegie.....	Lubomirsky
1 min. 15 sec.	Moderato.		3 min. 45 sec.	Adagio.	
16. T. A HIGHWAY OF TEARS.....	Un Peu D'amour.....	Slesu	36. D. GABRIELLE AT AUTO FLASH..	The Vampire.....	Coney
2 min. 30 sec.	Moderato.		2 min. 45 sec.	Tempo di Valse (omit Intro)	
17. D. ELEANOR STARTS PACKING...	Love's Old Sweet Song...	Folk Song	37. D. SUSIE IN ROOM.....	Agitato No. 2.....	Andino
2 min. 15 sec.	Moderato.		1 min.	Agitato.	
18. T. WHEN THE FINER INSTINCTS.	Love in Arcady.....	Wood	38. D. WHEN AUTO STARTS.....	The Tempest.....	Lake
1 min. 45 sec.	Allegretto.		12 min.	Agitato.	
19. T. OLD HOME JOYS.....	Uncle Josh's Huskln' Dance,	Paul	38½ D. SEGUE.....	II Guarany.....	Gomez
1 min. 30 sec.	Allegro.			Allegro vivo (begin at D).	
20. D. PETER AT DOOR.....	Perpetual Mohlle.....	Bohm	39. D. SIR ROGER ENTERS HOUSE...	Silent Night.....	Rebikov
2 min.	Allegro.		1 min. 45 sec.	Pesante.	
21. T. TO ME SHE'S DEAREST IN....	Love, Here Is My Heart,	Slesu	40. D. TWO POLICEMEN RUNNING...	Pingais Cave Overture,	
1 min. 45 sec.	Moderato.		4 min. 45 sec.	Allegro Modto.	Mendelssohn
22. T. CARRIER OF THE CALL.....	Valse.....	Grleg	41. T. SO SUSIE GOES AWAY.....	Song Without Words.	Rebikoff
2 min. 30 sec.	Tempo di Valse.		3 min. 30 sec.	Andante.	
23. T. CHRISTMAS.....	March Miniature.....	Lanciana	42. T. FOR THE GREATEST.....	THEME	
1 min. 30 sec.	Burlesque.		2 min.	Moderato.	
24. D. ELEANOR ENTERS ROOM.....	THEME		CHARACTER.....	War drama.	
2 min. 45 sec.			ATMOSPHERE.....	English.	
CHARACTER.....	Society drama.		MECHANICAL EFFECTS.....	Gun shots, automohlle, aero-	
ATMOSPHERE.....	Neutral.			plane.	
MECHANICAL EFFECTS.....	None.		SPECIAL EFFECTS.....	Use totally dark theatre for	
SPECIAL EFFECTS.....	None.			night raid.	
DIRECT CUES.....	None.		DIRECT CUES.....	The Maple Leaf Forever.	
REMARKS.....	None.		REMARKS.....	Get score for this picture if	
				possible.	

"Great Love, The."

Released by Artcraft—Eight Reels.

Prepared by Louls F. Gottschalk.

THEME—Ben Bolt.....	Old English	
1. AT SCREENING.....	Mystery.....	Baynes
1 min. 15 sec.	Tempo di Valse.	
2. T. A FEW MONTHS LATER.....	The Maple Leaf Forever,	
1 min. 15 sec.	Vivace.	Canada March
3. T. PUMP LANE.....	Louise.....	Charpentier
3 min.	Andante Molto.	
4. T. TEA TIME.....	Badinage.....	Herbert
1 min. 30 sec.	Allegro.	
5. T. JIM AND HIS CHUM.....	Barcarolle.....	Offenbach
4 min. 15 sec.	Moderato.	
6. D. JIM SALUTES SUSIE.....	Caizonetta.....	Godard
1 min. 45 sec.	Allegretto.	
7. T. AS A MILD DISSIPATION.....	THEME	
1 min. 15 sec.	Moderato.	
8. D. AS SIR ROGER ENTERS.....	Silent Night.....	Rebikov
1 min.	Pesante.	
9. T. A GARDEN OF FAIR WOMEN...	Valse Poupee.....	Poldini
2 min. 45 sec.	Tempo di Valse.	
10. D. JIM AND SUSIE AT DOOR.....	THEME	
1 min.	Moderato.	
11. T. SIR ROGER ENTERTAINS.....	Remembrance.....	Telma
2 min. 45 sec.	Andantino.	
12. D. SIR ROGER AND GABRIELLE...	The Vampire (omit Introduc'n)	Coney
1 min. 45 sec.	Tempo di Valse.	
13. D. FATHER LOCKS DOOR.....	Liselotte (omit Introduction).	Adam
1 min. 30 sec.	Tempo Ruhato.	
12. D. SUSIE AND JIM AT.....	THEME	
1 min. 30 sec.	Moderato.	
15. D. BROTHER AND SIR ROGER....	Elegie.....	Massanet
1 min. 45 sec.	Lento.	
16. SO SUSIE GETS THE BIG.....	Nadia.....	Wachs
1 min. 15 sec.	Tempo di Mazurka.	
17. D. SOLDIERS MARCHING.....	Over There.....	Cohan
1 min.	March.	
18. T. BUT SIX MONTHS.....	Chambre Separee.....	Hemberger
2 min. 30 sec.	Tempo di Valse.	
19. D. SUSIE ENTERS AND SEES.....	Dramatic Andante.....	Berge
3 min. 15 sec.	Molto Modto.	
20. D. WHEN SIR ROGER BEGINS....	One Fine Day (Mad. Butterfly)	Puccini
2 min. 45 sec.	Andante.	
21. D. JESSIE ENTERS HOUSE.....	Adieu.....	Friml
3 min. 30 sec	Modto espress.	
22. D. BATTLE SCENE.....	Hurry No. 3.....	Lake
2 min. 15 sec.	Allegro non troppo.	
23. T. CAFE DE LA PAIX.....	Tout Paris.....	Waldteufel
1 min. 45 sec.	Tempo di Valse.	

"Green Eyes."

Released by Paramount—Five Reels.

Prepared by Louls F. Gottschalk.

THEME—Chambre Separee.....	Valse Lente.....	Hemberger
1. AT SCREENING.....	Elegie.....	Lubomirsky
2 min.	Adagio.	
2. T. HUNTERDALE, THE ANCEST'L.	Air de Ballet.....	Borch
2 min.	Allegretto.	
3. T. SHARLEY HUNTER, GIVING...	THEME	
2 min. 30 sec.		
4. T. JIM WEBB, ONE OF.....	Song Without Words... Rebikoff	
1 min. 30 sec.	Andante.	
5. D. RECEPTION SCENE.....	THEME	
3 min. 15 sec.		
6. T. WHEN PASSING DAYS.....	Caprice.....	Pryor
5 min.	Allegretto.	
7. AS THE GREEN-EYED.....	Elegie.....	Lubomirsky
3 min. 45 sec.	Adagio.	
8. T. YOU'RE NOTHING BUT.....	Coquette.....	Johnstone
1 min. 30 sec.	Allegretto.	
9. I HOPE YOU REMEMBER.....	Oriental Nights.....	Grant
2 min. 30 sec.	Tempo di Valse.	
10. T. THE CLAIMING OF THE.....	Caprice Annette.....	Borch
1 min. 30 sec.	Allegretto Grazioso.	
11. T. THE BALL IN HONOR.....	THEME	
5 min. 15 sec.		
12. T. GRAPE JUICE.....	Chasing the Chickens... Walker	
3 min. 30 sec.	Fox Trot.	
13. T. I KNOW ALL ABOUT WOMEN...	Passepied.....	Delibes
2 min. 15 sec.	Allegro.	
14. D. DONALD MEETS MARGERY...	Song Without Words... Rebikoff	
2 min.	Andante.	
15. D. WHEN MARGERY LEAVES....	Melodie.....	Karganoff
3 min. 45 sec.	Moderato.	
16. T. I'VE KILLED CHAPMAN.....	Dramatic Agitato No. 38. Minot	
1 min. 45 sec.	Moderato.	
17. D. DONALD ENTERS ROOM.....	Dramatic Tension No. 9,	Andino
3 min. 15 sec.	Grave.	
18. D. DONALD GETS PISTOL.....	Elegie.....	Lubomirsky
2 min. 15 sec.	Adagio.	
19. T. THE REALIZATION OF A.....	A Curious Story.....	Frommel
4 min. 15 sec.	Allegretto Capriccio.	
20. T. I HAVE NOT THE RIGHT.....	THEME	
2 min. 15 sec.		
CHARACTER.....	Society drama.	
ATMOSPHERE.....	Southern.	

MECHANICAL EFFECTS.....None.
 SPECIAL EFFECTS.....None.
 DIRECT CUES....."Love Waltz."
 REMARKS.....Get a previewing, as the cue sheet does not hold the atmosphere.

"House of Mirth, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows.....Andante Pathetique.....Borch
 1. AT SCREENING.....Heavy Misterioso.....Levy
 1 min. 30 sec.
 2. D. AS ALCHEMIST SCENE.....Patrol Orientale.....Kiefert
 45 sec. Characteristic.
 3. T. LIKE THE WOMEN OF OLD...THEME
 2 min. 45 sec.
 4. T. IN SPITE OF HIS.....Basket of Roses.....Albers
 3 min. Allegretto Moderato.
 5. T. SIMON ROSEDALE WHO.....Novellette.....Marquis
 4 min. 15 sec. Allegro Grazioso.
 6. D. WHEN LILY READS NOTE....THEME
 2 min. 30 sec.
 7. T. I MISSED MY TRAIN FOR.....Heloise.....Langey
 3 min. Andantino Intermezzo.
 8. T. THE AUTUMN'S LAST.....Piano Improvising.
 3 min. 45 sec. Piano only accord. to action.
 9. T. I MUST TALK TO YOU ALONE..Carnations.....Zamecnik
 2 min. 45 sec. Allegretto.
 10. D. CLOCK FACES 12.15.....Tragic Theme.....Vclie
 2 min. 45 sec.
 11. T. YOU DO LOVE ME, LILY?....THEME
 1 min. 15 sec.
 12. T. I THOUGHT YOUR APPOINT...Gavotte.....Luz
 2 min. 45 sec. Moderato Descriptive.
 13. T. I HAVE ALWAYS IMPRESS...Nocturne.....Luz
 3 min. Andante Pathetique.
 14. T. THERE'S A MRS. HAFFIN....Dramatic Tension No. 64,
 3 min. 15 sec. Borch
 15. T. WHERE IS BERTHA?.....Dramatic Agitato No. 38,
 1 min. 30 sec. Minot
 16. T. CENTRAL GIVE ME.....Agitato No. 69.....Minot
 2 min. 15 sec. Allegro Agitato.
 17. D. WHEN BERTHA LEAVES.....Dramatic Recitative.....Levy
 3 min.
 18. T. THE FOLLOWING MORNING....Dramatic Tension.....Levy
 2 min. 45 sec.
 19. T. ROSEDALE TAKES ADVAN....Dramatic Tension No. 44,
 4 min. Descriptive. Borch
 20. T. DON'T GO IN THERE.....Dramatic Tension.....Andino
 2 min. 15 sec.
 21. T. THE HOUSE OF DEATH.....Andante Pathetique.....Berge
 2 min. 15 sec.
 22. T. DREADING TO MEET HER....Fifth Nocturne.....Leybach
 3 min. Allegretto Moderato.
 23. T. AT LEAST THERE ARE NO...Dramatic Tension No. 67,
 2 min. 15 sec. Characteristic. Shepherd
 24. T. SELDON, TOO, AVOIDS.....Sweet Jasmine.....Bendix
 3 min. 30 sec. Allegretto Grazioso.
 25. T. LET'S INSIST ON MISS.....Perpetual Motion.....Borch
 1 min. Allegro Agitato.
 26. D. WHEN SELDON ENTERS.....THEME
 2 min.
 CHARACTER.....Society Drama.
 ATMOSPHERE.....Neutral.
 MECHANICAL EFFECTS.....Telephone, Door Bell.
 SPECIAL EFFECTS.....Piano Solo to action.
 DIRECT CUES.....None.
 REMARKS.....None.

"Inside the Lines."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME A—The Crafty Spy.....Descriptive Misterioso..Borch
 THEME B—May Dreams.....Winsome Moderato.....Borch
 1. AT SCREENING.....Lento.....Berge
 2 min. 15 sec.
 2. T. THE BRAINS OF THE.....Dramatic Tension.....Andino
 1 min. 30 sec.
 3. T. THE EYES OF THE OCTOPUS..Drums only.
 15 sec.
 4. D. AS MARCHING SOLDIERS FADE.THEME A.....Borch
 2 min. 45 sec.
 5. D. WHEN SERVANT BRINGS.....Dramatic Tension.....Levy
 1 min. 30 sec.
 6. D. WHEN SOLDIERS ARREST.....Vivo Finale.....Berge
 3 min. 15 sec.
 7. T. WAR STRANDED AMERICANS..Over the Top Boys.....Berg
 3 min. 30 sec. American March.
 8. T. AT THE SWISS FRONTIER.....Storm Furioso.....Minot
 2 min. 30 sec. Descriptive.
 9. T. THESE ARE BAD TIMES.....THEME B.
 2 min. 45 sec.
 10. T. THE RAIN IS OVER.....Scherzette.....Berge
 1 min. 45 sec. Symphonette Suite.

11. T. A NIGHT IN EGYPT.....The Caravan.....Borch
 2 min.
 12. T. LIEUT. VON HARDENDORF....Patrol Orientale.....Kiefert
 3 min. 15 sec.
 13. D. WHEN HARDENDORF IS.....Shadows of Night.....Borch
 2 min. 15 sec.
 14. D. WHEN 1932 ARRIVES AT.....THEME A.
 2 min. 15 sec.
 15. T. THE NEXT MORNING.....Sinister Theme.....Vely
 1 min. 30 sec.
 16. T. GIBRALTAR, BRITANNIA'S....Rule Britannia.....Eng. Air
 45 sec.
 17. T. THE SPLENDID HOTEL.....Sleeping Rose.....Borch
 3 min. Valse Lento.
 18. T. LADY CRANDALL, THIS.....THEME A.
 3 min.
 19. .. WHEN JANET SEES 1932.....THEME B.
 3 min.
 20. T. I CAN'T EXPLAIN WHY.....Dramatic Narrative...Pement
 4 min. 15 sec.
 21. T. SEND THIS MAN TO PARIS....Tragic Theme.....Vely
 3 min. 15 sec.
 22. T. A DAWNING LOVE AMID.....THEME B.
 3 min. 15 sec.
 23. T. IT SEEMS STRANGE THAT....Impish Elves.....Borch
 3 min. 45 sec. Winsome Intermezzo.
 24. T. BERLIN, I WAS IN.....Capricious Annette.....Borch
 3 min. 45 sec. Moderato.
 25. T. THE CAPTAIN HAS BEEN.....THEME A.
 3 min.
 26. D. WHEN CAPTAIN WOODHOUSE..THEME B.
 2 min. 45 sec.
 27. T. THE DAWN FINDS A.....Misterioso Dramatico...Borch
 2 min.
 28. D. WHEN SAFE IS OPENED.....Perpetual Motion.....Borch
 1 min. 45 sec. Allegro Agitato.
 29. T. THE SAHIBA, I FOUND.....Furioso.....Kiefert
 1 min. 45 sec.
 30. T. IT IS I, WOODHOUSE.....THEME A.
 1 min. 45 sec.
 31. D. WHEN CAPTAIN AND.....THEME B.
 1 min.
 CHARACTER.....War Drama.
 ATMOSPHERE.....Germany, Egypt, English.
 MECHANICAL EFFECTS.....Storm, Water, Door Bell.
 SPECIAL EFFECTS.....Drum Solo for Marching Soldiers.
 DIRECT CUES.....Rule Britannia.
 REMARKS.....None.

"Merely Players."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—May Dreams.....Moderato.....Borch
 1. AT SCREENING.....THEME
 2 min. 45 sec. Andantino non troppo lento.
 2. T. MRS. SEYNAVE A SEAMST....The Shepherd's Pipe....Gresh
 3 min. Allegretto Moderato.
 3. T. HOLLIS FOSTER OCCAS.....Remembrance.....Schumann
 2 min. 15 sec. Moderato Romance.
 4. T. RODNEY GALE A DRAMATIC...THEME
 1 min. 30 sec.
 5. T. I WISH I HAD THE.....Dramatic Narrative...Pement
 1 min. 30 sec.
 6. T. IN THE EARLY EVENING.....Kathleen.....Berg
 3 min. Valse Intermezzo.
 7. D. WHEN CURTAIN RISES.....The Caravan.....Borch
 2 min.
 8. D. WHEN SAMMY CALLS ON VERA.Capricious Annette.....Borch
 1 min. 30 sec. Moderato Caprice.
 9. D. AS SCENE FADES TO.....Shadows of Night.....Borch
 1 min.
 10. D. AS THE CURTAIN FALLS....Bahilfage.....Castillo
 1 min. 15 sec. Intermezzo Allegretto.
 11. T. I WONDER IF YOU ARE AS...THEME
 2 min. 15 sec.
 12. T. YOU'RE ALL RIGHT, DEAR....In a Shady Nook.....Hildred
 3 min. 30 sec. Moderato Tete-a-Tete.
 13. D. WHEN SAMMY BRINGS.....Over the Top, Boys.....Berg
 3 min. March.
 14. T. I MUST ATTEND THE RE.....THEME
 3 min. 15 sec.
 15. T. THE FOLLOWING MORNING...Mountain Song.....Borch
 3 min.
 16. T. YOU HAVE BEEN SO KIND....Dramatic Tension No. 36,
 2 min. 30 sec. Andantino
 17. T. THE FIRE WILL HOLD UP....Allegro Agitato No. 8...Andino
 3 min. 15 sec.
 18. D. MRS. TRENT TELEPHONES....Furioso No. 11.....Kiefert
 2 min. 30 sec.
 19. .. YOU MEAN THAT SHE DID....Dramatic Tension No. 9.Andino
 1 min. 45 sec.
 20. T. A MONTH PASSES.....Causerie.....MacNillen
 2 min. 30 sec. Andantino Intermezzo.
 21. T. THEY'RE FOR MY FUTURE...THEME
 2 min. 45 sec.
 22. T. TO HAVE AND TO HOLD.....Organ Solo (wedding ceremony).
 15 sec.

- 23. D. AS WEDDING SCENE FADES...La Morsaria.....Morse
3 min.
Danse Antique.
 - 24. T. THE GREEN-EYED MONSTER...Andante Dramatico No. 62,
Borch
2 min. 30 sec.
 - 25. T. I SHALL TELL YOUR.....Spring Flowers.....Wood
3 min. 15 sec.
Allegretto Intermezzo.
 - 26. T. THE TEST.....Dramatic Tension No. 64,
Borch
2 min. 15 sec.
 - 27. T. BUT NADINE YOU ARE.....Dramatic Finale.....Smith
1 min. 30 sec.
 - 28. .. I GLADLY ADMIT MY ERROR..THEME
1 min. 15 sec.
- CHARACTER..... Society Drama.
 ATMOSPHERE..... Theatrical.
 MECHANICAL EFFECTS..... Telephone Bell.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... Nonc.
 REMARKS..... You will need a wedding march.

"Pair of Silk Stockings, A."

Released by Select—Five Reels.

Prepared by Louis F. Gottschalk.

- THEME—At Sunset.....Modto Grazioso.....Brewer
 1. AT SCREENING.....THEME
 3 min. 30 sec.
- 2. T. BUT THE CHECK DOESN'T.....Mon Plaisir.....Roberts
4 min. 15 sec.
Valse Lente.
 - 3. T. NOW MAUDE PLANTAGENET...Al Fresco.....Etienne
3 min.
Tempo Rubato.
 - 4. D. SAM AND MOLLY AT HOME...Le Dauphin.....Secboeck
3 min.
Allegretto (Gavotte).
 - 5. T. AND THIS IS THE LAST.....Rosemary.....Elgar
2 min. 30 sec.
Andante.
 - 6. T. A MONTH LATER.....Caprice Annette.....Berge
3 min.
Allegretto.
 - 7. T. I'M SUPPOSED TO BE A.....Coquette.....Arensky
2 min.
Allegretto Scherzando.
 - 8. T. THE MOST TERRIBLE SMASH..THEME
3 min. 30 sec.
 - 9. T. NOW IS YOUR CHANCE, SAM...Intermezzo.....Arensky
1 min. 45 sec.
Allegro.
 - 10. D. SAM ENTERS CLOSET.....Mon Plaisir.....Roberts
3 min.
Valse Lente.
 - 11. T. YOU INFERNAL IDIOT.....Told at Twilight.....Huerter
2 min. 15 sec.
Modo cantabile.
 - 12. T. BURGLARS.....Mysterioso No. 3.....Minot
1 min.
Moderato.
 - 13. T. WHO-O-O.....Al Fresco.....Etienne
4 min.
Tempo Rubato.
 - 14. T. CAN I JUST GET MY.....Agitato No. 6.....Kelfert
1 min.
Allegro.
 - 15. T. GET SOMETHING TO TIE HIM...Air de Ballet.....Hiller
2 min.
Allegro.
 - 16. T. ALL RIGHT, I'LL PRETEND...Gondollera.....Moszkowsky
2 min.
Allegretto.
 - 17. T. I—I CAME TO SEE.....Le Dauphin.....Secboeck
3 min. 15 sec.
Allegretto.
 - 18. D. ENTERING BATHROOM.....Coquette.....Arensky
3 min.
Allegretto Scherzando.
 - 19. T. WHILE BENGAL ROUSES.....Hurry No. 2.....Langey
1 min. 15 sec.
Allegro.
 - 20. T. MORNING BRINGS THE.....THEME
4 min.
 - 21. AT BREAKFAST TABLE.....Fairy Tales.....Herbert
3 min.
Tempo di Valse.
 - 22. T. CAPTAIN BAGNAL.....Marche Burlesque.....Lanclani
2 min.
Allegretto.
 - 23. T. I WOULDN'T SIT TIGHT.....Reve D'Amour.....Zamecnik
2 min. 45 sec.
Allegretto Grazioso.
 - 24. T. THE BURGLAR. THEY HAVE..II Guarany Overture...Gomez
2 min. 15 sec.
Allegro vivace.
 - 25. T. BUT MOLLY YOU CAN'T.....Mon Plaisir.....Roberts
4 min.
Valse Lente.
 - 26. D. SAM SHOWS SILK STOCKINGS..THEME
2 min. 45 sec.
- CHARACTER..... Dramatic.
 ATMOSPHERE..... American.
 MECHANICAL EFFECTS..... Nonc.
 SPECIAL EFFECTS..... Imitate an Owl.
 DIRECT CUES..... None.
 REMARKS..... Nonc.

"Petticoats and Politics."

Released by Plaza—Five Reels.

Prepared by George W. Bynon.

- THEME—April Moods.....Allegretto.....Eugene
 1. AT SCREENING.....THEME
 2 min. 15 sec.
- 2. T. THE OASIS.....By Heck.....Richardson
2 min. 45 sec.
Fox Trot.
 - 3. D. WHEN HORSEMAN APPEAR...Agitato No. 2.....Berge
3 min.
Agitato.
 - 4. WHEN ANN LEAVES BAR.....In a Hurry.....Romberg
3 min. 15 sec.
Fox Trot.

- 5. T. IF WOMEN CAN BE SUCCESS..THEME
3 min.
 - 6. T. WITHIN A WEEK.....In a Hamlet.....Godard
3 min. 45 sec.
Moderato.
 - 7. T. AS ELECTION DAY APPROACH-
ES.....Turkey in The Straw.
1 min. 45 sec.
Play to action.
 - 8. T. ELECTIONEERING.....THEME
4 min.
 - 9. T. THE POWER OF SUGGESTION..New Mown Hay.....Mathews
2 min. 45 sec.
Moderato.
 - 10. T. KENO BILL'S DONE SWIPED...Dramatic Agitato No. 43.Borch
2 min. 15 sec.
Agitato.
 - 11. T. THE RESULT.....Joyous Allegro No. 25..Borch
1 min. 45 sec.
Agitato.
 - 12. T. IT'S FUNNY WHAT A DIFFER..It's Funny What'a Difference a
2 min.
Pop Ballad.
 - 13. T. THE FIRST SESSION OF.....Funeral March.....Lanclani
4 min. 45 sec.
Moderato.
 - 14. T. WORKING OUT THEIR.....Babillage.....Castillo
3 min.
Allegretto.
 - 15. T. THE FIRST ANNUAL SUFFRAGE,Waters of Venice...Von Tilzer
3 min.
Waltz.
 - 16. WHEN BANDITS ENTER.....Agitato No. 39.....Minot
3 min. 15 sec.
Agitato.
 - 17. T. MORNING USHERED IN.....L'Arlesienne.....Blzet
4 min.
Dramatic Andante.
 - 18. T. THE POSSE MAKES CAMP.....Reverie.....Rissland
3 min.
Andante sostenuto.
 - 19. D. ANN JUMPS ON HORSE.....Allegro No. 1.....Langey
2 min. 30 sec.
Galop.
 - 20. T. THE DAWN OF A NEW DAY....THEME
1 min. 45 sec.
- CHARACTER..... Comedy Drama.
 ATMOSPHERE..... Western.
 MECHANICAL EFFECTS..... Gun shots.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... None.
 REMARKS..... None.

"Talk of the Town."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

- THEME—Tony from America.....Moderato.....Mockton
 1. AT SCREENING.....Madrigal and Valso Lente,
 Wormser
 2 min. 30 sec.
 Allegro.
- 2. T. AT FIFTEEN.....Caprice.....Pryor
3 min. 45 sec.
Allegretto.
 - 3. T. WON'T YOU PLAY FOR ME?...Boy of Mine.....Caruso
3 min.
Allegro (One-Step).
 - 4. D. BOY IN BATH TUB.....Tarentella.....Bohm
1 min. 30 sec.
Allegro.
 - 5. T. AT TREES AND FLOWERS
LEAVE.....Mother's Garden.....Frey
2 min. 45 sec.
Tempo di Valse.
 - 6. T. A YEAR.....Butterfly.....Densmore
1 min. 30 sec.
Allegro Scherzando.
 - 7. T. A THING FORBIDDEN.....Badinage.....Herbert
2 min. 30 sec.
Allegro.
 - 8. D. GENEVRA POSING.....Springtime.....Drumm
1 min. 45 sec.
Tempo di Valse.
 - 9. T. PLEASE CHASE ONE FOR.....THEME
1 min. 45 sec.
 - 10. T. WITH THE SUBTLE INSTINCT..Valso Ballet.....Granler
3 min. 30 sec.
Tempo di Valse.
 - 11. T. LAWRENCE I WANT SOMEBODY..THEME
2 min.
 - 12. T. NO TRACE OF HER.....Vanity.....Jackson
2 min. 15 sec.
Moderato (Caprice)
 - 13. T. THE AWAKENING.....Chanson Bohemienne....Boldt
1 min. 15 sec.
Valse Lente.
 - 14. T. THE TRANSFORMATION.....N'Everything.....Jolson
2 min.
Moderato (Fox Trot).
 - 15. T. WHEN MEN AND WOMEN.....Land of Joy.....Val Verdi
1 min. 30 sec.
Allegro.
 - 16. T. JACK LANGHOME.....Dance of the Debutantes,
2 min. 15 sec.
Allegretto.
Langey
 - 17. T. WHEN A WOMAN WONT.....Valse Fantastique.....Eville
1 min. 30 sec.
Tempo di Valse.
 - 18. T. YOU D. SCANDAL MONGERS...Fads and Fancies.....Smith
2 min.
Allegretto.
 - 19. T. YOU'RE A D. FOOL.....Perpetual Mobile.....Bohm
3 min. 15 sec.
Allegro.
 - 20. T. YOU ARE GOING.....THEME
1 min. 45 sec.
 - 21. T. ENTRANCE TO BLACK CAT...Jump, Jim Crow.....Romberg
2 min. 30 sec.
Moderato.
 - 22. T. JUST PLAYING WITH ME.....Appassionato.....Smith
3 min.
Allegro.
 - 23. T. MORNING SUNBEAMS.....THEME
1 min. 30 sec.
 - 24. T. TIME WORKS WONDERS.....Valse Poupee.....Poldini
1 min. 45 sec.
Tempo di Valse.
- CHARACTER..... Drama.
 ATMOSPHERE..... Neutral.
 MECHANICAL EFFECTS..... Nonc.
 SPECIAL EFFECTS..... Nonc.
 DIRECT CUES..... None.
 REMARKS..... None.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q WHERE can I procure some classical music that will fit pictures? I have been playing all the Hurrys and Agitatos that are sold, and I find that our patrons are desiring a better class of music. Please help me with your kind suggestions.

A. Almost any of the recognized music publishers can supply you with what you want. You have not stated the size of your orchestra or whether you need only piano or organ selections, and this makes it difficult to specify particular numbers suitable for picture playing. There are many works of Wagner, excerpts from Beethoven and Schubert, many standard Overtures, and practically all the Grand Opera selections, which provide an adequate musical setting for pictures. They can be obtained, for piano, organ or orchestra, from Schirmer, Ditson or Fischer.

Q. Help! My orchestra leader has decided to strike and call out his men. They are non-union and considered the best players in this little town. The leader realizes that he can demand any salary and get it or I shall be forced to dispense with my orchestra. This is not the first raise I have been forced into, and I would be pleased to know what you could suggest that would bring them to their senses.

A. Buy an organ. This will effectually cure the strike-bee sting. If you get an organ cut down your orchestra and play both. If the orchestra decide to leave, you will then not be placed in a position where you have no music. The organ in itself will find favor with your patrons, and if your orchestra behave and act in concert with the organist you will have a fine combination that will have an added box office value. Another method might prove effective if feasible. Try to get a Union orchestra. The rates are fixed and you will have no re-occurrence of the dissension now prevailing.

Q. Kindly advise where I can get collection of music for pictures, any suggestions appreciated.

A. There has been formed the Belwin Music Co., which handles all classes of photoplay music and a large assortment of the standard pieces. They are a little cheaper than the publishing houses and yet they can supply you with everything that has been published. Their address is the Columbia Theatre Building, New York City.

Q. Could you tell me who were the great violin makers of the fifteenth century.

A. Stradavaris, Amati and Guarneri. Of the three, Stradavaris was regarded as the best, and his violins are almost priceless at the present day.

Q. What is a Tympanon?

A. This instrument dates back into the fourteenth century, and was played extensively in the days of Louis XIX. It is a cross between a harp and a xylophone in that it has the strings of the harp placed horizontally and is played much as the xylophone by striking the

strings with small hammers. The leading exponent of today of the Tympanon is Sascha Votlichenko.

Q. There does not seem to be any improvement in cue sheet service, although an article of yours in a recent issue brought to the attention of the producers the inadequacy of most cue sheets as prepared today. Truthfully, ninety per cent. of them are of no use whatever, and something should be done to either improve the service or else stop the waste of money. Can't someone get at the men "bigger up" and point out to them the absolute uselessness of the so-called "service" they are paying for?

A. In almost every issue of the Moving Picture World we have hammered this subject of cue sheets, and yours is one of many like complaints. The most direct route to better service is to send your kick to the executives of the companies at fault. These men are busy men, and may never read all that is printed about cue sheets, and it is a "moral certainty" that the guilty offender is not going to bring the matter of his shortcoming to the attention of these executives. Although they are busy they will welcome any reasonable suggestion or just complaint that might tend to improvement in any of their service departments.

Q. I note in the papers Walter Damrosch is to take a symphony orchestra overseas to play at the rest camps under the auspices of the Y. M. C. A. Is it a fact that the musicians services are being contributed gratis as a patriotic act or are they in the pay of the Govern-

A. All expenses and salaries of the musicians who are going abroad are paid out of a fund for that purpose in connection with the Y. M. C. A. Mr. Walter Damrosch is contributing his services free.

Q. How are the back-stage effects worked and what do they consist of in productions like "Hearts of the World?"

A. Cues are given to the electricians, and by watching the screen action from behind the screen or from the wings they are able to exactly synchronize all the effect. The instruments used off stage are usually a big drum for shots, wind machine, water machine, sand blocks, and ratchet.

Q. I visited a picture house where the orchestra consists of piano, two first violins, and cello. The violins were not together, the cellist could not be heard, and the pianist was right there with the "drown-out" stuff. For four pieces could not a better combination be used, and what would you suggest? I am a violin leader, but I would hate to think my fiddle sounds as weird as the two "first" in that theatre.

A. This is a good combination of instruments for an orchestra of four, and because of their had execution we can hardly blame the instrumentation.

HONOR ROLL

"GOD BE WITH OUR BOYS TONIGHT"

By
WILFRED SANDERSON

Published by Boosey & Co.
New York

This is a fine ballad, admirably adaptable as a theme. Leaders will find it a most welcome addition to their libraries. It can be used as a violin, cello, cornet or flute solo with orchestral accompaniment.

Index.

Cue Sheets.

PICTURE.	PRODUCER.	ARRANGER.	PAGE	Advertisements.	PAGE.
"ANGEL CHILD"	Plaza	G. W. Beynon.....	1270	ASTORIA PUBLISHING COMPANY...	1273
"BREAD"	Universal	Bradford	1270	BELWIN, INC.	1273
"BURGLAR FOR A NIGHT, A".....	Paralta	G. W. Beynon.....	1270	BOOSEY & COMPANY.....	1271
"DECIDING KISS, THE".....	Universal	Bradford	1270	BRYANT MUSIC COMPANY.....	1275
"GREAT LOVE, THE".....	Artcraft	Gottschalk	1272	FISCHER, J., & BROTHER.....	1273
"GREEN EYES".....	Paramount	Gottschalk	1272	GREINERT, CHARLES	1275
"HOUSE OF MIRTH, THE".....	Metro	Berg	1274	HINDS, HAYDEN & ELDREDGE.....	1275
"INSIDE THE LINES".....	World	Berg	1274	SEEBURG	1275
"MERELY PLAYERS"	World	Berg	1274		
"PAIR OF SILK STOCKINGS, A".....	Select	Gottschalk	1276		
"PETTICOATS AND POLITICS".....	Paralta	G. W. Beynon.....	1276		
"TALK OF THE TOWN".....	Universal	Bradford	1276		



Music for the Picture

Conducted by GEORGE W. BEYNON

Our Message Meets with Instant, Hearty and Spontaneous Response

COMMUNITY singing has swept the country in every conceivable form and the enthusiastic reception of our Patriotic Song Singing idea, as outlined in these columns in the issue of August 3, has been extremely gratifying. Exhibitors everywhere have seen its merits and propaganda purposes, its innovation appeal and its advertising possibilities. Theatres all over the country are adopting this educational feature and placing it in the best possible position on their programs.

The Strand of New York has made it a part of its show and works in a lecturer, who gives the history of the song selected for that week. Pretty lighting effects are brought into play and the audience becomes imbued with the idea by the time the speaking is over. Booklets, in which the words and music are printed, are handed to the patrons. Then led by a singer, the audience sings the song about which it has just heard.

This method of application is not altogether what it should be. There is a distinct reluctance upon the part of a large body of people to sing where they can be seen by their neighbor. In order to read the words, the house must be lighted. The singer cannot be heard far back and the baton of the musical director is the only guide to tempo. This means watching the leader and trying to read the music at the same time, by no means an easy task even when attempted by musicians. The use of song slides would overcome the difficulty. We suggest that, immediately after the lecture, a tableau be shown, followed by the projecting of a word slide with darkened house. This will mean better singing and more patriotic inspiration.

The Eighty-First Street Theatre on Broadway holds a short song fest every performance, the people being requested to sing while the splendid orchestra leads them. When the writer was present, a slide was thrown on the screen called, "A Prayer for Our Soldiers," sung to the tune of America. The volume of sound was mighty inspiring as everybody joined in lustily, but we believe that the education angle is of sufficient importance to restrict the songs to patriotic hymns or American folksongs. However, it frequently happens that one week's program will show a patriotic trend, while the program of the following week will lean toward the educational entirely.

Under the direction of Frank Buhler, the Stanley Theatre in Philadelphia has had fine results in community singing for some time and the work is progressing more rapidly than was anticipated. The patrons have learned the songs and are now singing "by heart" pieces that

hitherto they have known by name only. The fine orchestra at the Stanley makes an excellent accompaniment, and the people have taken up the innovation in a serious manner. Judged from the standpoint of the box-office receipts, which are usually light in the summer season, it has been a success.

The Alhambra Theatre in Milwaukee is right up to the minute in this matter. Frank Carberry of Chicago leads the singing for twenty minutes in each performance, the words being thrown on a screen, so that all can readily read them. Only patriotic and folksongs are used. This is the nearest approach to our original idea that has thus far come to our attention. Let the good work go on.

On September twenty-eighth, there will be launched a new Liberty Loan drive. Now is the time to get your people interested in community singing, so that it may become a mighty factor in collecting six billion of dollars for the propagation of the war. Little speaking will be necessary if the people join heartily together in song, for as Cicero said:

"The songs of musicians are able to change the feelings and conditions of a state."

We received an interesting letter from Mr. W. W. Houston, Chairman of the Four Minute Song Men, offering the services of this splendid organization in furthering the movement. In every state there is a branch of this organization and the exhibitor has no excuse for overlooking the opportunity of obtaining voices trained specially for this work. Mr. Houston writes:

My Dear Mr. Beynon:

I have been very much impressed by the article entitled "Let's Sing" in the issue of August 3 of Moving Picture World.

The organization of which I am chairman, the Four-Minute Song Men, was formed some months ago for propaganda purposes. It now numbers some 75 men, with many exceptional voices. These men, like the Four-Minute Speakers, are all volunteers, and have time and again demonstrated their efficiency, as well as that of music as an agent of patriotic propaganda.

In your article you say that it may be necessary at first to obtain the services of a professional singer to lead the people, as there seems to prevail a timidity among the laity to show their vocal accomplishments in public. We are just such an organization as would be needed to meet this difficulty, and we would be delighted to co-operate with managers of moving picture theatres in New York City in singing for and with the people.

The songs we sing might be grouped under four heads:

1. National Anthems of the Allies.
2. American Folk Songs.
3. Fine Choral Compositions.
4. Songs which have become popular during war.

Yours very truly,
WM. W. HOUSTON,
Chairman Four-Minute Song Men.

A practical demonstration of the idea does not mean a large investment and

the results will more than compensate the live exhibitor who gets busy at once. If the other fellow has already adopted the plan in your town, that does not mean that you should shy at it. Remember that the purpose is national, not local. It is patriotic propaganda clothed in melody with the additional incentive of being education.

From our earliest childhood, we were imbued with a love of country through the patriotic singing in the school-room. The churches are responding to the cry and are instituting a service of song. The most progressive department stores in our large cities assemble the employees and devote a few minutes each day to singing our national airs. Shall the Motion Picture industry, still only a child, and the fifth largest industry in the world, be left behind in this splendid work? When we sing, we are happy and a happy nation is a patriotic nation. Again we say: "Let's sing!"

Strand Musical Program Too "Peppy."

Boy, page Harold Edell! He's not in? We thought not.

The absence of the genial managing director evidently accounts for the infirmities of the performance of the week of August 18. It opened fairly well, the overture being Flotow's "Stradella." Under the baton of Conductor Edouarde, it took on its usual rhythmic beauty and was greeted with applause.

As indicated by its name, a march is for marching—it is not for running. The tempo of marching soldiers is about 100, while processions or parades seldom exceed 85. The Strand topical review was played at 155, but sounded about 420. It resolved itself into a speed and dexterity contest in the orchestra. The vilest hurdy-gurdy we have ever heard sounded really pleasant in comparison. The violin solo, Faust's "Fantasie" by Gounod, played by Mlle. Zentay, was very pleasing in itself, but the orchestra made life miserable for the soloist. They could scarcely be regarded as accompanying the artist, as their efforts did not in any way coincide with hers. Pure carelessness, that's all!

The feature, "Our Mrs. McChesney," consisted chiefly of a musical setting devoted to the organ and the ringing of a telephone—the latter never in time.

However, there was one shining gem of artistry offered to the patrons of the Strand which ameliorated their sufferings. Grace Hoffman contributed Polonaise from "Mignon," by Thomas, with a style of production which brought forth thunderous applause. Miss Hoffman is a true coloratura soprano who sings with perfect ease and great beauty of tone.

The comedy, "Know Your Neighbor," was well handled musically. The film told the story of family disruptions caused by a piccolo. Naturally the piccolo played the chief role. Under a lesser artist, the setting would have been a continuous hodge-podge of piccolo, victrola and saxophone effects, but Mr. Edouarde only permitted it in the opening scenes, where it captivated the audience.

The usual organ solo closed.

CUE SHEETS for CURRENT FILMS

"Bound in Morocco."

Released by Arcraft—Four Reels.

Prepared by Louis F. Gottschalk.

THEME—CoquetterieTempo di Valse.....Matthews

1. AT SCREENING.....In the Seraglio.....Cazaneuve
4 min. 15 sec. Andante.
2. T. HOW DID IT HAPPEN?.....The Whirling Dervishes,
4 min. 30 sec. Vivace. Rollinson
3. T. NEARBY LAY THE CITY OF.....Arabian Night.....Mildenburg
2 min. 45 sec. Andante.
4. T. WHAT DID YOU SAY?.....Babilage.Gillet
3 min. Allegro:
5. D. GIRL ENTERS.....THEME
2 min. 15 sec.
6. T. THE MOST HIGH APPROACHES.....The Gypsy Caravan.....Langey
2 min. Maestoso.
7. T. OH MY BABY.....Kashmiri Song.....Finden
3 min. 45 sec. Moderato.
8. T. IT IS CERTAIN DEATH.....BamhoulaUrich-Rollinson
2 min. 15 sec. Allegro.
9. T. NOW IT WAS THE LAW.....Festival March (Omit Introd)
2 min. 45 sec. Maestoso. Borch
10. T. ONE.....Bubbles.Gruenwald
3 min. Presto.
11. T. NOTHING WOULD GIVE ME.....THEME
1 min. 45 sec.
12. T. SHOOT HIM.....Agitato No. 6.....Kiefert
2 min. 30 sec. Allegro.
13. T. 100 PRESTAS.....Russiska March.....Olson
3 min. 15 sec. Presto.
14. T. YOU HAVE ONE MINUTE.....Furioso No. 2.....Langey
2 min. 45 sec. Allegro.
15. T. THEIR LEADER CALLS THEM.....CadizAlbeniz
2 min. 30 sec. Allegretto.
16. T. YOU WON'T NEED THIS IN.....THEME
1 min.

CHARACTERComedy.
ATMOSPHEREOriental.
MECHANICAL EFFECTS.....Hoof beats, tom toms, etc.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS.....A couple of comic opera selections would play this picture.

"The Cruise of the 'Make Believe'"

Released By Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Forget Me Not.....Tempo di Valse.....McKee

1. AT SCREENING.....Caprice Annette.....Borch
4 min. 30 sec. Allegretto Grazioso.
2. T. THE GOOD SHIP MAKE.....BurlesqueLanciani
2 min. 45 sec. Moderato.
3. T. AUNT JULIE AND UNCLE.....The Rookies.....Drumm
2 min. 15 sec. Tempo di Marcia.
4. T. JORDAN TAUT.....Brise du Soir.....Gillet
3 min. 30 sec. Tempo di Valse.
5. I SAY LET'S HAVE.....Passepied.Delibes
2 min. Allegro.
6. T. BUT WHAT THE DEVIL.....Serenade.Drdla
4 min. 30 sec. Allegretto.
7. T. DADDY, 'VE HAD SUCH.....Sparklets.Miles
1 min. Moderato.
8. T. I CAME OVER SIR TO.....Melodie D'Amour.....Hurst
4 min. 45 sec. Andante.
9. T. IT'S ALWAYS DARKEST.....Burlesque.Lanciani
2 min. 30 sec. Moderato.
10. T. AT THE ACCUSTOMED HOUR...THEME
3 min.
11. T. SO WHILE BESSIE.....A Batons Rompus.....Gillet
2 min. 15 sec. Allegretto Scherzando.
12. T. DREAM VALLEY.....My Dreams.....Lee
3 min. 15 sec. Andante modto.
13. D. INSERT OF LETTER.....Brise du Soir.....Gillet
2 min. 15 sec. Tempo di Valse.
14. T. THE ROSE THAT BLOSSOMED.....GondolieraMokowsky
2 min. 30 sec. Moderato.
15. D. GILBERT ENTERS GARDEN.....Melodie D'Amour.....Hurst
4 min. Andante.
16. T. MY DEAR BYFIELD.....THEME
3 min. 15 sec.
17. T. I'M NOT READY TO CALL.....Nocturne.Doppler
3 min. 15 sec. Andante.
18. T. AT SUNSETCaprice Annette.....Borch
2 min. Allegretto Grazioso.
19. MISS ENID AND HER MOTHER.....Brise du Soir.....Gillet
3 min. 15 sec. Tempo di Valse.
20. T. MY CHILD FORTUNE THREW.....Melodie D'Amour.....Hurst
3 min. Andante.
21. T. LEAVING DREAMLAND.....My Dreams.....Lee
2 min. 45 sec. Andante Modto.
22. T. I AM A BLUNDERER.....THEME
1 min. 15 sec.

CHARACTERComedy-drama.
ATMOSPHERENeutral.

MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS.....None.

"Her Country First"

Released by Paramount—Five Reels.

Prepared by Harley Hamilton.

THEME—None.

1. AT SCREENING.....Springtime.Drumm
2 min. 15 sec. Valse Lente.
2. T. WHAT CAN WE DO.....Stars and Stripes.....Sousa
2 min. March.
3. T. DOROTHY'S FATHER WHO.....I'm Only Dreaming.....Friml
2 min. 15 sec. Gavotte.
4. I'M SORRY I COULDN'T.....Mimi.Gardner
2 min. 15 sec. Waltz.
5. T. WHY MISS DOROTHY.....High School Cadets.....Sousa
3 min. March.
6. T. FATHER WE ARE GOING.....Lisolette.Adam
3 min. 45 sec. Rubato.
7. D. CLOSE UP PAGE OF LEAFLET.....A Curious Story.....Frommel
2 min. 45 sec. Allegretto.
8. T. OH GIRLS MY FATHER.....Stars and Stripes.....Sousa
4 min. 30 sec. March.
9. T. THE HEAVY ORDER FOR.....Intermezzo.Kocian
1 min. Allegretto.
10. T. WHO CUT THIS ORANGE.....Misterioso No. 1.....Langey
1 min. 30 sec. Moderato.
11. T. WELL I'LL LET HER STAY.....American Volunteers...Tobani
2 min. March.
12. T. FINALLY IN DESPERATION...In the Village.....Godard
1 min. 30 sec. Allegro.
13. T. YOU GIRLS BEEN TRYIN' TO...Dolores.Waldteufel
1 min. 15 sec. Waltz.
14. T. THE END OF A STRENUOUS...Intermezzo-Pittoresque,
2 min. Allegretto. Kocian
15. T. BUT LATE THAT NIGHT.....Misterioso No. 2.....Minot
2 min. 30 sec. Moderato.
16. T. DON'T BELLOW SO FATHER...Misterioso No. 1.....Langey
2 min. 15 sec. Moderato.
17. T. FATHER! EATING!Mignonette.Friml
1 min. 30 sec. Moderato.
18. T. YOU HAD BETTER CLIMB.....Agitato No. 11.....Lake
3 min. Agitato.
19. T. THE COMMISSARIAT HAS.....Souvenir de Venice.....Quin
1 min. 30 sec. Allegretto.
20. T. LUCIE, THE HOUSE.....Misterioso No. 15.....Lake
2 min. 15 sec. Andante.
21. T. MIDNIGHT FINDS.....Song Without Words...Friml
2 min. 15 sec. Andante.
22. T. A MEMBER OF THE G. A. R.....Agitato No. 30.....Lake
3 min. 45 sec. Agitato.
23. T. THE SECRET SERVICE MAN...Agitato No. 3.....Langey
2 min. 30 sec. Allegro.
24. T. MUCH OBLIGED MISS.....Souvenir de Venice.....Quinn
2 min. 30 sec. Allegretto.
25. T. NO YOU WAIT HERE.....Agitato No. 2.....Andino
3 min. 15 sec. Agitato.
26. T. HE IS A GERMAN SPY.....High School Cadets.....Sousa
3 min. 45 sec. March.
27. D. CRAIG ENTERS BEDROOM.....Salut d'Amour.....Elgar
1 min. 45 sec. Andantino.

CHARACTER.....Comedy-drama.
ATMOSPHERE.....American and patriotic.

"The Hun Within"

Released by Paramount—Six Reels.

Prepared by James C. Bradford.

THEME—My Own United States.....Tempo di Marcia.....Edwards

1. AT SCREENING.....Festival March.....Borch
4 min. 30 sec. Maestoso.
2. T. IN THE SPRING.....Vanity Caprice.....Jackson
3 min. Allegretto Scherzando.
3. D. HERMAN AND BETH MEET ON A La Valse.....Herbert
1 min. 30 sec. Tempo di valse.
4. T. BETH WITH YOUTH'S.....Daddy.Old Song
3 min. Andantino.
5. T. HERMAN WAGNER.....LiebesfreundKreisler
2 min. 15 sec. Allegretto.
6. T. FOR SOME TIME.....Badinage.Herbert
3 min. 30 sec. Allegretto Rubato.
7. D. FATHER ILL IN BED.....Chanson Triste..Tschaikowsky
1 min. 15 sec. Triste.
8. T. FROM VERY OUTSET.....Swedish Processional,
2 min. 45 sec. Scharwenka
Marziale Pomposo.
9. T. THEY PLEDGED SWEET VOWS.....Lorelei.Old Song
1 min. 30 sec. Andantino.
10. T. THE HOUSE OF MOURNING.....Cantiline (Cello Solo)
1 min. 45 sec. Andante. Goltremann
11. T. IN GERMANY.....Old Heidelberg.....Luders
1 min. 30 sec. Moderato.
12. D. BETH DRAWING.....Punchinello.Herbert
2 min. 45 sec. Allegretto Scherzando.
13. T. DURING THE VOYAGE.....Oriental Nights.....Grant
3 min. Valse Lento.

Brooklyn Rialto Music Wins Applause. "SIXTY THOUSAND MEN ARE MAKING CANDY!"

This is the greeting we received from Robert Robertson, Managing Director of the Rialto Theatre in Brooklyn. The exclamation is indicative of the man. First comes his patriotism, then his art and, lastly, his shrewd Scotch business acumen. By his untiring efforts, the Rialto Theatre, in Brooklyn, has risen from a neighborhood house to an automobile rendezvous. Seating 1,800, it shows the finest class of pictures and has consistently refrained from the running of double features in spite of the fact that this is the general policy of the opposition. Mr. Robertson depends upon the little artistic touches and frequent innovations to make his show interesting to his patrons.

We had the pleasure the other evening of reviewing a rather remarkable performance. The feature was "Old Wives for New," admirably set to music by Director Weiss. This boy is endowed with marked talent for violin virtuosity and has a keen insight into the demands of feature fitting.

Carrying out the atmosphere and idea of the picture, Mr. Weiss arranged an orchestra fantasia which the orchestra played as an overture. It consisted of, and was programmed as, "Old Songs for New." It opened with "Come Back to Erin" and the Irish flag was projected upon the tableau curtain. This brought a spontaneous hand from the lovers of the Emerald Isle. Following with a violin solo of "Annie Laurie" with a spot light upon the soloist, and red, white, blue and green lighting effects, representing the Scotch plaid, it reached the hearts of those whose fathers wore the "tartan." America was represented by "Silver Threads Among the Gold," the American flag being projected to the great delight of the audience. Next came a cornet solo of "Last Rose of Summer," when we were shown the Union Jack. As the solo progressed, the house lights dimmed away and, when darkness came, the orchestra broke into "Auld Lang Syne," the flags of the Allies covered the large curtain and the audience burst into the song, the climax bringing the house flooded with light.

We have heard applause and applause. But never before in a picture house have we seen people rise and yell at the conclusion of an offering of this sort. The action speaks for itself and for the clever ingenuity of the Managing Director. Mr. Robertson has done great things. He will do greater and the future will hear of him in no uncertain or mediocre manner.

"America" Never Became National Hymn

This fact seems a bit surprising when one takes into consideration the dignity of the music and the patriotic spirit of the lines. But there are probably two very good reasons why the song we have all sung and loved since childhood has never been elevated to the dignity of recognition as emblematic of our national spirit. The words are sectional, breathing the atmosphere of New England alone, and the music is foreign.

Although the way in which we received it is a matter of history, the origin of the tune has always been shrouded in mystery and not a few controversies have been held on the subject. Most authorities now concede the honor to Henry Carey, the composer of "Sally In Our Alley." It was first given a public hearing in 1740, later being adopted as the national hymn of England. Afterward several Continental powers adapted the music to their own patriotic words and made it representative.

For ourselves, it came into being in the year 1832. Samuel Francis Smith, a graduate of Harvard in the class that gave so many brilliant men to the nation, was, at the time, a divinity student at Andover. A friend brought him a book of German melodies and requested him to

translate them. Mr. Smith glanced over the contents of the little volume. The air of "God Save the King" arrested his attention. He read the German words. Then, under the inspiration of the moment, on a scrap of paper, he wrote, not a translation, but an entirely original American set of words.

Mr. Smith was born in Boston in October, 1808. He was twenty-three years of age when he wrote the hymn and lived to be over eighty-seven. He was a Baptist clergyman, Professor of Colby College, a teacher and an editor. But the patriotic hymn, hastily scribbled, laid away and forgotten for many months, elevated him and set him apart from the vast family of Smiths. It placed him among the men whose names cannot become common and who never die.

Speaking of the success of his work, Mr. Smith said: "If I had anticipated the future of it, doubtless I would have taken more pains with it. But, such as it is, I am glad to have contributed this mite to the cause of American freedom."

At a reunion of the famous Harvard Class, Oliver Wendell Holmes read a poem dedicated to his classmates. He referred to the author of "America" in these words:

"And there's a youngster of excellent pith,
Fate tried to conceal him by naming him
Smith."

Many years later, at another banquet, Dr. Holmes again eulogized Mr. Smith. He pointed out the cleverness and wisdom in writing "My Country 'Tis of Thee," instead of speaking in the plural. As he said, every time we sing these words we feel a personal ownership and responsibility in our native land that any generalities, however glittering, would not convey to our minds.

Edward Everett Hale relates the circumstances under which he first heard "America." He also unconsciously gives us a charming picture of himself as a boy at the same time. On July 4, 1832, when he was ten years of age, he had spent all his pocket money for the joys of the day and was wandering aimlessly along, wondering how he could live through the remaining hours before bedtime. Passing a church, he heard a choir of five hundred voices blended in singing a hymn which was new to his ears. He entered the church. Thus, by the merest chance, he was present at the first public recognition of the hymn national enough to be called "America."

The Rivoli Presents a Splendid Bill.

During the week commencing August 18, the Rivoli Theatre offered for its patrons one of the finest programs we have had the pleasure of reviewing for some time. There was a sweet simplicity to it that made it soothing in its effect and fulfilled the true mission of refined entertainment.

"Finlandia," by Sibelius, was the overture rendered under the baton of Mr. Rapee. "Finlandia," called by its composer "a tone poem for orchestra," first saw the light in 1894. This was before Finland had been merged into Russia, thus losing part of its musical identity. The atmosphere has nothing Russian in it and the overture truly portrays the Finnish spirit. The Rivoli Symphony Orchestra played it remarkably well, especially the first and second movements. The last movement, which is a grandiose form of the first motive, lacked the fervor of triumph.

"A Sun Kissed Isle" showing scenes in Grenada was well fitted by music that smacked of the Oriental, not too Oriental but just suggestive of a different clime and people.

Following this, the curtains parted showing a prettily robed woman reclining upon the steps outside the church. On either side was the shadows of the holy edifice while overhead the blue sky showed clear save for one bright star. Alberto Bachman played his own composition called "Meditation on Bach's First Prelude" accompanied by organ and harp. Bach's first prelude is the basic of Gou-

nod's "Ave Maria," and for that reason there was a reminiscent melody running throughout the piece. Mr. Bachman did not do himself justice in his playing, but it was acceptable as an offering because of the unique stage setting and the newness of the idea. We would suggest that the lady refrain from dazzling the eyes of the audience with her diamond ring. One star is enough.

The pictorial was played with that careful interpretation upon which Mr. Rothapfel insists. Personally editing it, he gets the underlying thought and his choice of music is always very exacting. The singing of the "Marsailaise" was most effective in that the orchestra sang it in perfect synchrony with the French scene. Their singing of "Hail, Hail, the Gang's All Here," although perfectly correct from the standpoint of picture fitting, met with some unfavorable comment because of its vulgarity.

Josephine Garavelli sang the "Waltz Song" from Gounod's "Mireille." We refrain from criticising this lady until she has had more experience along these lines.

One outstanding feature of the setting for "Heart of the Wilds" was the use of "The Story of a Rose" as a theme. Nothing could be more fitting. It was softly hummed by the audience and when Professor Swinnerton wove into it strange and beautiful contrapuntal melodies it took upon itself a style that was luscious. The entire setting was fine and the orchestra seemed to enjoy it as much as the patrons.

"The Mikado" selections, played by the orchestra as an entr'acte, the comedy, and organ solo closed a splendid show.

Rev. James H. Darlington, Composer.

Our boys in the trenches are no less valorous because they dream of the day when they can go back home. This element of the soldier's psychology was recognized by the Reverend James H. Darlington, Bishop of Harrisburg, when he wrote "We'll Be Going Home."

The Bishop has several sons and nephews already in the service, and he felt that the fighting men needed a home-going song. He has made an exception in the general rule, whereby we, for the most part, speak of the soldiers and sailors—always slighting the boys in blue in favor of the army lads, a fact which the navy has felt for some time.

These publishers have also shown their interest in the suggestion of the Moving Picture World, to the effect that the motion picture theatres can serve a patriotic purpose by encouraging "Community Singing." Accordingly, the publishers have had a number of projection slides made of this song and any moving picture theatre which secures a copy of the orchestration and the song may have a slide without charge upon request, as will be seen in their advertisement on another page of this issue.

The publishers are keeping in touch with the leaders of the motion picture orchestras and they maintain a general supply service of a rather intimate and personal nature, not only throughout this country, but with many blanket orders for shipments to Cuba, Porto Rico and South American orchestras.

This house has been quick to recognize the value of the suggestion of the Moving Picture World as to the use of high class songs as themes in connection with the pictures, and are preparing some song orchestrations of several of their most popular numbers.

The Moving Picture World hopes that the houses will take advantage of this opportunity to give a good trial to "Community Singing," and send in for a slide of "We'll Be Going Home" before the supply is exhausted. The popularity of the song has been most gratifying both to the publishers and the author and they are most anxious that theatres introducing "community singing" shall have access to it.

- 14. T. AFTER WEEKS OF WANDERING Andante Dramatic No. 15, 3 min. Herber
- 15. D. LEONIE CLIMBS OUT OF Hurry No. 2.....Langey 2 min. Allegro Vivace.
- 16. T. AFTER THE SCRIMMAGE..... Air de Ballet.....Borch 1 min. 30 sec. Allegretto.
- 17. T. IN HONOR OF..... The Charmer.....Vecsey 2 min. 15 sec. Tempo di Valse.
- 18. D. GUESTS SIT AT TABLE..... Pas de Deux (Polka)..Rubner 2 min. Allegretto Scherzando.
- 19. T. I WAS BORN IN GERMANY..... Hail Columbia.....American 1 min. 45 sec. Marziale.
- 20. T. AFTER THE GUESTS..... Die Wacht am Rhein..German 1 min. 30 sec. Moderato (Violin Solos, soft)
- 21. D. KAISER PAINTING..... Swedish Processional, 4 min. 30 sec. Scharwenka

- 22. D. TAKES PAINTING FROM..... Stars and Stripes (Trio) Sousa 2 min. Tempo di Marcia.
- 23. D. FATHER SITS AT TABLE..... Dramatic Agitato No. 38 Minot 2 min. Moderato.
- 24. D. HERMANN AND BETH ON..... THEME, 1 min. 45 sec.
- 25. T. WE ARE DUE AT FOUR..... Dramatic Andante.....Berge 1 min. 30 sec. Molto Moderato.
- 26. T. THE FIRST AMERICAN BOYS... Dixie.....American 1 min. 15 sec. Tempo di Marcia.
- 27. T. AN HOUR LATER..... Land of Joy.....Valverde 1 min. 30 sec. One Step.
- 28. D. HERMANN ATTACKED AT..... Hurry No. 2..... Langey 3 min. Allegro Vivace.
- 29. D. BETH PUT IN CELLAR..... Perpetual Mobile.....Bohm 2 min. 45 sec. Allegro.
- 30. T. HAVE YOU SEEN MY BOY..... Le Retour.....Bizet 2 min. 30 sec. Vivace.
- 31. D. HERMANN OPENS WINDOW..... Dramatic Tension No. 9, 3 min. Grave. Andino
- 32. T. WHEN KRIPPEN HEARS..... THEME 1 min. 30 sec.
- 33. D. CONSPIRATORS ENTER..... Furioso No. 11.....Keifer. 2 min. 30 sec. Vivo.
- 34. D. HERMANN AND BETH ENTER.. Allegro No. 2.....Langey 3 min. Galop.
- 35. D. SAILOR KLUG ENTERS HOLD.. Over There.....Cohan 1 min. 30 sec. Allegro (Follow action)
- 36. D. OLD FOLK ENTER HOME..... THEME 1 min. 30 sec.
- 37. T. SET TO EXPLODE..... Gruesome Mysterioso...Borch 2 min. 15 sec. Allegro.
- 38. T. NOW TO GET TO WIRELESS... Egmont Overture....Beethoven 3 min. Allegro.
- 39. T. I HAVE BUT..... Il Guarany Overture....Gomez 5 min. Maestoso.
- 40. D. SAILOR THROWS BOTTLE IN.. Furioso No. 2.....Langey 3 min. 30 sec. Allegro (Explosion).
- 41. D. FATHER IN BED..... THEME 2 min. 30 sec.

CHARACTER..... War drama.
 ATMOSPHERE..... German and Neutral.
 MECHANICAL EFFECTS..... Storm, water, wind and shots.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... None.
 REMARKS..... Get a previewing if possible.

"Riddle Gawne"

Released by Artercraft—Five Reels.
 Prepared by Harley Hamilton.

- THEME—None.
- 1. AT SCREENING..... In the Village.....Godard 2 min. Allegro Vivace.
 - 2. T. JEFFERSON GAROVE WHOSE.. Document.....Roberts 2 min. 15 sec. Waltz.
 - 3. T. UNCLE JEFF AIN'T WE..... Long, Long Trail.....Elliott 2 min. Moderato.
 - 4. T. DIAMOND BAR RANCH..... Nekayah.....Grunwald 2 min. 30 sec. Allegretto.
 - 5. T. CALLED TO THE HUNT..... Woodland Whispers...Czibulka 2 min. 30 sec. Allegro.
 - 6. T. THE KIOWA, BOZZAM'S..... Pozzo Fox Trot.....Rose 2 min. Allegretto.
 - 7. KATHERINE HARKNESS..... Sunshine of Your Smile...Ray 2 min. 15 sec. Andante.
 - 9. T. I'VE TOOK A SHINE TO..... Agitato No. 2.....Langey 3 min. 30 sec. Allegro.
 - 9. T. THAT WAS MURDER..... I Love You Truly.....Bond 3 min. 15 sec. Moderato.
 - 10. T. BLANCHE DILLON, FORMER... Mysterioso No. 3.....Langey 2 min. 30 sec. Moderato.
 - 11. T. A WEEK BRINGS A CHANGE... Bubbles.....Gruenwald 2 min. 45 sec. Allegretto.
 - 12. T. AS THE STRUCTURE OF..... I Love You Truly.....Bond 2 min. 15 sec. Moderato.
 - 13. T. REB BUTLER A SHERIFF..... Babbilage.....Gilet 3 min. Allegretto.
 - 14. T. YOU'LL NEVER BE THE MAN.. Mystery.....Baynes 4 min. 45 sec. Tempo di Valse.
 - 15. T. I'M HERE ON OFFICIAL..... Erl King.....Schubert 2 min. Vivace.
 - 16. T. A BARGAIN IN DESIRES..... Agitato No. 2.....Langey 2 min. 15 sec. Allegro.

- 17. T. WITH THE CRISIS SAFELY... Little Grey Home in West,Lohr 3 min. 15 sec. Moderato.
 - 18. T. AND WITH THE NIGHT..... Valse Triste.....Sibelius 2 min. 30 sec. Valse Lento.
 - 19. T. SHE WOULDN'T EVEN READ.. Il Guarany.....Gomez 4 min. 30 sec. Allegro Vivo.
 - 20. D. APPEARANCE OF CLOCK..... Dramatic Andante No. 39,Belge 4 min. 15 sec. Moderato.
 - 21. T. JEFFERSON GAWNE YOU ARE, Agitato No. 1.....Langey 3 min. Allegro.
 - 22. T. A CONFESSION AND THE..... Sonata Pathetique...Beethoven 2 min. 45 sec. Alagio.
 - 23. T. GRIM RIDERS OF THE NIGHT.. Dramatic Allegro No. 8.O'Hara 3 min. 45 sec. Allegro.
 - 24. T. PACK YOUR STUFF, BOYS..... Fingal's Cave Overture, 5 min. Mendelssohn
 - Allegro (Fire Scene).
 - 25. T. A SEARCH THROUGH THE.... Morning (Peer Gynt)...Grelg 4 min. 15 sec. Allegretto.
 - 26. T. I'VE GOT HIM, DAMN HIM.... Agitato No. 2.....Langey 3 min. Allegro.
 - 27. D. APPEARANCE OF GAWNE..... The Wooing Hour....Zamecnik 1 min. Moderato.
- CHARACTER..... Dramatic.
 ATMOSPHERE..... Western.
 MECHANICAL EFFECTS..... Shots, hoof-beats.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... None.
 REMARKS..... You will need big stuff.

"The Love Swindle"

Released by Universal—Five Reels.
 Prepared by James C. Bradford.

- THEME—If You Look Into Her Eyes.....Hirsch Moderato.
- 1. AT SCREENING..... Danse of the Debutantes, 2 min. 45 sec. Allegretto. Langey
 - 2. T. WALSON TROTZWELL..... Sounds from England..Langey 2 min. Moderato.
 - 3. T. NIGHT BELL..... Mock Morris.....Grainger 2 min. 30 sec. Allegro.
 - 4. D. DIANA SEES MEN..... Tempest.....Lake 1 min. 45 sec. Allegro.
 - 5. T. RICHARD WEBSTER..... Furioso No. 1.....Langey 2 min. 30 sec. Agitato.
 - 6. D. DIANA BENDS OVER..... THEME 1 min. 30 sec.
 - 7. D. SUNRISE OVER THE HILLS... Valse Fantastique....Eville 2 min. 45 sec. Tempo di Valse.
 - 8. T. SINCE..... N'Everything.....Jolson 1 min. 30 sec. Moderato (Fox Trot).
 - 9. T. THE CITY CLUB..... When You Come Back...Frey 1 min. 15 sec. One Step.
 - 10. T. DEMONSTRATION..... Babilage.....Gillet 1 min. 45 sec. Allegro.
 - 11. T. WHERE THERE'S A WILL... THEME 2 min. 30 sec.
 - 12. T. A NEW ARRIVAL..... Canzonetta.....Herbert 1 min. 45 sec. Allegretto.
 - 13. T. I HAVE A PRIVATE CON..... Gondoliera.....Moszkowsky 1 min. 15 sec. Allegretto.
 - 14. T. PLAYING BOTH ENDS..... Intermezzo.....Arensky 2 min. Allegro.
 - 15. D. DIANA HURRYING IN CAR... Furioso No. 11.....Keifer 1 min. 45 sec. Vivo.
 - 16. D. RICHARD AND DIANA..... THEME 2 min.
 - 17. T. FOLLOW THAT CAB..... It's a Pipp'n.....Motzan 2 min. 15 sec. Moderato (Fox Trot).
 - 18. T. SAY, WHAT'S THAT GUY.... Agitato No. 6.....Keifer 1 min. 30 sec. Agitato.
 - 19. D. DIANA AND OLD VIOLINIST.. Serenade.....Moszkowsky 1 min. 15 sec. Andantino.
 - 20. T. SENSATIONAL NEWS..... Passepied.....Delibes 1 min. 45 sec. Allegro.
 - 21. D. POLICE STATION..... Whispering Willows...Herbert 2 min. 30 sec. Allegretto.
 - 22. T. MR. AND MRS. RICHARD..... THEME 1 min. 30 sec.
 - 23. D. DIANA ENTERS HOUSE..... Tarentella.....Bohm 3 min. Allegro.
 - 24. T. YOU D. BURGLAR..... Hurry No. 1.....Langey
 - 25. T. THEN I AM NOT..... THEME 1 min. 45 sec.

CHARACTER..... Comedy-drama.
 ATMOSPHERE..... Neutral.
 MECHANICAL EFFECTS..... None.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... None.
 REMARKS..... None.

Refile your setting immediately after your last performance, otherwise you will find difficulty in selecting the music for your next show.

Let there be no casualty list in your orchestra. Bad music alone will draw a fusillade from the audience.

If your neighbor annoys you by playing false notes, there is no necessity for adding to the dissonant effect by imitating him in self-defense.

STUPENDOUS

INSPIRING

A SINGING SLOGAN

Come on! Come on! Come on across the Sea,
To fight for Liberty,
To set the whole world free.
Come on! Come on! We're going to see it through,
With honor to the Red, White and Blue.

WHAT DO THESE WORDS MEAN TO YOU?

To thousands they recall

Pershing's March

By A. S. Watt

The Sensational Success of the Season

You cannot afford to be without this patriotic number in your library.
Every military band plays it. Every soldier sings it.

WHY NOT BUY IT NOW FROM YOUR DEALER?

Arranged for

PIANO, 30c.

BAND, 45c.

ORCHESTRA, 65c.

THRILLING

Astoria Publishing Company

505 Fifth Ave., New York

MELODIOUS

"Maid o' the Storm"

Released by Paralta—Six Reels.
Prepared by James C. Bradford.

THEME—Bonnie Sweet Bessie..... Moderato..... Scotch

1. AT SCREENING..... Midsummer Night's Dream, Mendelssohn
1 min. 30 sec.
2. T. YON SHIP..... Scotch Poem..... MacDowell
1 min. 15 sec. Allegro (Storm part).
3. T. ARIEL..... Faust Ballet No. 1..... Gounod
1 min. 30 sec. Tempo di Valse.
4. T. AS ARIEL NEARS THRESH..... Loch Lomond..... Scotch
2 min. 45 sec. Moderato.
5. T. FRANKLIN SHIRLEY..... Intermzzo..... Arensky
2 min. 30 sec. Presto.
6. T. A STRANGER SENT TO HER..... THEME
3 min.
7. D. AUTO STOPS..... Butterfly..... Denmore
1 min. 30 sec. Allegretto.
8. T. GOOD-BYE, LITTLE MAID..... Robin Adair..... Scotch
2 min. 15 sec. Andante.
9. T YOU MADE ME A DRUDGE..... Little Serenade..... Grunfeld
2 min. 30 sec. Allegretto.
10. T. NIGHT SPREADS..... Sounds from England..... Tobani
2 min. Allegretto.
11. D. DOG APPEARS..... Valse Poupee..... Poldini
1 min. 45 sec. Tempo di Valse.
12. T. JULES PICARDI..... Canzonetta..... D Amhrosio
2 min. 30 sec. Allegretto Moderato.
13. T. HOPE GIVES WAY..... Berceuse..... Idjinsky
1 min. 45 sec. Andante.
14. D. STRAUSS PLAYS..... Havana..... Frey
1 min. Moderato (Jazz Number).
15. T. ABE STROHMAN..... Air de Ballet..... Borch
1 min. 30 sec. Allegretto.
16. D. ARIEL ENTERS OFFICE..... THEME
2 min. 30 sec.
17. T. I'LL PLACE YOU..... Romance..... Friml
1 min. 15 sec. Andante.
18. T. STROHMAN'S PROTEGE..... Estellita..... Herbert
2 min. 30 sec. Tempo di Valse.
19. T. TWO LOVE BIRDS..... Canzonetta..... Hollander
1 min. 30 sec. Allegretto Scherzando.
20. D. ARIEL AT FOOTLIGHTS..... Vision of Salome..... Joyce
2 min. 15 sec. Tempo di Valse.
21. D. ARIEL MEETS FRANKLIN..... THEME
1 min. 30 sec.
22. D. GUESTS SIT AT TABLE..... When You Come Back..... Cohan
2 min. 30 sec. Allegro.
23. T. THE NERVOUS STRAIN..... Valse Triste..... Sibelius
2 min. Lento.
24. T. UNCONSCIOUSLY..... Egyptian Ballet..... Luigini
3 min. 15 sec. Allegro (First Movement).
25. T. FORGIVE ME..... THEME
1 min. 30 sec.
26. T. I HAVE..... Egyptian Ballet..... Luigini
2 min. 15 sec. Andante (Cello Solo, 4th M.).
27. T. MORNING..... THEME
1 min. 45 sec.
28. T. YOU WIN..... Erotik..... Greig
2 min. 30 sec. Lento.
29. D. FRANKLIN OPENS DOOR..... Adagio Pathetique..... Godard
1 min. 45 sec. Adagio.
30. T. ALL RIGHT..... Barcarolle..... Offenbach
1 min. 30 sec. Andantine.
31. D. FORD STUCK IN MUD..... Get Out and Get Under..... Abrams
1 min. 30 sec. Allegro.
32. D. FLASH BACK—ARIEL AND..... THEME
CHARACTER..... Dramatic.
ATMOSPHERE..... Scotch and Oriental.
MECHANICAL EFFECTS..... Water wheel, auto.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS..... None.

"The Marriage Ring"

Released by Paramount—Five Reels.
Prepared by Harley Hamilton.

THEME—None.

1. AT SCREENING..... Waltz Dream..... O. Strauss
1 min. 30 sec. Waltz.
2. T. HUGE MARTENS LESS A..... Earl King..... Schubert
3 min. 45 sec. Vivace.
3. T. YOU MONSTER..... Misterioso No. 2..... Minot
1 min. 30 sec. Moderato.
4. T. IT'S A SUGAR PLANTER..... Dramatic Andante..... Berge
3 min. 45 sec. Molto.
5. T. THE WEB..... Coppelia Ballet..... Delibes
1 min. 45 sec. Waltz.
6. T. IT'S AN OLD FASHIONED..... Home, Sweet Home..... Paine
1 min. 45 sec. Andante.
7. T. IT'S NOTHING BUT..... Melody in F..... Rubenstein
1 min. 45 sec. Moderato.
8. T. I EXPECT TO COME TO..... Misterioso No. 1..... Langey
4 min. 30 sec. Moderato.
9. T. DRIVEN BY COURAGE OF..... Agitato No. 2..... Andino
2 min. 30 sec. Agitato.
10. D. SCENE ON BOARD STEAMER..... Midnight..... McQuarre
2 min. 30 sec. Allegretto.

11. T. RODNEY HEATH OF THE..... Nocturne Op. 9..... Chopin
1 min. 30 sec. Andante.
12. T. AS THE SHADOWS MOVE..... Aloha Oe..... Hawaiian
2 min. 45 sec. Moderato.
13. T. THE MAN IN THE HUT..... Flying Dutchman Overture,
4 min. Allegro. Wagner
14. T. YOU MUST MAKE YOUR..... Fingal's Cave..... Mendelssohn
4 min. Allegro.
15. T. DEAR OLD WADE I DIDN'T..... Melody in F..... Rubenstein
3 min. 45 sec. Moderato.
16. T. DETERMINED TO STAKE ALL..... Dialogue..... Meyer-Helmund
2 min. Andante.
17. T. IN THE LIGHT OF THE MOON..... Aloha Oe..... Hawaiian Mel.
3 min. Moderato.
18. T. YOU MUST NOT KEEP OUR..... Cavatina..... Raff
4 min. Larghetto.
19. T. YOU THOUGHT YOU KILLED..... Melodie in D Flat..... Huertter
2 min. 45 sec. Andante.
20. T. I'LL GO WITH YOU..... The Swan..... Saint Saens
2 min. Andante.
21. D. OPENING OF SCENE IN..... Flying Dutchman..... Wagner
4 min. Allegro.
22. T. I WILL KILL MYSELF..... March of Bacchus (Sylva),
1 min. 30 sec. Moderato. Delibes
23. D. HAWAIIAN GIRLS DANCING..... Hoochy Cootchy Dance,
2 min. Allegro.
24. T. AS COMES A NEW DAY..... Hurry No. 1..... Lake
2 min. 30 sec. Galop.
25. T. WE'LL GIVE YOUR LOVER..... Fingal's Cave..... Mendelssohn
3 min. 45 sec. Allegro Vivace.
26. T. MR. LODNEY HE RIDE OFF..... Agitato No. 1..... Langey
2 min. Allegro.
27. D. HEATH FINDS ANNE..... Aloha Oe..... Hawaiian
3 min. 15 sec. Moderato.

CHARACTER..... Comedy-drama.
ATMOSPHERE..... Hawaiian.
MECHANICAL EFFECTS..... Steamboat whistle.
SPECIAL EFFECTS..... Arrange for an Oriental Dance to interpolate a dance in this picture.

DIRECT CUES..... None.
REMARKS..... Get more Hawaiian music than is suggested. Do not use Hoochy Cootchy if you are playing in a decent theatre.

"A Pair of Cupids"

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Kathleen..... Valse Lento..... Berg

1. AT SCREENING..... Spider and the Fly..... Armand
2 min. Allegretto Intermzzo.
2. T. MISS VIRGINIA PARK WHO..... THEME
2 min.
3. T. THE DIGNIFIED AND..... Indifference..... Rolfe
2 min. 45 sec. Characteristic Morceau.
4. D. WHEN VIRGINIA KISSES..... Love's Conflict..... Moses
2 min. Characteristic Moderato.
5. T. IF YOU WRECK MERRICK..... THEME
2 min. 45 sec.
6. T. MRS. BRIDGET MCGROGHAN..... Cupid and Butterfly..... D'Albert
3 min. 45 sec. Intermzzo Grazioso.
7. T. MICHAEL MCGROGHAN..... Selection of Nursery Rhymes.
3 min.
8. T. WRAP UP THE TWINS..... Selections of Lively Irish Airs.
2 min. 45 sec.
9. T. THE PASSING HOURS BRING..... THEME
2 min. 45 sec.
10. T. IT'S IN THERE..... Hunkatin..... Levy
3 min. 45 sec. Half Tone One-Step.
11. T. YOU HOLD JOHN HENRY..... In Poppyland..... Albers
2 min. 30 sec. Moderato Grazioso.
12. T. TAKE FIDO AWAY..... Alita..... Losey
3 min. 45 sec. Morceau Gavotte.
13. D. WHEN BABIES ARE PUT IN..... Rustling Leaves..... Kohler
2 min. Characteristic.
14. D. WHEN VIRGINIA SEES..... THEME
2 min. 45 sec.
15. D. PETER AND VIRGINIA..... La Colombe..... Gounod
3 min. 15 sec. Allegretto Intermzzo.
16. T. DURING THE MONTHS THAT..... THEME
3 min. 45 sec.
17. T. I AM GOING OVER TO..... Turbulence..... Borch
3 min. 30 sec. Mezzo Allegro.
18. T. I KNEW MY LITTLE..... Impish Elves..... Borch
2 min. 45 sec. Intermzzo Allegretto.
19. D. WHEN MAID AND BUTLER..... Perpetual Motion..... Borch
1 min. 30 sec. Mezzo Allegro.
20. T. GIVE HIM WHAT YOU..... Capricious Annette..... Borch
2 min. 30 sec. Moderato Caprice.
21. D. PETER ENTERS GANG'S..... Hurry No. 33..... Minot
2 min.
23. D. MRS MCGROGHAN SEES..... THEME
2 min.

CHARACTER..... Comedy Drama.
ATMOSPHERE..... Neutral.
MECHANICAL EFFECTS..... Dog Barks, Telephone bell, Auto, Baby.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS..... None.

"Playthings"

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Love is Best of All.....	Tempo di Valse.....	Herbert
1. AT SCREENING.....	Al Fresco.....	Herbert
2. T. JERRY O'BRIEN.....	Allegro.....	Mrs. Casey.....Hoschna
3. T. JOHN HAWARD.....	Allegretto.....	Allegretto.....
4. D. MARGIE IN CAFE.....	THEME	
5. T. A LETTER TO HIS SISTER.....	Fancy Free.....	Friml
6. D. MARGIE ENTERS ROOM.....	Fox Trot.....	
7. D. FIGURE AT WINDOW.....	THEME	
8. D. GORDON LEAVES ROOM.....	Passepied.....	Delibes
9. A DAY CAME.....	Allegro.....	
10. T. I WANTED TO TELL YOU.....	I Love You Truly.....	Bond
11. D. GORDON ENTERS ROOM.....	Moderato.....	
12. T. THE LITTLE SHRIMP.....	Un Peu D'Amour.....	Sileu
13. T. IN THE CITY.....	Moderato.....	
14. T. DOING HIS BIT.....	Dance of Debutantes.....	Langey
15. T. DEPARTURE.....	Allegretto Scherzando.....	
16. T. GWENDOLYN.....	THEME	
17. T. AN UNEXPECTED CALLER.....	Erotik.....	Grieg
18. D. JACK AT DOOR.....	Lento.....	
19. D. INTERIOR.....	Babillage.....	Gillet
20. D. CARD GAME.....	Allegro.....	
21. D. GORDON APPEARS IN AUTO.....	Fantastique.....	Eville
22. T. YOU RAT.....	Tempo di Valse.....	
23. T. AND THEN CAME THE LAW.....	Song Without Words.....	Rebkov
24. D. OFFICER LEAVES.....	Andantino.....	
CHARACTER.....	THEME	
ATMOSPHERE.....	Butterfly.....	Denomere
MECHANICAL EFFECTS.....	Allegretto Scherzando.....	
SPECIAL EFFECTS.....	Eyes of Irish Blue.....	Herbert
DIRECT CUES.....	Moderato.....	
REMARKS.....	THEME	

"The Scandal Mongers"

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Will You Remember.....	Valse Lento.....	Romberg
1. AT SCREENING.....	Babillage.....	Gillet
2. T. THE PEOPLE.....	Allegro.....	
3. T. LIKE MOST WIVES.....	Le Retour.....	Bizet
4. T. FOR LUCK.....	Allegro.....	
5. D. OFFICE.....	Destiny.....	Baynes
6. D. MRS. WRIGHT AT TABLE.....	Tempo di Valse.....	
7. D. MRS. WRIGHT ENTERS AUTO.....	Al Fresco.....	Herbert
8. D. WRIGHT ENTERS APARTMENT.....	Allegro.....	
9. T. A NEWS ITEM.....	Pas de Deux.....	Rubner
10. T. BY THE TIME.....	Allegretto Scherzando.....	
11. T. TIME BRINGS RECOMPENSE.....	Cbanson Bohemienne.....	Boldi
12. T. GOING TO MISS ME?.....	Valse Lento.....	
13. T. FATE BROUGHT.....	Allegretto.....	
14. D. MRS. WRIGHT LEAVES TROLLEY.....	THEME	
15. 2. SEVERAL DAYS LATER.....	Allegro.....	Densmore
16. D. INSERT TELEGRAM.....	Allegretto.....	
17. T. YOU'RE NOT GOING TO.....	Serenade.....	Frommel
	Allegretto.....	
	Andante.....	
	Andante Dramatico.....	Borch
	Andante.....	
	Dramatic Finale.....	Smith
	Agitato.....	

18. T. THAT NIGHT.....	Oriental Nights.....	Grant
19. D. MR. WRIGHT AT WINDOW.....	Valse Lento.....	
20. D. HUSBAND ON STEPS.....	Serenade.....	Ern
21. D. DAISY ENTERS HOUSE.....	Allegretto.....	
22. T. BY NOON.....	Prelude.....	Damorsch
23. T. YOUR NEIGHBOR.....	Andante.....	
24. T. AS WE LEAVE YOU.....	Furioso No. 11.....	Kleifert
CHARACTER.....	Vivo.....	
ATMOSPHERE.....	Triste.....	Tschaikowsky
MECHANICAL EFFECTS.....	Triste.....	
SPECIAL EFFECTS.....	Babillage.....	Borch
DIRECT CUES.....	Allegretto.....	
REMARKS.....	THEME	
	Melodramatic.....	
	Neutral.....	
	Auto, Train and Telephone.....	
	None.....	
	None.....	
	Be careful lest you burlesque this feature.....	

"The Source"

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Love's Melody.....	Andante Con Espress.....	Hurst
1. AT SCREENING.....	Springtime (Omit Introd),	
2. T. WALLACE REID AS VAN T.....	Valse Lente.....	Drumm
3. T. THE DESTINATION OF THE.....	Allegretto Grazioso.....	Lack
4. T. I BEG YOUR PARDON.....	Souvenir.....	Drdla
5. T. THE "PUSH OFFIS" OF THE.....	Tranquillo.....	
6. T. A TONIC FOR VAN TWILLER.....	THEME	
7. T. BEING WHIRLED INTO A.....	Rendez-vous.....	Aletter
8. T. "SUMPIN" MIGHTY AWFUL.....	Tempo di Gavotte.....	
9. T. AT THE OFFICE OF THE.....	Springtime.....	Drumm
10. T. IT'S SORT OF PATRIOTIC.....	Valse Lente.....	
11. T. BIG JOHN BEAUMONT PAYS.....	Canzonetta.....	Nicode
12. T. LET'S BURN DOWN THE.....	Andantino.....	
13. T. THAT NIGHT A CONFERENCE.....	Astarte.....	Mildenberg
14. T. AN INDIAN SUMMER.....	Andantino.....	
15. T. IN CARRYING OUT THE.....	Caprice.....	Pryor
16. T. I LOST FIVE DOLLARS.....	Allegretto.....	
17. T. HALMQUIT OF THE POWER.....	Allegretto.....	
18. T. YOUNG FELLOW, BIG JOHN.....	Canzonetta (at allegro vivo),	Gomez
19. D. VAN TWILLER SEATED ON.....	Allegro Vivo.....	
20. T. SVEA, GIRL I'VE GOT TO.....	Canzonetta.....	Nicode
21. D. MOUNTAIN GIRL ENTERS.....	Andantino.....	
22. T. AT LAST THE MELTING.....	THEME	
23. T. THEY'RE PLANTING.....	In the Village.....	Godard
24. T. THE DRIVE IS ON.....	Allegro Vivace.....	
25. T. REWARD COMES TO THE.....	Springtime (Omit Introd),	Drumm
26. D. INSERT OF BANK CHECK.....	Valse Lente.....	
CHARACTER.....	Allegretto.....	
ATMOSPHERE.....	Allegretto Grazioso.....	Lack
MECHANICAL EFFECTS.....	Tarentella.....	Bohm
SPECIAL EFFECTS.....	Allegro Assai.....	
DIRECT CUES.....	Festival March (Omit Introd),	Borch
REMARKS.....	Maestoso.....	
	Springtime (Omit Introd),	Drum
	Valse Lente.....	
	THEME	
	Drama.....	
	Pastoral largely.....	
	Many. Follow Picture.....	
	None.....	
	None.....	
	The Theme should be chosen for the manly qualities of the hero.....	

Given a problem, don't sbrk it or leave it for the other fellow. Solve it yourself, and, in the solution of it, you will raise the standard of your art.

Don't break off your music abruptly. It hurts the ear of the audience.

The success of your work depends upon the friendly and co-operative spirit exhibited in your orchestra.



Music for the Picture

Conducted by GEORGE W. BEYNON

Synchronizing Your Music Score Means Perfect Feature Fitting

THE slowly progressing evolutions in picture playing are bringing forth the quintessence of musical art to add to the beauties of the screened drama. There have been eras as distinctive in picture music as those which marked musical history.

First, we had the "slappity-bang" noise created by piano and drums operated by alleged musicians. Because musically inclined people shunned the "movies" of that day, it mattered little whether the racket fitted the scenes or not. It was only another feature to use in the "bally-hoo" of the loud-lunged lout who called for patrons to his species of side-show. When something new had to be found, the illustrated songs were added to the puerile program, but its accompaniment remained as vile as before.

Hanging tenaciously to the edge of precipitous ruin, pictures pulled themselves not only to safety over the ledge, but to prominence. Cultured people perceived its claim to merit as clean entertainment and began to patronize the "movies."

This was the beginning of the second era or transition in the realm of picture music. Catering to the better classes meant providing real music and small orchestras took the place of the erstwhile piano-drums combination. The orchestra played music chosen while the picture was being screened. There was no attempt to suit the situations, but dreamy, sweet, popular melodies lulled the people into a pleasant frame of mind.

Picture producers saw the possibilities in music and brought on the third period by providing cue sheets for the orchestra leader. These gave the cues to start a certain kind of musical effusion, and served the purpose of portraying the emotions of the scene depicted. Of course, the first few were weird indeed, viewed in the light of later advancement, but they served the purpose in that they taught the musician to analyze his picture.

Then came the call for musical scores, specially synchronized and arranged to minutely interpret every inch of the film. The plan proved successful beyond the most rosy expectations and the producers clamored for composers. Scores by the hundreds were arranged and sent the exchanges. Here they remained, for the exchanges employed no musicians to handle that department. Some exhibitors received the benefit of them by insistent demand, but, in the large majority of cases, they were blissfully ignorant of the new method of enhancing a picture. No publicity was given the movement and it drifted into spasmodic and sporadic attempts. The

light dimmed into fickle flickerings and is still flickering.

In the meantime, the playing of pictures generally has advanced upon the basis of the cue sheet. Although it is well-nigh impossible to cue a picture and provide at one and the same time suitability and synchrony, the cue sheets have materially helped the leader to offer an adequate accompaniment. Until recently, he has not attempted to synchronize his music to the picture, feeling that the obstacles were insurmountable.

We have now reached what might be called the Synchrony Era. All the larger theatres make it a special feature of their settings. The Rialto and Rivoli orchestras in New York have brought this point to a very high standard. Not only is the musical setting synchronized for the feature picture, but the Pictorial Review and the Scenic receive just as careful treatment. The pleasure derived by the auditors is thus materially increased. There is no breaking of phrases, no harsh clashes of extraneous keys. Every number fits the situation upon the screen, each theme is clearly defined, and, as the curtain rings down upon the picture, one feels that the music has been cohesive and coherent.

What does it mean? Nothing if not a perfect score. The musical setting, cued from the picture, chosen from standard numbers in the musician's library, carefully cut to fit the length of scene, becomes a musical score perfectly synchronized. Thus, while the light may flicker with the producer, the exhibitor is feeding it oil and making strong the flame of art.

There can be only one ultimate result. It may come in some unusual form. It may be that the time is not yet, but sooner or later, the photoplay must carry with it a musical score to make it appealing to the smaller exhibitor. The larger theatres have facilities for providing their own scores and are utilizing them. This straw shows which way the wind blows.

Oh, for a prophetic vision to see the wonders of the music of the future! Filmcraft developed to the highest degree and enveloped in musical beauty, what a combination! A clean, educational, artistic form of entertainment to recreate the body, mind and morals! Let's all strive for it!

The secret of synchrony lies not so much in the careful timing of the selections as in the accurate judgment of the musical director. Music need not be cut up to fit the situations, but if care be taken in the finishing of phrases the musical setting becomes

cohesive, one complete whole that conveys to the audience that sense of unity so essential to plot portrayal.

An Open Letter to the Photoplay Musicians.

ALL we can say to the many letters of congratulation is the time-worn yet time-honored THANK YOU. "Music for the Pictures" has found itself and in its enlargement is finding every leader in the country.

We have received more kind words from musicians than would seem possible. Space does not permit us to publish these letters at present, but, from time to time, we expect to print some of them.

Boys, we sincerely appreciate your hearty co-operation and take pleasure in dedicating these columns to the picture playing musicians of America. It is a delight to note the deep interest taken in our work and we can assure you all, that it is an incentive to greater endeavor.

This portion of the Moving Picture World belongs to you and your interests, and we are depending upon you to assist us in making it the success for which we all hope. Without your hearty support, it will lose its usefulness and become of no value to you nor to ourselves. From the spontaneous response elicited upon the first issue, we know that you appreciate its merit and believe in its service facilities. This is a fine beginning. We want to hear from all the leaders, organists, and piano players in the country.

We do not aim to please ourselves nor strive to glorify our name. We want to help you solve the problems of picture playing, keep you abreast of the times, and serve you with implements of warfare—the cue sheets. We court constructive criticism and welcome your suggestions. Nothing gives us more pleasure than to be called into consultation.

Again thanking those who have been so kind in their felicitations and assuring you of our deep interest in the personal welfare of each, we are,

Yours musically,
GEORGE W. BEYNON.

Votichenko Dedicates New Composition.

The eminent Russian musician, Sacha Votichenko, who is said to be the only exponent of the tympanon, which used to be such a popular instrument in the days of King Louis XIV, has dedicated his new series of Russian and Polish folk lore to Madame Petrova. These selections are now being arranged for full orchestra, and will be played between the acts when Madame Petrova returns to the speaking stage in October. She is to appear in a new play by herself and W. E. Roberts, author of "Dwellers in Glass Houses" and other successful productions on the English stage.

CUE SHEETS for CURRENT FILMS

"Changing Woman, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Serenata	Spanish Serenade	Crespi
1. AT SCREENING	Mexicana	Herbert
2 min. 15 sec.		
2. T. MILLE. NINA GIRARD	Spanish Gaiety	Eno
2 min. 45 sec.	Bolero Characteristic.	
3. T. DON SENOR JOHNNY	Capricious Annette	Borch
1 min. 45 sec.	Moderato Caprice.	
4. T. REHEARSING FOR AN	Alborada	Andino
2 min. 45 sec.	Caprice Espagnola.	
5. T. JOHNNY ARMSTRONG WOULD	Granada	Lon
1 min. 45 sec.		
6. D. WHEN NINA ARRIVES AT	Scherzetto	Berge
3 min.	Symphonette Suite.	
7. D. WHEN NINA TALKS TO PRES.	Pearl of the Pyrenees	Frank
3 min. 15 sec.	Intermezzo.	
8. T. WILLE TEN THOUSAND FEET	Impish Elves	Borch
2 min. 30 sec.	Intermezzo.	
9. D. AS SCENE FADES TO THEATRE	Jewel Song (Faust)	Gounod
1 min. 45 sec.		
10. D. WHEN AUDIENCE APPLAUDS	Babilage	Castillo
45 sec.	Allegretto.	
11. T. ONE EVENING BEFORE THE	Natalia	Luscomb
3 min.	Spanish Pastoral.	
12. T. BIRDS OF A FEATHER	Perpetual Motion	Borch
2 min. 45 sec.	Allegro Agitato.	
13. T. TELL THAT MANAGER IF	Vivo Finale	Berge
2 min. 30 sec.		
14. D. AS SCENE FADES	THEME	
30 sec.		
15. T. WITH THE ULTIMATUM OF	Carmen (Opening Scene)	Bizet
30 sec.		
16. D. AS OPERA SCENE FADES	May Dreams	Borch
1 min.	Moderato Serenade.	
17. T. AND NOT ONE MOMENT	THEME	
3 min. 45 sec.		
18. T. AS THE TRADERS APPROACH	Any Operatic Air.	
1 min. 45 sec.		
19. T. DON'T TURN YOUR HEAD	Gruesome Misterioso	Borch
1 min. 30 sec.		
20. D. WHEN JOHNNY SEIZES	Hurry No. 33	Minot
2 min. 45 sec.		
21. T. AND ALL THE FOLLOWING	THEME	
1 min. 30 sec.		
22. T. ON THE THIRD DAY THEY	Paola	Landberg
2 min. 15 sec.	Allegretto Scherzando.	
23. T. DOWN TO THE SEA LEVEL	Cadiz	Albeniz
2 min. 30 sec.	Allegretto.	
24. T. THE OLD FOSSILS WERE	Indian Misterioso	Levy
1 min. 15 sec.		
25. D. IN THE INDIAN THEATRE	Operatic Air with Indian Drums	
30 sec.		
26. D. AS SCENE FADES	Marcades	Miro
2 min.	Valse Espagnole.	
27. T. TWO HOURS LATER	Manolos y Manalos	Stego.
1 min. 15 sec.	Allegro Con Fuoco.	
28. T. WHILE PERCHED UPON A	Manzano	Books
2 min. 15 sec.	Spanish Intermezzo (Guitar)	
29. T. SAY I'LL PLAY YOU A	THEME	
2 min.		
CHARACTER	Drama.	
ATMOSPHERE	South American (Natives and Indians).	
MECHANICAL EFFECTS	Dog Barking, Water, Guitar.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	Nina is Opera Singer. Calls for excerpts from operas.	

"Fires of Youth."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Love is a story	Andantino	Herbert
1. AT SCREENING	Petite Bijouterie	Bohm
1 min. 30 sec.	Tempo di Valse.	
2. T. LUCILLE	Love in Arcady	Wood
2 min. 30 sec.	Allegretto.	
3. T. IN THE LONELY EVENINGS	Intermezzo	Granados
3 min.	Moderato.	
4. T. RONALD'S NICE BOY	THEME	
1 min. 15 sec.		
5. T. THE BOY CAME	Charmer	Vescey
1 min. 30 sec.	Tempo di Valse.	
6. T. THE ROMANCE BEGAN	THEME	
2 min.		
7. T. JOHN'S SPARE TIME	Intermezzo	Arensky
2 min. 30 sec.	Allegro.	
8. T. DON'T YOU THINK	Midsummer	McQuarrie
1 min. 30 sec.	Allegretto.	
9. T. THAT EVENING	THEME	
1 min. Andantino.		

10. T. NO DOUBT YOU WILL MISS	Canzonetta	D'Ambrosio
2 min. 15 sec.	Moderato Allegretto.	
11. .. RONALD BECAME	Perpetual Mobile	Bohm
3 min.	Allegro.	
12. D. LUCILLE AND RONALD LEAVE	Dramatic Agitato No. 38	Minot
1 min. 45 sec.	Moderato con Agitazione.	
13. T. GOD FORGIVE ME	THEME	
1 min. 30 sec.		
14. D. LUCILLE RE-ENTERS HOUSE	Hurry No. 33	Minot
2 min. 30 sec.	Vivace.	
15. T. WAITING FOR RETURN	Berecuse	Hjinsky
2 min. 30 sec.	Andante.	
16. D. RONALD AT DESK	Appassionato No. 40	Borch
2 min. 30 sec.	Moderato con Passions.	
17. D. LUCILLE ENTERS RONALD'S	THEME	
1 min. 30 sec.		
18. D. CROOK ENTERS RONALD'S	Dramatic Tension No. 44	Borch
3 min.	Moderato Agitato.	
19. D. RONALD AND JUDGE	Adagio Pathetique	Godard
3 min. 30 sec.	Adagio.	
20. T. IN AFTER YEARS	THEME	
1 min. 45 sec.		
CHARACTER	Melodrama.	
ATMOSPHERE	American.	
MECHANICAL EFFECTS	None.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	None.	

"Friend Husband."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Babilage	Allegretto (Entr Acte)	Castillo
1. AT SCREENING	Frills and Furbelows	Crespi
4 min. 15 sec.	Rondo Roscoe.	
2. T. IN A NEIGHBORING CITY	THEME	
1 min. 45 sec.		
3. T. AND THE PICTURE OF	Lento Allegro	Berge
3 min.	Symphonette Suite.	
4. T. THE READING OF THE WILL	Baby Sweetheart	Corri
1 min. 45 sec.	Allegretto.	
5. T. AND AS I HAVE TO MARRY	Dramatic Narrative	Pement
1 min. 15 sec.		
6. T. I WISH YOU WOULD PUT	THEME	
2 min.		
7. T. THE HUT ON JUDGE ROANS	Continue to Action.	
1 min. 45 sec.		
8. DOLLY IN HER ROOM	Pizzicato Misterioso	Minot
45 sec.		
9. HERE IS YOUR FIRST CASE	Scherzetto	Berge
2 min. 45 sec.		
10. T. WILL YOU MARRY ME	Intermezzo	Pierre
2 min.	Allegretto.	
11. T. OH JUDGE YOU HAVE DONE	THEME	
3 min. 15 sec.		
12. T. AND SO DOLLY'S TEN	Continue pp.	
1 min. 15 sec.		
13. T. HAPPY THE BRIDE	Non Plaisir	Roberta
2 min. 15 sec.	Valse Caprice.	
14. D. RAILROAD IN VIEW	Hunkatin	Levy
2 min. 30 sec.	One Step.	
15. T. IT DOESN'T MAKE ANY	Railroad Allegro No. 2	Simon
45 sec.		
16. T. AS THE EVENING SHADES	Humoresque	Tschaikowsky
4 min. 15 sec.		
17. T. YOU HAVE A COLD	Springtime	Drumm
3 min. 15 sec.	Valse Intermezzo.	
18. T. AND THE NEXT MORNING	Eccentric Comedy Theme	Roberts
2 min. 30 sec.		
19. T. SHE'S OVERHEARD US	THEME	
3 min.		
20. T. WHAT DO YOU MEAN BY	Evening Breeze	Langey
3 min. 30 sec.	Allegretto.	
21. T. THE JUDGE WAS RIGHT	Dramatic Recitative	Levy
2 min.		
22. T. MY GOD, AN ALLIGATOR	Valse Lente	Schuette
4 min. 45 sec.		
23. T. AND THE STICK, TOO	Eccentric Misterioso	Lake
2 min. 30 sec.		
24. D. FLASHBACK TO DOLLY	A Mysterious Tone Picture	Borch
1 min. 30 sec.		
25. T. THE WOODLAWN PINOCHLE	THEME	
2 min. 30 sec.		
26. T. HA, HA, AND JESSE JAMES	Sinister Theme	Levy
4 min. 15 sec.		
27. T. WHAT'S THE MATTER	Six Minute Hurry	Levy
5 min. 30 sec.		
28. T. UNTIL THE END	THEME	
1 min. 15 sec.		
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS	None.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	None.	

Rialto Theatre Turns To Oratorio Solos.

We have heard ballads, mushy and touching; popular songs, patriotic melodies, classic effusions, and grand operatic arias, but it remained for the Rialto to introduce oratorio selections. You may think that the theatre is no place for sacred song, but had you heard the enthusiastic reception accorded Lorrie Grimaldi, a basso, singing "Shall I In Mamre's Fertile Plain" from Joshua, your opinion would be altered.

Stepping quietly upon the stage, in a dim light, and accompanied only by the organ, Mr. Grimaldi rendered this famous bass solo in a most acceptable manner. It is true his diction was a bit faulty and his enunciation rather poor, yet his interpretation and cantabile style won the hearts of the audience.

The overture, American Fantasie, played by the Rialto Orchestra and conducted by Nat Finston, proved pleasing. The fact that it was not finished, but blended into the march which opened the Animated Weekly made it more interesting. This method robs the director of merited applause, but has the advantage of carrying the show along more briskly.

The musical opening to "The Hun Within," a feature of intense dramatic value, was, to say the least, surprising. Light and of popular trend, it naturally gave the impression that we were to see a comedy drama. The early part of the picture was very light in character and that may have excused the bright introduction, but in view of the fact that the introduction was changed immediately after the characters had been listed and another light intermezzo took its place, we believe that a heavy dramatic prelude would have proved more effective. At least it would create the proper atmosphere and afford a splendid contrast.

The playing of selections from "You're in Love" was very "draggy," making the number altogether too long for comfort. Portions of it were delightful and the trio arrangement of the theme for cello, harp and organ was exceptionally well done. Mention might be made of the lighting effects.

The comedy and organ solo closed the bill. At the organ consul George Crook offered a "Concert Overture in C Minor" by Hollins in a manner that clearly placed George in the foreground of the picture organists. He is good and will become one of the greatest organists in the industry.

Popular Song Featured at the Broadway.

To the strains of "March Slave," by Tschalkowski, played by The Broadway Concert Orchestra, we were ushered by the prettiest lady to a cool and secluded seat. We liked the overture in its interpretation and rendition generally, but the drummer annoyed us. He seems to hold a grudge against the famous Russian composer, for he banged the daylights out of his timpani evidently from sheer cussedness. This was not nice of him. Besides, it spoiled the pleasure of the auditors.

While passing, it might be noted that this aggregation of men are known and programmed as a Concert Orchestra. This speaks well for the management in this day when three pieces are loudly heralded as a Symphony Orchestra. And it must be remembered that the orchestra comprises sufficient men to play symphonic works.

The organ solo, programmed as "The Courts of Jamshyd," was not played. Something else must have been substituted or our memory of melodies is playing us a trick. Mr. Johnston is a good man at the consul and the people appreciated whatever he was playing. The fact that he did not finish it seemed to make little difference.

The best thing on the bill was the sing-

ing of the popular song, "As Washington Crossed The Delaware, So Pershing Will Cross The Rhine." The gentleman who perpetrated this number lays no claim to artistry, but his enunciation was clear and his voice pleasing. During the song, two tableau effects, emblematic of the two periods—1776 and 1918—were given with beautiful lightings. The first showed Washington and his little band as they crossed the Delaware River, while the second displayed Pershing leading his heroes in Hunland. It was well staged and most effective.

"Crashing Through to Berlin" proved interesting from the picture standpoint, but disappointing from the musical angle. After a feature has been run a week, there should be no excuse for non-synchrony. The sudden breaks and crashes are things of by-gone days in picture setting and those who carelessly persist in offering poorly synchronized scores mark themselves as antiquated.

The use of Elgar's "Pomp and Circumstance," filled with hope and triumph, was

One of the First "Floral Horse-shoes."

Hagerstown, Md.,
AUGUST
TWENTY-EIGHTH,
1918.

Mr. George W. Beynon,
Musical Editor,
Moving Picture World, N. Y.

My dear Mr. Beynon:

Congratulations to you on your success in making "Music for The Pictures" of special and greater interest to those of us who are engaged in this important line of work, as shown in the MOVING PICTURE WORLD, issue of August 31. Speaking for myself, I must say that you have made a decided acquisition in the interests of good music for the Picture and I am sure that my fellow musicians will all appreciate with me the value of this important addition to the journal, which should make it an incentive to all who are earnest in their desire to raise the musical standard and make it what it should be, namely: a source of pleasure and inspiration to the listener and a real help to the subject presented on the screen.

You have my best wishes for your continued success in the noble work which you have undertaken, this first issue of which reflects great credit on your efforts and good judgment.

With regards to you, I remain,
Very truly yours,
ARTHUR EDWARD JONES,
Theatre and Concert Organist.

hardly warranted in the scene depicting the ruins of Louvain, nor could there be any justification in playing The Marseillaise only part way through. We are proud of France and her warlike achievements and we are glad to pay her just homage when the strains of The Marseillaise are heard, but consider it bad taste and in the nature of an insult to be left sheepishly standing as the number is suddenly broken off in the middle. If played at all, it should be finished, and there was ample time to do so in view of the long sub-title immediately following the scene.

There were many parts of the picture that received a musical interpretation that could not be excelled and with but a few more minor exceptions—such as sixteen bars from the "Hallelujah Chorus," introduced by the organist for the apparent purpose of showing that he knew it—the music fitted. An educational picture is always hard to set, and this feature is especially difficult, so that we must not be too hard on it.

Mr. M. Kashin, who now has charge of

the destinies of The Broadway, shows his showmanship in his wonderful lobby displays, his artistic stage settings and house lightings. No doubt the music will improve and we look for big things from The Broadway in the future.

"Dixie" Adopted as a Southern War Song.

One Saturday night in 1859, Daniel Decatur Emmett, a member of the famous Bryant Minstrels, was told that a new "Walk-Around" was wanted before Monday's rehearsal. He attempted it the following day, but the inspiration was lacking. Going to the window and gazing discontentedly out on a down-pour of rain, his thoughts reverted to the Sunny South. He sighed and, turning to his wife, murmured: "I wish I was in Dixie." This expression was a favorite one with the troupe when enduring the Northern winters. As the exclamation passed his lips, he knew he had stumbled on the inspiration he had needed. He seized his violin and soon had the melody worked out.

The song was enthusiastically greeted wherever it was heard. It really had no connection with the war. But it was chosen as a catchy piece to be played at the inauguration of Jefferson Davis. It made a distinct hit and was adopted as a Southern propaganda song. Several war writers tried to change the lyrics so they would have some bearing on the Southern cause, but their efforts did not meet with popular favor and Emmett's words became universal favorites.

Emmett was a Northern man and his sympathies were always with the North. He came of a line of warriors, his grandfather having fought in the Revolution and his father in the war of 1812. For himself, he gave his services to his country in the civil war, going as a player of the fife and later taking up the drum. Yet the simple little song, which has been called the most original of all American national songs, came near being his undoing among his Northern friends. In Secession days, the song was branded as a rebel song, and one editor went so far as to attack Emmett in his paper. A rather amusing story, showing the bitterness and narrowness of the period, is related: It seems that when Emmett was traveling in the South he visited the grave of Stonewall Jackson. Being a very warm day, the old man removed his hat to wipe his brow. The papers made much of the incident and dilated at length on how Daniel Decatur Emmett stood with his head bared and wept at the grave of the Southern general.

What is fame? Surely not monetary gain. During eighty years of honesty, frugality and piety, for Emmett was intensely religious, his returns as a composer amounted to only a very few dollars and obscurity in a little Western town. The man who had the ability to write "Old Dan Tucker" at the age of fifteen and who had the creative talent in a marked degree, could not commercialize his faculty. In his old age, he crept back to Mount Vernon, Ohio, his birthplace, and made his home in a tiny cabin on the outskirts of the town. Here he eked out a scanty living by raising chickens and tilling a garden. A small annuity from the Actor's Fund was a great source of comfort and joy to him.

When he was 79 years old, a minstrel manager conceived the idea that the old gentleman might still be useful as a figure-head in a show. Accordingly he traced Mr. Emmett to the little town where he had become practically lost to the world. Upon inquiry, he was given the following information: "Yes, Dan Emmett lives here. But he never wrote 'Dixie' nor anything else." "A prophet is not without honor—save in his own country."

The artistry of picture playing truly indicates the personality of the leader. Don't offer a slovenly performance, for by it you will be judged.

"Girl Who Came Back, The."

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

Table with columns for scene number, title, music, and conductor. Includes scenes 1-23 and technical details like CHARACTER, ATMOSPHERE, MECHANICAL EFFECTS, SPECIAL EFFECTS, DIRECT CUES, and REMARKS.

"Hoosier Romance, A."

Released by Mutual—Five Reels.

Prepared by J. C. Savoyen

Table with columns for scene number, title, music, and conductor. Includes scenes 1-19 and technical details like CHARACTER, ATMOSPHERE, MECHANICAL EFFECTS, SPECIAL EFFECTS, DIRECT CUES, and REMARKS.

Table with columns for scene number, title, music, and conductor. Includes scenes 20-34 and technical details like CHARACTER, ATMOSPHERE, MECHANICAL EFFECTS, SPECIAL EFFECTS, DIRECT CUES, and REMARKS.

"In Judgment Of."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

Table with columns for scene number, title, music, and conductor. Includes scenes 1-22 and technical details like CHARACTER, ATMOSPHERE, MECHANICAL EFFECTS, SPECIAL EFFECTS, DIRECT CUES, and REMARKS.

One swallow does not mean a summer or a meal, and, by the same token, one excellent performance sandwiched in, once in a while, does not indicate good picture playing.

The cemetery is the place for the dead ones, not the orchestra pit.

STUPENDOUS

INSPIRING

A SINGING SLOGAN

Come on! Come on! Come on across the Sea,
 To fight for Liberty,
 To set the whole world free.
 Come on! Come on! We're going to see it through,
 With honor to the Red, White and Blue.

WHAT DO THESE WORDS MEAN TO YOU?

To thousands they recall

Pershing's March

By A. S. Watt

The Sensational Success of the Season

You cannot afford to be without this patriotic number in your library.
 Every military band plays it. Every soldier sings it.

WHY NOT BUY IT NOW FROM YOUR DEALER?

Arranged for

PIANO, 30c.

BAND, 45c.

ORCHESTRA, 65c.

THRILLING

Astoria Publishing Company

505 Fifth Ave., New York

MELODIOUS

"Inn of the Blue Moon, The."

Released by Sherry—Five Reels.

Prepared by S. M. Berg.

THEME I—Coquette Caprice.....	Allegretto Scherzando, Arensky
THEME II—Souvenir.....	Tranquillo.....Drdia
1. AT SCREENING.....	THEME I
2 min.	
2. T. CHARLTON SLOANE.....	May Dreams.....Borch
3 min.	Andantino non Troppo Lento.
3. T. THE INN OF THE.....	THEME II
3 min.	
4. D. DOROTHY THINKING OF.....	Intermezzo.....Huerter
4 min.	Moderato.
5. D. DISTRICT ATTORNEY.....	Garden of Love.....Ascher-Mahl
4 min.	Caprice.
6. D. JUSTINE COMING.....	Dramatic Tension.....Levy
2 min.	Andante Molto.
7. T. THE MANUFACTURED.....	Heavy Misterioso.....Levy
1 min. 30 sec.	Andante Misterioso.
8. T. EARLY TO RISE.....	THEME II
1 min.	
9. T. WHAT A BROKEN.....	Under the Leaves.....Thome
4 min.	Poco Agitato.
10. T. WITH ADELAIDE'S.....	THEME I
3 min.	
11. D. WHEN BOY BRINGS.....	Kathleen.....Berg
2 min.	Valse Lento.
12. D. WHEN MAN TAKES.....	Prelude.....Jarnfelt
2 min.	Moderato.
13. T. I'M NOT JUSTINE.....	THEME II
3 min.	
14. T. BUT MOTHER, WE'RE.....	Capricious Annette.....Borch
3 min.	Characteristic Moderato.
15. T. BARNYARD HEROES.....	March Burlesque.....Gillet
2 min.	En peu Allegromente.
16. D. LETTER (IT IS LIKE).....	THEME I
1 min. 30 sec.	
17. T. MR. CHARLTON SLOANE.....	Dramatic Andante No. 24.....Borch
1 min. 30 sec.	
18. D. AFTER JUSTINE LEAVES.....	Allegro Agitato.....Kiefert
2 min.	Allegro.
19. T. THE BARNYARD HERO.....	La Ballerina.....Johnstone
5 min.	Scottisch Characteristic.
20. T. THE THREE RUNAWAYS.....	THEME I
2 min.	
21. D. WHEN SISTERS LOOK.....	THEME II
2 min.	
22. T. THE TWINS EXCHANGE.....	In the Bungalow.....Langey
2 min.	Allegretto Intermezzo
23. D. MAN ATTACKS GIRL.....	Dramatic Allegro.....Langey
30 sec.	Allegro.
24. T. JUSTINE.....	THEME II
30 sec.	
25. D. MOTHER ARRIVES AT.....	Legende.....Friml
3 min.	Moderato con Expressivo.
26. D. AFTER FADE AWAY OF.....	THEME II
1 min.	
CHARACTER.....	Comedy-drama.
ATMOSPHERE.....	Rural.
MECHANICAL EFFECTS.....	Watch picture.
SPECIAL EFFECTS.....	None.
DIRECT CUES.....	None.
REMARKS.....	One theme only may be used if desired.

"Johanna Enlists."

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Miml.....	Tempo Di Valse.....Gardner
1. AT SCREENING.....	THEME
2 min.	
2. T. ONE HOUR AND FIFTY-FIVE.....	Boola Boo (You're In Love).....Friml
3 min.	Tempo Glusto.
3. D. JOHANNA AND CHICKENS.....	Barcarolle.....Offenbach
3 min. 30 sec.	
4. T. GEE, NOTHIN' TO DO.....	Berceuse.....Hjinsky
2 min.	Andante.
5. T. STOP THAT INFERNAL.....	Joyeux Meunier.....Gillet
1 min. 45 sec.	Allegro.
6. D. CAVALRY MARCHING.....	Over There.....Cobau
2 min.	March.
7. T. A REGIMENT, BY HECK.....	Men of Sparta.....Zamecnik
3 min.	Marziale.
8. T. WITHIN AN HOUR.....	Serenade.....Zerkowitz
1 min. 45 sec.	Allegro.
9. T. WE HAVE A SICK OFFICER.....	En Bateau (Petite Suite).....Debussy
3 min. 30 sec.	Andantino.
10. T. YOU LITTLE JOAN OF ARC.....	Imaginat Ballet Music.....Coleridge-Taylor
2 min. 15 sec.	Tempo di Minuette.
11. T. DAYS PASS.....	THEME (Omit Introd.)
2 min. 15 sec.	
12. T. THREE CHEERS FOR.....	Minlature.....Jacobi
2 min. 45 sec.	Tempo di Marche.
13. T. WHEN JOHANNA SUGGESTS.....	Allegro Agitato.....Kiefert
1 min. 30 sec.	Allegro.
14. T. THAT AFTERNOON JOHANNA.....	Humoreske.....Dvorak
2 min. 45 sec.	Moderato.

15. T. INSTEAD OF GOING TO.....	Canzonetta.....Nicode
2 min. 30 sec.	Moderato.
16. T. INSPIRED BY SO MUCH.....	THEME (Omit Introd.)
2 min. 15 sec.	
17. T. —THE JEALOUSY BETWEEN.....	Serenade.....Zerkowitz
5 min. 15 sec.	Allegro.
18. T. YOU, YOU BIG HUNK OF.....	Manuel Memendez.....Fillas
4 min. 15 sec.	Andante.
19. T. I MIGHT HAVE KNOWN.....	Yankee Girl.....Hafzman
1 min. 30 sec.	Tempo di Marcha.
20. T. ALL JOKING ASIDE.....	Berceuse.....Hjinsky
3 min. 45 sec.	Andante.
21. T. FIND THE WOMAN IN THE.....	Poem.....Fibich
3 min.	Andante Placido.
22. .. FOR SUCH A WOMAN.....	THEME
2 min. 15 sec.	
23. T. SEVERAL UNCERTAIN HOURS.....	Canzonetta.....Nicode
3 min. 15 sec.	Moderato.
24. T. FOR TEN CENTS.....	Over There.....Cohan
3 min. 45 sec.	March.
CHARACTER.....	Comedy-drama.
ATMOSPHERE.....	Rustic and patriotic.
MECHANICAL EFFECTS.....	Follow picture.
SPECIAL EFFECTS.....	None.
DIRECT CUES.....	None.
REMARKS.....	None.

"Long Chance, The."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Sweetheart.....	Valse Lente.....Romberg
1 AT SCREENING.....	Adagio Cantabile.....Strauss
2 min.	Adagio Expressione.
2. T. OLIVER CORBLAY.....	Odillo.....Lack
1 min. 45 sec.	Allegretto.
3. D. FLASHBACK HAYLY AT.....	Evoc.....Crawford
1 min. 30 sec.	Allegro (One Step).
4. T. TWO WEEKS LATER.....	Her Dream.....Caruso
2 min.	Andante Moderato (Ballad).
5. T. TO THE BELLE.....	Intermezzo.....Onlvaa
2 min. 45 sec.	Allegretto.
6. T. A FEW DAYS AFTER WED.....	THEME
1 min. 30 sec.	
7. AS NEW OWNER.....	Sahara.....Frey
1 min. 45 sec.	Moderato (Fox Trot).
8. D. OLIVER AND CAREY AT.....	Harrison Fisher.....Creager
1 min. 30 sec.	Allegro (One Step).
9. T. A DESERT TRAGEDY.....	Tempest.....Lake
1 min. 15 sec.	Allegro (Storm).
10. T. SEVERAL DAYS LATER.....	Chanson Bohemienne.....Boidl
1 min. 15 sec.	Valse Lente.
11. T. IN SAN PASQUALE.....	Over the Waters.....Hoffman
2 min.	Andantino.
12. T. MOTHER OF.....	Erotik.....Grieg
2 min. 15 sec.	Lento.
13. T. A FEW HOURS LATER.....	Slumber Boat.....Gaynor
2 min.	Lullaby.
14. T. BACK IN SAN PASQUALE.....	A Little Good-for-Nothing.....Von Tlizer
2 min. 15 sec.	Allegro (One Step).
15. T. COME QUICK, YOUR.....	Adagio Cantabile.....Strauss
2 min. 30 sec.	Adagio Expressione.
16. T. BOB McGRAW.....	Pinochle.....Caruso
1 min. 45 sec.	Moderato.
17. T. ONCE MORE.....	Furioso No. 1.....Langey
1 min. 15 sec.	Allegro (Sand Storm).
18. T. BORAX O'ROUKE.....	Dramatic Tension No. 64.....Borch
2 min.	Andantino.
19. T. AN EVENING SOME TIME.....	Derby Day in Dixie.....Whiting
2 min. 15 sec.	Allegro (One Step).
20. T. HER DAY'S WORK OVER.....	Hurry No. 33.....Minot
1 min. 30 sec.	Vivace.
21. T. MORGAN CAREY.....	Over the Top.....Romberg
2 min.	Moderato (Fox Trot).
22. D. BOB AND GIRL.....	THEME
2 min.	
23. T. I HAVEN'T TURNED DIS.....	Little Serenade.....Grinfeld
2 min. 30 sec.	Allegretto.
24. D. CAREY CONFRONTS BOB.....	Dramatic Tension No. 36.....Andino
4 min.	Moderato Assai, Quasi Adagio
25. T. I DIDN'T COME TO SEE YOU.....	Appassionato No. 40.....Borch
3 min. 45 sec.	Moderato Agitato.
26. D. EARLY LOOKS AT WATCH.....	Agitato No. 49.....Shepherd
2 min. 15 sec.	Allegro Confucio.
27. T. PASSING OF WORST MAN.....	THEME
1 min. 30 sec.	
CHARACTER.....	Dramatic.
ATMOSPHERE.....	Western.
MECHANICAL EFFECTS.....	Follow picture.
SPECIAL EFFECTS.....	Sand storm.
DIRECT CUES.....	None.
REMARKS.....	None.

Remember the fable of the old man, his sons, and the mule.
Live up to the highest standards of your art, for you cannot please everybody.

MUSICAL AMERICA

Edited by John C. Freund

*The Leading Illustrated
Musical Weekly*

MUSICAL AMERICA

is designed to meet the needs of music-lovers, as well as musicians.

MUSICAL AMERICA

has awakened a vital interest in native art.

MUSICAL AMERICA

is published weekly, and is profusely illustrated.

The annual subscription price is \$3.00, including the Special Fall Issue, which appears this year on October 19th.

MUSICAL AMERICA

S. E. Corner 42nd St. and Fifth Ave.
NEW YORK

WE FURNISH

Musical Service

*High-Grade Printing
Legible Copying
Fine Autographing*

Musical Scores

Pasted and Printed

**MUSICAL NUMBERS ARRANGED
for Band or Orchestra**

CALL, WRITE OR PHONE

CHARLES GREINERT

306 West 48th Street New York

Covers For Orchestrations

We bind your music, orchestration and parts so that it will open flat and last forever.

Union Hinge Binding Co.
120 W. 42nd St. New York

A M E R I C A N

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

Ask for

Music Scores for Features

Arranged by

GEORGE W. BEYNON
505 Fifth Avenue New York

SEND IN YOUR SUBSCRIPTION NOW

FOR

THE MOVING PICTURE WORLD

presenting

MUSIC FOR THE PICTURES

A Real Music Service to the Leader

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, NEW YORK

SUBSCRIPTION RATES

One year.....\$3.00
Canada\$3.50
Foreign\$4.00

THE WORLD'S STANDARD THEATRE ORGANS



*Unified
Theatre
Organs*

SEEBURG

*Automatic
Pipe
Organs*



J. P. SEEBURG PIANO CO. • REPUBLIC BLDG. CHICAGO

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

"Power and the Glory, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Mountain Song.....	Andantino.....	Borch
1. AT SCREENING.....	THEME	
2. T. LAUREALLY CONSADINE.....	Mountaineer's Dance.....	Borch
	Allegro Giacoso.	
3. T. EARLY SUNDAY MORNING.....	A Dream.....	Borch
	Andante Celestial.	
4. T. GRAY STODDARD WEALTHY.....	Reve D'Amour.....	Zanecknk
	Allegretto Grazioso.	
5. T. OH, THE POWER AND THE.....	THEME	
6. T. MAVITY BENCE HIS.....	Adieu.....	Karanoff
	Moderato Melodie.	
7. T. THE GATEWAY OF HOPE.....	Coquetterie.....	Matthews
	Valse Rubato	
8. T. THE FOLLOWING SUNDAY IN.....	THEME	
9. T. A MEETING OF THE SOCIAL.....	Serenade.....	Kautzenbach
	Allegretto Moderato.	
10. T. SEVERAL WEEKS LATER THE.....	Petite Serenade.....	Horton
	Allegretto Serenade.	
11. T. A MIRACLE OF MODERN.....	Dramatic Tension.....	Levy
12. T. THE DANCE OF THE UPLIFT.....	Kathleen.....	Berg
	Valse Lento.	
13. D. WHEN CHARLIE TOSSES COIN.....	Hunkatin.....	Levy
	One-Step.	
14. D. WHEN DANCE SCENE FADES.....	Impish Elves.....	Borch
	Winsome Intermezzo.	
15. T. WHAR'S JONNIE.....	Dramatic Agitato No. 38.....	Minot
16. T. GIT DOC, MILLSAPS.....	Recollections.....	Williams
	Allegretto Moderato.	
17. T. YOU GO TO THE HOSPITAL.....	Lullaby.....	Williams
	Andante Con Expressione.	
18. T. WHAT BE YE AIMIN' AT?.....	Meditation.....	Williams
	Andante.	
19. T. I'LL STAND FOR HER BOARD.....	After Glow.....	Cobb
	Moderato.	
20. T. WITH THE DAWN.....	THEME	
21. T. WHILE OLD PROS PASSMORE.....	Ser-nade.....	Frommel
	Allegretto Grazioso	
	Allegro Agitato.	
22. T. GIT BACK THAR.....		
23. T. REVELATION.....	Romance.....	Frommel
	Andante Sostenuto.	
24. T. AND THEN SHADE REACHED.....	Furioso No. 11.....	Kiefert
25. THE FOLLOWING AFTERNOON.....	Dramatic Tension No. 30.....	Andano
26. T. THEY MIGHT A' LOCATED.....	Vivo Finale.....	Berry
	Symphonic Suite.	
27. T. ALL FIGHT IF YOU.....	Agitato No. 60.....	Minot
	Allegro Agitato.	
28. D. WHEN JOHNNIE ENTERS.....	Furioso No. 60.....	Shepherd
29. T. THE POWER AND THE GLORY.....	THEME	

CHARACTER.....	Dramatic
ATMOSPHERE.....	Plus Rifle Mountains.
MECHANICAL EFFECTS.....	Water Automobile, Shots, Telephone, Whistle
SPECIAL EFFECTS.....	None
DIRECT CUES.....	None
REMARKS.....	Pay particular attention to mechanical effects throughout.

"Sauce for the Goose."

Released by Select—Five Reels

Prepared by Louis F. Gottschalk.

THEME—In Poppyland.....	Moderato.....	Albers
1. AT SCREENING.....	Phyllis.....	Deppen
	Tempo di Valse.	
2. T. AND WHILE HE IS BEING.....	THEME	
3. T. THE APARTMENT DIRECTLY.....	Le Dauphin.....	Seeboeck
	Allegretto.	
4. T. TRAVERS HAS FOOD FOR.....	Minuet.....	Puocini
	Tempo di Minuet.	
5. T. WELL NOT JUST THAT WAY.....	The Bim-Bims.....	Adam
	Moderato.	
6. T. WOMAN'S TRUE POSITION.....	Serenade.....	Strube
	Andantino.	
7. T. IF SHE CAN.....	Mimi (Only Introd.).....	Gardener
	Valse Lente.	
8. D. KITTY AND TRAVERS ENTER.....	Nocturne.....	Doppler
	Andante.	
9. D. JOHN ENTERS.....	Told at Twilight.....	Huerter
	Moderato Cantabile.	
10. T. I'LL COME—SEVEN-THIRTY.....	Caprice Annette.....	Berge
	Allegretto.	
11. D. MRS. ALLOWAY AT DRESS.....	Chant Indone.....	Korsakow
	Andantino.	
12. T. WE ARE GOING TO THE.....	THEME	

13. D. KITTY AND TRAVERS.....	Pizzacato Luette.....	Lack
	Andantino Grazioso.	
14. T. THAT'S JOHN GOING HOME.....	Phyllis.....	Deppen
	Tempo di Valse.	
15. T. KITTY, I LOVE YOU.....	Serenade.....	Drdla
	Allegretto.	
16. T. LAST TRIP TO-NIGHT SIR.....	Mysterioso No. 66.....	Smith
	Allegretto Agitato.	
17. D. JOHN ENTERS.....	Le Dauphin.....	Seeboeck
	Allegretto.	
18. D. TRAVERS ENTERS FROM.....	Phyllis.....	Deppen
	Tempo di Valse.	
19. T. IT WASN'T A BURGLAR.....	Passepied.....	Debillies
	Allegro.	
20. T. MRS. ALLOWAY, I AM A.....	Minuet.....	Puccini
	Tempo di Minuet.	
21. T. OPEN THE DOOR.....	Dramatic Agitato No. 38.....	Minot
	Moderato.	
22. T. ONE OF THOSE COLD, GRAY.....	Arabian Night Romance.....	Mildenberg
	Andante.	
23. T. MRS. CONSTABLE IS NOT IN.....	Mimi.....	Gardiner
	Valse Lente.	
24. T. I AM YOURS.....	Canzonetta.....	Godard
	Allegretto.	
25. T. MRS. ALLOWAY.....	Minuet.....	Puccini
	Tempo di Minuet.	
26. T. MAY I COME IN.....	Humoresque.....	Dvornak
	Moderato.	
27. T. MR. TRAVERS I'LL.....	THEME	

CHARACTER.....	Comedy Drama.
ATMOSPHERE.....	American Society.
MECHANICAL EFFECTS.....	None.
SPECIAL EFFECTS.....	None.
REMARKS.....	Only light music needed.

"That Devil Bateese."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

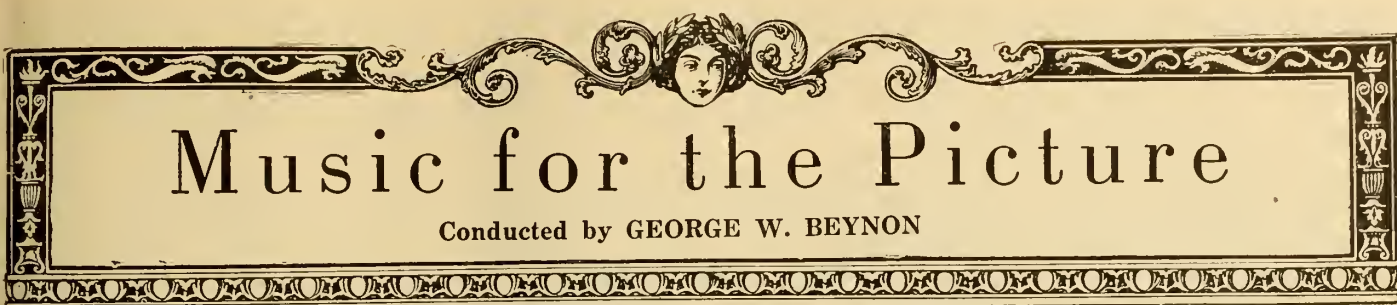
THEME—By Saskatchewan.....	Moderato.....	Caryll
1. AT SCREENING.....	The Maple Leaf Forever.....	Canadian
	Moderato.	
2. T. HACK FROM NORTH WOODS.....	Song of the North.....	Hanks
	Allegretto.	
3. D. BATEESE CONFRONTS BAD.....	THEME	
4. T. SPEKING SOLACE.....	Mother's Garden.....	Frey
	Tempo di Valse.	
5. D. MEN PLAYING CARDS.....	Sinbad.....	Romberg
	Moderato.	
6. D. GIRL ON ROCKS.....	Song of the North.....	Hanks
	Allegretto.	
7. T. I'M GOING TO CATCH YOU.....	Furioso No. 11.....	Kiefert
	Vivace.	
8. T. THE PARISH SCHOOL.....	Charming.....	Joyce
	Tempo di Valse.	
9. D. GIRL WEeping.....	THEME	
10. T. DO YOU KNOW.....	Butterfly.....	Denmore
	Allegretto Scherzando.	
11. D. BATEESE PICKS UP LETTER.....	Chanson Triste.....	Tschalkowsky
	Triste.	
12. T. SUNDAY.....	Largo.....	Haendal
	Largo.	
13. T. NO WOMAN COULD RESIST.....	Love Here Is My Heart.....	Silesu
	Andantino (Chorus).	
14. D. MAN ATTACKS GIRL.....	Hurry No. 1.....	Langey
	Allegretto.	
15. T. YOU'D BETTER MARRY ME.....	Dramatic Tension No. 67.....	Shepherd
	Molto Moderato.	
16. T. NEARING END.....	THEME	
17. T. MONTHS HAD PASSED.....	Love In Arcady.....	Wood
	Allegretto.	
18. D. BATEESE FINDS WOMAN AT.....	Woodland Whispers.....	Von Blon
	Allegro.	
19. D. BATEESE AT CRUCIFIX.....	Prelude.....	Damrosch
	Andante.	
20. T. IT IS THE SPIRIT.....	Dramatic Tension No. 61.....	Borch
	Andantino Con Moto.	
21. D. GIRL FINDS BATEESE.....	THEME	

CHARACTER.....	Dramatic.
ATMOSPHERE.....	Canadian and Pastoral.
MECHANICAL EFFECTS.....	Watch picture.
SPECIAL EFFECTS.....	None.
DIRECT CUES.....	None.
REMARKS.....	None.

Your work may sound wonderful from your position in the pit, but how does it sound from the front of the house? Ask your manager—he knows.

Never rehearse new selections for the benefit of your patrons. They have paid to be entertained, not tortured.

You are paid to present the picture—to please your audience, not yourself.



Music for the Picture

Conducted by GEORGE W. BEYNON

The Secret of Synchronized Scores Calls for Intelligent Co-operation

AN ABSOLUTELY essential feature of a musical score arranged for motion pictures is "Synchrony." That is, the exact timing of accompaniment to score. It is something which everyone in the audience senses, although few probably, except musicians, recognize the factor which obviates sudden stops and jarring changes in the musical setting.

Synchrony, however, as applied to motion picture music, has not yet been reduced to its ultimate perfection. It is at present comparative, depending largely upon the intelligence of the orchestra leader. A correct knowledge of tempo, the completeness of the film as originally set to music, the steadiness of projection and the care of the operator are all contributing factors.

Tempo, is, of course, comparative. Many leaders have their own individual conception of *andante*, *allegro*, *moderato*, etc. But metronome marks are of the utmost importance and should be relied upon wherever quoted.

If the film has been cut, certain scenes will be shorter than the music assigned. This is a frequent occurrence, as the producing companies know to their sorrow. In different states, certain portions of film are not allowed to be shown because of censorship. These portions vary according to the varied minds of the censors. Thus the timing of musical setting with scene may be absolutely perfect in Pennsylvania and entirely at odds in Ohio. Also, there have been operators so enamored of certain scenes from a film that these portions were found to be among the missing when the film reached its next exhibitor.

Another problem in connection with synchrony is purely a mechanical one. The change of the "load" in the electrical current supplied to the projection machines will vary the speed of projection and upset the synchrony of the music. Should the operator, while shifting reels, carelessly thread twenty feet of action through, the music will be that much over. Synchrony is usually based on a schedule projection of 1,000 feet in fifteen minutes. Again we find that projection is comparative and the judgment of the operator is called into play. A difference of one minute per one thousand feet for five reels will tend to seriously disturb the unity of setting and scene.

Furthermore, in synchronizing the original score in the operating room, there is usually a double projection machine and consequently no time is lost between reels. In showing pictures, however, where there is only one ma-

chine available, there is necessarily a loss of several minutes consumed by the changing of the film which tends to destroy synchrony unless the leader is watchful.

With a live leader at the head of the orchestra, who takes an intelligent interest in his work, these difficulties can be overcome; but any man who will run through the score, regardless of consequences, will soon find that the scenes on the screen do not coincide with the music assigned in the score. Admittedly, the synchronizing, or exact timing of music and picture, has not yet reached a state of perfection. The method of achieving perfect synchrony may still be open to improvement, but the method now employed will yield wonderful results if faithfully followed.

There are various methods of arranging scores, largely dependent upon the ability and ingenuity of the arranger. Some scores have certain numbers of a definite length properly cued at their commencement. If the selection be long, it makes the work of the musical director more difficult for the first few performances, as his unfamiliarity with the pictures gives him no idea of the tempo necessary to perfect fitting. Other scores use a block system by frequently cueing minor titles or descriptions at points where they will coincide with the music. This method is excellent, for it gives the leader a chance to follow every foot of the film with his eye and bring the music along concurrently. Yet this "cueing" every few bars may be carried to extremes when it forces the musician to read the entire story from his score.

Short numbers are more easily brought to end with the finish of the scene and if long numbers be used, they should be "blocked" by minor cues at least every thirty-two measures.

The "first-run theatres," as a rule, find little difficulty in giving a smooth performance. The film has not been cut and the selected numbers are exactly the same length for each scene. These numbers are in key sequence (A key followed by its relative) so that if a change is forced prematurely it is little noticed. But the difficulties, mechanical and otherwise, which are encountered in the synchronizing of musical settings to motion pictures are problems which are bound to crop up even in the best equipped theatres. The remedy or, in other words, the real "secret of synchrony" is co-operation. Success will follow the efforts of the leader who uses his head, sees that the operator has the basis of synchrony and follows it, and "pulls in" his orchestra as the change of scene and musical setting approaches.

Fair Bill Offered at the Rivoli.

Selections from Puccini's "Madame Butterfly" opened the program at the Rivoli for the week commencing August 25. The Rivoli Symphony Orchestra, Mr. Rappe conducting, played this favorite overture with their usual good sense of rhythm and excellent accentuation.

The program informed us that "Madame Butterfly," founded on Belasco's play, was produced in Milan, February 17, 1904. It was hissed off the stage at the first performance—no one knows why, as Puccini was such a favorite. But several months later it was sung at Brescia, and later in London. It began to make good and has become perhaps the most popular opera of this century.

One of the outstanding numbers of the program was a delightful wonder-piece, "Come Watch With Me the Passing Night." Aside from its being a masterpiece in photographic art, Mr. Van Scoy should be congratulated on the thoughtful compiling of the titles. The musical setting to this number was ideal, the synchrony perfect.

The "Gavotte" from Massenet's "Manon" was interpreted by Mlle. Madeline D'Espinoz, soprano. The audience seemed to enjoy it. They applauded.

The musical setting to the Pictorial was very inspiring. The hand-clapping was reinforced by cheering from the orchestra. However, we did not think the audience needed the "Claque."

Carlo Mejia, tenor-in-fact, we would call it lyricissimo tenor, gave for the audience's approval, "When First the Heavenly Grace," from "La Juive," by Jacques Halevy. He was wise in not choosing a well-known aria, as he might have suffered from comparison. Yet the audience applauded.

Welcome to the feature! It was Cecil B. DeMille's production, "Till I Come Back to You." Its musical setting was a bit monotonous, which is unusual at the Rivoli. While it was always "under the picture," as it should have been, there were times when it did not support adequately.

Professor Swinnen at the organ finished the program with a march by Francois Fetis. At least the program said so. Professor Swinnen's organ numbers usually receive marked attention, although coming in a bad part of the program. But at this performance it appeared to have been played more as a filler, as no lights were shown to show that he was really reading score.

"The Historic Fourth of July in Paris."

During the run of the Red Cross film, "The Historic Fourth of July in Paris," at Poli's Theatre in Wilkes Barre, a very effective musical setting was given the picture by J. J. Galvin, managing director of the theatre. This is probably the first elaborate musical program to be used for a single reel subject in any motion picture presentation outside of New York. Mr. Galvin's program was as follows:

"The Star Spangled Banner," "Pack Up Your Troubles in Your Old Kit Bag," "Like Washington Crossed the Delaware," "Onward Christian Soldiers," "Good Night, Germany," "Keep the Home Fires Burning," and "Rally Round The Flag."

CUE SHEETS for CURRENT FILMS

"Better Half, The."

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME—Lento—Allegro	Symphonette Suite.	Irenee Berge
1. AT SCREENING	Valse Caprice	Kiefert
1 min. 15 sec.		
2. T. ALICE BRADY AS LOUISE	Valse Moderne	George Rosey
1 min. 45 sec.	Valse Lente.	
3. D. GIRL RUNNING INTO WATER	Turbulence	Borch
1 min. 45 sec.	Allegro Agitato.	
4. T. PLEASE FORGIVE ME	Continue pp.	
30 sec.		
5. T. AT THE END OF VACATION	THEME	
2 min. 15 sec.		
6. T. TRIXIE GOES TO NEW YORK	Golden Youth	George Rosey
2 min. 15 sec.	Valse Lente.	
7. D. DANCING	A La Mode	George Rosey
2 min. 15 sec.	(One Step).	
8. T. OH, MICHAEL, I DIDN'T	THEME	
1 min. 30 sec.		
9. T. LOUISE AFTER HER	Kathleen	Berg
4 min. 45 sec.	Valse Intermezzo.	
10. T. I'VE BEEN HAVING	Dramatic Recitative	Levy
3 min. 30 sec.		
11. T. COME, TRIXIE DEAR	Serenade	Widor
2 min. 30 sec.	Dramatic Moderato.	
12. T. I'VE LEFT MICHAEL	Continue to action.	
1 min. 45 sec.		
13. T. THIS IS LOUISE SPEAKING	The Lovers	Lake
2 min. 15 sec.	Andante Moderato.	
14. T. CAN YOU DIRECT ME TO	Dramatic Agitato	Hough
1 min.		
15. D. TRIXIE IN THURSTON'S	Tragic Theme	Vely
4 min. 45 sec.		
16. T. IF YOU DO NOT WISH	THEME	
1 min. 45 sec.		
17. T. WHILE LOUISE AND THE	Serenade	Chaminade
3 min. 15 sec.	Moderato.	
18. T. DO YOU KNOW SINCE	Babilage	Castillo
1 min. 30 sec.	Allegretto.	
19. T. IN THE MEANTIME TRIXIE	Dramatic Andante No. 62.	Borch
3 min.		
20. D. FLASHBACK TO TWAITH'S	May Dreams	Borch
2 min. 45 sec.	(Melodious Romance).	
21. T. WHAT I WANT TO KNOW	THEME	
3 min. 30 sec.		
22. T. IN A FEW DAYS MRS.	Sorrow Theme	Roberts
3 min.		
23. T. YOU'LL FIND YOUR	Dramatic Tension	Shepherd
3 min. 15 sec.		
24. T. YOU ARE WELL NOW	THEME	
1 min. 15 sec.		
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS	Follow picture.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	None.	

"Boston Blackie's Little Pal."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Babilage	Bright Noveltte	Castillo
1. AT SCREENING	THEME	
3 min. 45 sec.		
2. T. TOO YOUNG TO KNOW OR	A Shepherd's Tale	Nevln
3 min.	Allegretto.	
3. T. WE LEAVE TONIGHT FOR	Shepherds All and Maldens.	Nevln
3 min.		
4. T. I PROMISED TO STAY ON	Lullaby	Nevln
2 min. 15 sec.	Andante Semplice.	
5. T. WHEN BOSTON RINGS BELL	THEME	
2 min. 15 sec.		
6. T. RIGHTO, NOW I ASK YOU	Capricious Annette	Borch
3 min. 45 sec.	Moderato.	
7. T. THE WORKING DAY OF	Sparkling Eyes	Puerner
3 min. 30 sec.	Allegretto Scherzando.	
8. D. WHEN BLACKIE LEAVES CAR	Hunkatin	Levy
2 min. 15 sec.	One-Step.	
9. REMEMBER YOU ARE TO SIT	Heavy Mysterioso	Levy
1 min.		
10. D. AT THE RECEPTION	Kathleen	Berg
1 min. 45 sec.	Valse Lento.	
11. D. BLACKIE AT SAFE	Dramatic Recitative	Levy
2 min. 30 sec.		
12. T. I TUM DOWN FOR DOGGIE	Sleeping Rose	Borch
3 min. 45 sec.	Valse Lento.	

13. T. WE CAN'T TALK HERE	THEME	
3 min.		
14. D. WHEN MARY LEAVES CAR	Arloso	Frey
3 min. 45 sec.	Andante Mosso.	
15. T. BUT I AM BOUND BY TIES	Nocturne	Karganoff
2 min. 30 sec.	Andante Non Tanto.	
16. D. WHEN LAVALLE LEAVES	Hurry	Levy
1 min. 30 sec.		
17. T. DON'T YOU EVER PHONE?	Sorrow Theme	Roberts
2 min.		
18. T. OH, I CAN'T, I CAN'T	May Dreams	Borch
3 min. 30 sec.	Moderato Serenade.	
19. T. NICE MANS	THEME	
1 min. 30 sec.		
CHARACTER	Comedy Drama.	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS	Phone Bell, Whistle, Auto Effects and Horn.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	Note flashes of guests dancing, with music ff, and pp. to suit action.	

"Clutch of Circumstance, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—My Paradise	Moderato	Zamecnik
1. AT SCREENING	THEME	
1 min. 15 sec.		
2. T. JOHN LAWSON, RUTH'S	Impish Elves	Borch
1 min. 15 sec.	Intermezzo.	
3. D. WHEN JOHN ENTERS HOUSE	THEME	
30 sec.	Piano only.	
4. WHEN RUTH LEAVES PIANO	THEME	
2 min. 30 sec.	Continued with Orchestra.	
5. D. WHEN JOHN LEAVES	Rondo	Berge
1 min. 45 sec.		
6. D. WHEN JOHN LIGHTS PIPE	Furioso	Kiefert
2 min.		
7. T. DID YOU SEE MR LAWSON?	Vivo Finale	Berge
2 min. 30 sec.		
8. T. AFTER DAYS OF DARKNESS	Sweet Summer Rose	Armand
3 min. 45 sec.	Andante Moderato.	
9. T. WITH THE PASSING MONTHS	THEME	
3 min.		
10. T. TO NEW YORK, THE CITY	The Charming Ballerina.	Herman
3 min.	Allegretto.	
11. T. AT LAST THE BIG CITY	The Gentle Dovo	Bendix
2 min. 45 sec.	Andantino.	
12. D. WHEN RUTH FAINTS	The First Heart Throb.	Ellenberg
2 min. 45 sec.	Andante Moderato.	
13. T. LORY WILLIAMS IS USED TO	Piano Improvising.	
2 min.		
14. T. I AM AS DRY AS THE	Capricious Annette	Borch
3 min. 45 sec.	Moderato Caprice.	
15. D. WHEN RUTH SITS AT PIANO	THEME	
2 min. 30 sec.	Piano only.	
16. T. YOU'RE NOT TALL ENOUGH	Musidora.	Leigh
3 min.	Allegretto Moderato.	
17. T. RUTH IS SOON DEEP IN	In the Bungalow	Langey
2 min. 45 sec.	Allegretto Intermezzo.	
18. T. AT LAST THE OPENING	Popular Allegro.	
2 min. 15 sec.		
19. T. WHEN RUTH APPEARS	Popular Waltz.	
1 min. 30 sec.		
20. T. WASN'T I RIGHT?	Dramatic Tension No. 36.	
2 min. 15 sec.	Andino	
21. T. MEANWHILE AT RUTH'S	Romance in F.	Tschalkowsky
3 min. 45 sec.	Andante Cantabile.	
22. T. THE NEW DAY	Salut D'Amour	Elgar
2 min. 15 sec.	Andantino.	
23. T. THE PRODUCT OF A RACE	May Dreams	Borch
3 min. 15 sec.	Moderato Serenade.	
24. T. THE BREAKING STORM	Dramatic Agitato	Hough
2 min. 45 sec.		
25. T. SO IT COMES TO RUTH	THEME	
3 min.		
CHARACTER	Emotional Drama.	
ATMOSPHERE	New York City.	
MECHANICAL EFFECTS	Train, storm, horse's hoofs, tel., auto, dogs.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	Carefully note mechanical effects.	

Watch your lights in order that they may not shine into the eyes of your audience, thus spoiling their enjoyment of the picture. When the musicians are not playing, see that all lights are turned out.

The organist is not a machine, but a human being, prone to fleshly weakness. Treat him as YOU would be treated.

If you feature your music to the feature, it's some feat (ure) doing.

"Old Folks at Home" Typically American

Closely associated in our hearts and minds with "Home, Sweet Home," but distinctively more American in its atmosphere, is the subject of this sketch.

Stephen Collins Foster, composer of a great number of songs which have retained their popularity to the present time, was born on July 4, 1826, in the city of Pittsburgh, during the celebration of fifty years of American Independence.

His musical talent asserted itself at an age when children are usually considered infants. When he was only two years old he would place his sister's guitar on the floor and pick out harmonies. At eight he taught himself the flute and a bit later the piano.

One day in 1851 Foster rushed into his brother's office and said: "I have a new song and need the name of some Southern river of two syllables to use in it." They took down an atlas and ran through the pages until they came to a little river in Florida. The name suited. Thus "Way Down Upon the Suwanee River" became a classic.

Cristie, the famous minstrel, bought the right to sing the song before it was published. He also stipulated that one edition at least should bear his name as author and composer.

"Old Folks at Home" has been called the "song of the homesick." Its potency to calm the "Savage Breast" is illustrated in the following anecdote of the Civil War: One of the northern regiments were so discouraged over inactivity and slow pay that they were on the verge of mutiny. Indeed, several of them did break through the lines, and returned again late at night and intoxicated. They refused to obey orders. When even the colonel failed to establish discipline the bandmaster called his men together and told them to play. Soon the strains of "Old Folks at Home" seeped through to the inner consciousness of the half-crazed, despairing soldiers. The melody touched their hearts and the chastened "Boys in Blue" wept themselves to sleep.

Authorities seem agreed that the style of Foster is more distinctive than that of any other American composer. The melody of his songs is simple and the words are always his own. He gave to the world one hundred and seventy-five songs in all. "Old Black Joe," "Massa's in De Cold, Cold Ground" (said to be inspired by his grief over the death of his father), "Old Dog Tray," "My Old Kentucky Home" and "Come Where My Love Lies Dreaming" are his best loved songs. The latter is his most ambitious composition and his own favorite.

So much for the poet and musician! What of the man? Stephen Collins Foster was gentle and kind, adoring his family. But he was also proud and sensitive, resenting the least slight. A woman of his acquaintance once said to a friend: "Tell Stephen to come to my party and to be sure to bring his flute." Foster sent his flute but absented himself. He was an indefatigable worker. Indeed, it was not at all out of the ordinary for him to write a song in the morning, dispose of it in the afternoon and spend the proceeds before bedtime.

When he was only thirty-eight, at the age when most men have not reached the zenith of their careers, his life was snuffed out. He died suddenly at Bellevue Hospital, in New York City. His identity was not known and his body was sent to the morgue. Friends traced it and sent the body back to Pittsburgh to rest where the composer was born. The Shakespearean axiom was reversed in Foster's case, for his strength lives forever and only his weaknesses were interred with his bones.

His passing reminds one in its grim warning of that of one other great American genius, Edgar Allan Poe. Both were aristocrats of Southern antecedents; both spoke in an idiom peculiarly American; each bequeathed to his country poetry that is practically immortal, and neither ever learned to control himself.

We hear so much these days of the idiocyncracies of geniuses. We applaud their achievements and condone their mistakes. But we are overjoyed when we read of the splendid men who have given of their best to the world and have taken nothing beautiful away from it.

"We'll Wallop the Kaiser" Makes Appeal

Another evidence of the *entente cordiale* existing between those of French and American blood is found in the latest song to make its appearance in New York City, entitled "We'll Wallop the Kaiser," the words being by Mrs. Woodallen Chapman, an American, and the music by Madame Elsa Gregori, a French composer, whose work is even better known upon the continent than in our own land.

The author of the words was, through her ordinary occupation, brought into frequent contact with the boys in the training camps. As a consequence she was given many interesting glimpses of their point of view and something of a knowledge of their characteristic expressions.

The phrase "We'll Wallop the Kaiser" came often to her ears and finally became a sort of refrain that sang itself over and over in her mind. Other phrases began to cluster themselves about it, until finally they seemed to call for some sort of formal expression.

The various experiences that came to her and the phraseology that so appealed to her were related to the composer, who finally went to the piano one day saying, "These words of the boys should be put into song—the kind of song that the boys will love to sing. The music should be bright, catchy, stirring—something like this"—and she played the opening strains of the present well-known song.

Inspired by the music the American woman then took up the task of weaving into poetical form the words so often on the lips of the doughboy himself.

Thus with mutual criticism and encouragement the song was evolved, with the thought always in mind of writing something which the soldier boy himself would enjoy singing and which would serve to raise his spirits when on a long, tiresome hike.

That their aim was accomplished has been proven by the reception given the song by the boys. Its sentiment appeals to them:

"Come boys, help wallop the Kaiser,
Beat him till he's sore;
He says that we're lazy;
We're cowards, we're crazy—
Just watch us make him roar."

It has the right sort of ring to it, for it sounds like business, like sticking at it until the job is done:

"Yes, boys, we'll wallop the Kaiser,
We're bound to win the war.
We'll ram him, we'll jam him,
Eternally slam him—
Then damn him and pound him some more."

Camps in many different parts of the country are being provided with orchestra and band parts and also with slides containing the words, so that all the boys may enjoy the pleasure of singing it in unison.

The cover—a color cartoon by John B. Gruelle—showing the Kaiser's countenance badly damaged by the fists of the Allies, has also been reproduced in colors for the screen, and always brings a roar of applause.

The song has proved itself an inspiring addition to the music of the day and the author and composer may congratulate themselves upon having done a very practical "bit" toward winning the war, for their production cannot fail to increase, in every individual who hears it, the sort of patriotic determination essential to ultimate victory.

Thrown on the screen in a picture the-

ater, it never fails to bring enthusiastic applause, and the air is so easy to follow that audiences soon sing it with great gusto.

New Music Offered at Bargain Prices.

Chappell & Co., realizing that the field of picture playing offers a splendid medium for distribution, and fully aware of the vital importance of this comparatively new vocation, have placed before our readers a proposition that should appeal to every exhibitor, his pianist, organist and musical director. In another column you will find advertised twenty orchestral numbers ranging from waltzes to entracte numbers, for the ridiculously low price of ten cents each, when ordered together.

Everywhere has been heard the cry for "New Music." Managers continually "kick" about constant repetition. Patrons want up-to-the-minute stuff. This galaxy of musical numbers should certainly be welcomed by every hard pressed, worried musician in the country.

"Evensong," "Sunbeams" and "Mother o' Mine" make splendid themes. They are varied in treatment and adaptable to almost any picture. Then you will note that popular Irish song, "Mavourneen Roamin'," sung with such success by Lambert Murphy. It breathes the scent of the Emerald Isle and is prettily arranged for orchestral combinations. "Waiting" is timely and homey, a true prediction of the reward of mothers after the war. Other patriotic numbers are "Allies March to Freedom" and "Laddie in Khaki." "Amaryllis Waltz" is found suggested on many cue sheets and every leader needs it.

Nothing like this has been offered before and it behooves the picture player to take advantage of it at once.

"For Husbands Only" Draws Many Women.

Will the exhibitor never regard his music seriously? He must know that the public demands a form of entertainment in connection with moving pictures that is educational and musical. He surely has learned from the failure of others that the best pictures in the world, the finest advertising stunts and lobby displays, will not hold his patronage if his music is neglected.

The music at the Broadway for the week commencing September 1 could only be classed under the one heading—careless. A grand opera overture—"Barber of Seville"—was programed, but a comic opera selection was played. The organist seemed in a hurry to finish his selection, and although it was one of his own composing, he gave the impression that he hated it.

The cat-calls during the comedy cheapened the performance, detracted from the picture because of their frequency and became an unmitigated nuisance.

The Trio—"Largo"—from Zerxes by Handel was great. The instruments blended well and the tonal balance was evenly distributed. It was real chamber music of the highest order and sparkled—a gem in the crown of music.

"For Husbands Only" was featured as the cinema attraction, but by the number of ladies present one could see that the injunction had not been followed. The music fitted the picture fairly well, but there was no synchrony nor attention paid to relative keys. This spoilt it for us. Nevertheless the people enjoyed the picture and some praised the music.

James C. Bradford, the musical director at the Broadway, is a lovable chap and a fine musician. His experience in picture playing dates back to the early days of the industry and on occasion he has risen to enviable heights in picture scoring. "Jimmie" is well liked by his "boys" and gets lots of work out of his orchestra. With so much ability and loyalty upon which to depend, it seems a shame that a little carelessness should creep into the work of so popular a conductor.

"Flower of the Dust."

Released by Metro—Five Reels. Prepared by S. M. Berg.

- THEME—Adagietto... Andante Moderato... Berge
1. AT SCREENING... Dramatic Andante No. 24, Borch
2. T. AUNTIE ISN'T IT WONDERFUL... THEME 3 min. 15 sec.
3. T. HAUNTING MEMORIES OF THE... Barcarole... Buse
4. T. WHY SHOULDN'T I BE VAIN?... Allegro Con Grazia, Tschaikowsky
5. T. WHAT IS THE DATE?... Dramatic Recitative... Levy
6. T. SOMETIMES MY DARLING I... Serenade... Tittl
7. T. RIVERDALE BY THE SEA... Babillage... Castillo
8. T. I AM GLAD YOU ARE... Naicissus... Nevin
9. T. EVENING PHANTOMS OF... THEME Organ only.
10. D. WHEN NORTH LEAVES ORGAN... Berceuse Jocelyn... Godard
11. T. A GHOST OF YESTERDAY... THEME Andantino.
12. T. IN THE MORNING... Romance... Schumann
13. T. I HAVE BEEN TALKING TO... Traumerel... Schumann
14. T. WHEN I CAME FROM SCHOOL... Pizzicato... Berge
15. T. IN THE NIGHT'S STILLNESS... Dramatic Narrative... Pement
16. T. THE DAWN OF TOMORROW... Orchestra Tacet, Clock Ticking only.
17. T. MIRIAM, MIRIAM... Dramatic Tension... Levy
18. D. WHEN NORTH LOOKS IN... Andante Pathetique No. 23, Borch
19. T. AUTUMN LEAVES... THEME 1 min.

CHARACTER... Emotional Drama
ATMOSPHERE... New England Village
MECHANICAL EFFECTS... Clock Ticking, Organ.
SPECIAL EFFECTS... None
DIRECT CUES... None
REMARKS... Pay particular attention to organ solo and loud ticking of clock

"Green God, The"

Released by Vitagraph—Five Reels. Prepared by S. M. Berg.

- THEME A—May Dreams... Moderato Romance... Borch
THEME B—Indian Mystery... Characteristic... Levy
1. AT SCREENING... THEME A 2 min. 45 sec.
2. T. WILL ARRIVE TONIGHT... Dramatic Recitative... Levy
3. T. REALIZING THE PROXIMITY... THEME A. 1 min.
4. T. WHY, FATHER, THIS IS... Dramatic Agitato... Hough
5. T. WITH THE PASSING OF THE... THEME B. 2 min. 30 sec.
6. D. WHEN MURIEL DESCENDS... Dramatic Tension No. 36, Andino
7. T. HE COMMISSIONED MR... THEME A. 45 sec.
8. T. I RISKED MY LIFE TO... THEME B 1 min. 30 sec.
9. T. YOU WILL PAY ME \$50,000... Heavy Mysterioso... Levy
10. T. WHEN MURIEL ENTERS... Mysterioso Agitato... Smith
11. T. WITH THE MORNING... Ein Marchen... Bach
12. T. IT IS A BUDDIST SYMBOL... Mysterioso Dramatico... Borch
13. D. WHEN McQUADE LEAVES... Andante Dramatico No. 62, Borch
14. D. WHEN MORGAN TALKS TO... THEME A. 1 min. 45 sec.
15. T. THERE IS NO POSITIVE... Adieu... Favarger
16. T. I WAS GOING AWAY BUT... THEME B. 2 min. 30 sec.
17. LI MIN, PUT THE ROOM IN... Grave Allegro Molto... Berge
18. D. WHEN LI MIN SNATCHES BAG... Agitato No. 69... Minot
19. D. WHEN LI MIN IS CAPTURED... THEME A. 3 min 30 sec.
20. T. WITH TRUE BUDDHIST... Agitato No. 49... Shepherd
21. T. THAT'S MY BAG, WHAT'S... THEME B. 1 min. 30 sec.

- 22. D. WHEN MORGAN UNITES... Agitato No. 37... Andino
23. D. WHEN DETECTIVE READS... Lento Allegro... Berge
24. T. AS I WENT DOWN THE PATH... Dramatic Finale No. 63, Smith
25. T. ME NO KILL BUDDAH... THEME B. 1 min. 45 sec.
26. D. WHEN MORGAN EMBRACES... THEME A. 1 min.
CHARACTER... Emotional Drama.
ATMOSPHERE... Neutral.
MECHANICAL EFFECTS... Storm, door bell, telephone.
SPECIAL EFFECTS... None.
DIRECT CUES... None.
REMARKS... Calls for heavy music throughout.

"Heart of the Wilds."

Released by Artcraft—Five Reels. Prepared by M. Winkler.

- THEME... Love Tbeame... Abbott Lee
1. AT SCREENING... Valse Caprice... Kiefert
2. T. JEN GALBRAITH, MISS FERGU- SON... THEME 1 min. 45 sec.
3. T. I THOUGHT I TOLD YOU... Dramatic Tension... Sol. P. Levy
4. T. IT'S GLAD I AM TO BE... Poppyland... Kiefert
5. T. HAND ORGAN STARTS TO PLAY... Popular Waltz... to action
6. T. YOU SAID I COULD HAVE... Continue to action, 45 sec.
7. T. WE MET FIVE TIMES... Visions... Buse
8. D. CLOSE-UP OF BIG CLOCK... Canzonette... Godard
9. SEE HERE, GALBRAITH... Pizzicato Blucette... Lack
10. T. I JUST PASSED AN INDIAN... Andante Dramatic... Herbert
11. T. I COULDN'T SEE WHO... THEME 4 min.
12. T. HE'S AFTER VAL... Sluster Theme... Levy
13. T. I DON'T THINK HE WILL WAKE UP... Le Retour... Blizet
14. D. JEN ARRIVES WITH THE MES- SAGE... Turbulence... Borch
15. T. MIDNIGHT, THE HOUR OF ES- CAPE... Dramatic Recitative... Levy
16. D. JEN TRYING TO WAKE SER- GEANT... Love Song... Flegler
17. T. LAST NIGHT WHILE... THEME 3 min. 15 sec.
18. T. THERE'S ONE THING BIGGER... Tragic Theme... Vely
19. T. I'VE WAITED FOR A LONG TIME... Dramatic Agitato... Hough
20. D. MOUNTED POLICE ARRIVE... Dramatic Tension No. 44, Borch
21. T. WHAT DOES A WOUND... THEME 2 min.
CHARACTER... Dramatic.
ATMOSPHERE... Canadian Northwest, Indian.
MECHANICAL EFFECTS... Hoof beats, gun shots, glass.
SPECIAL EFFECTS... None.
DIRECT CUES... None.
REMARKS... You will need much big stuff.

"Her Only Way."

Released by Select—Five Reels. Prepared by M. Winkler.

- THEME 1—May Dreams... Moderato Serenade... Borch
THEME 11—The Vampire... Dramatic... Sol. P. Levy
1. T. JOSEPH MARSHALL RECENTLY... Impish Elves... Borch
2. T. PAUL BELMONT, BANKER... At Sunset... Brewer
3. T. JUDGE HAMPTON BATES... Continue to action 2 min. 30 sec.
4. D. BOTH AUTOMOBILES ARRIVE... Dramatic Narrative... Pement
5. T. WHEN I CROSSED... Intermezzo Pittoresque, Kocian
6. T. FOR SALE TO THE HIGHEST BIDDER... Sorrow Theme... Roberts
7. T. AS DAY WORE INTO EVENING... THEME 1 2 min. 45 sec.
8. T. OH! THAT'S SETTLED... Pathetic Andante... Vely

9. T. SO THAT'S THE KIND OF A WOMAN	THEME II	2 min. 30 sec.
10. T. THEN HUSHED WAS THE SONG.	Dramatic Recitative.	Levy 2 min. 30 sec.
11. D. AFTER WEDDING CEREMONY.	Night of Love.	Holmes 1 min. 45 sec. Moderato.
12. T. ONE OF THE WILD OAT.	Continue ff	1 min.
13. T. WITHIN A GREAT HOUSE.	THEME II	2 min. 45 sec.
14. T. AND THE PASSING OF TIME.	Nocturno Op. 48 No. 1.	Chopin 5 min. 30 sec. Poco Più Lento.
15. T. BELMONT'S BUSINESS APPOINTMENT	The Broken-Hearted Sparrow.	3 min. 45 sec. Andante Espressivo. Bendix
16. T. AND IN THE MEANTIME.	THEME II	2 min. 30 sec.
17. T. THEN AS TIME PASSED.	THEME I	1 min. 45 sec.
18. T. AND FROM ANOTHER CITY.	Cavatine	Bohm 4 min. Dramatic Moderato.
19. T. YOUR HONOR I WITHHELD THE NAME	Broken Melody.	Van Blenc 5 min. 45 sec. Dramatic Adagio.
20. T. WHEN MORNING CAME.	Tragic Theme.	Vely 3 min. 45 sec.
21. T. PAUL, I AM SO GLAD.	Salute D'Amour	Eigar 1 min. 15 sec. Andantino.
22. T. AND MARSHALL RETURNED	Roman e.	Rubinstein 2 min. 15 sec. Andante Con Moto.
23. T. AT BELMONT'S HOUSE.	Vanity	Jackson 1 min. Allegro Caprice.
24. T. WELL WE PULLED IT OFF.	THEME II	4 min. 45 sec.
25. D. LUCILLE FIRES SHOT	Tacet.	30 sec.
26. D. DOOR BELL RINGING.	Sinister Theme.	Levy 2 min.
27. D. LUCILLE LOOKING AT CLOCK.	Tacet.	1 min. 30 sec.
28. T. MORAL—HE WHO	THEME I ff.	5 min. 30 sec.
CHARACTER	Dramatic	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS	Clock.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	None.	

"Just for Tonight."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—Jealous Moon	Moderato Con Moto.	Zamecnik
1. AT SCREENING.	Serenade.	Chaminade 1 min. 45 sec. Moderato.
2. T. ON THE WALLS OF A.	Galop No. 7.	Minot 30 sec.
3. T. THE GIRL, THE ONLY GIRL.	Continue pp.	1 min.
4. D. INTERIOR OF WHITNEY'S.	THEME	2 min. 30 sec.
5. T. CHASE, THIS IS MY BOY.	Continuo to Action	1 min. 15 sec.
6. T. THE BLACKBORN HOME.	Pizzicato Bluette.	Laek 2 min. 45 sec. Characteristic.
7. T. YOU GO UP AND GET.	Scherzetto.	Berg 4 min.
8. T. I'VE GOT YOU AT LAST	THEME	4 min.
9. T. THANK YOU VERY MUCH.	Comedy Allegro.	Berg 2 min. 30 sec.
10. T. ALTHOUGH MAJ. BLACKBORN.	Intermezzo.	Huerter 3 min. Moderato.
11. T. LORD ROXENHAM, FRIEND.	Frills and Furbelows.	Crespi 3 min. 45 sec. Rondo Rocco.
12. T. CHASE, I'LL GIVE YOU A.	Golden Youth.	Rosey 3 min. 45 sec. Waltz.
13. T. AND THE EXPECTANT GUEST.	THEME	1 min.
14. T. I STEPPED OUT OF THE CAR.	Continue to Action	2 min.
15. T. THAT NIGHT.	Little General.	Tobani 3 min. 15 sec. Caprice Heroique.
16. T. YOUR FRIEND LOOKS LIKE.	Valse Moderne.	Posey 2 min. 15 sec. Valse Lento.
17. T. WHAT DO YOU MEAN.	Sinister Theme.	Levy 3 min. 45 sec. (Comic Imitation Bird.)
18. T. THE FOLLOWING MORNING	Continue pp.	45 sec.
19. T. WELL, YOU SEE I AM NOT	Impish Eives.	Borch 3 min. 30 sec. Intermezzo Moderato.
20. T. THAT NIGHT.	Barcarole.	Buss 3 min. 15 sec.
21. T. YOU'LL EXCUSE US.	THEME	2 min. 30 sec.
22. T. HELLO, WHITNEY, OLD TOP.	Ein Maerchen.	Bach 3 min. 45 sec. Dramatic Fantasia.

23. D. LORD ON VERANDA.	THEME	1 min. 30 sec.
24. T. WHY, IF IT ISN'T MY LITTLE.	Heavy Mysterioso.	Levy 3 min. 15 sec.
25. T. AND YOU SEE MY FATHER.	Half Reel Hurry.	Levy 3 min.
26. D. TO THE END.	THEME	2 min. 15 sec.
CHARACTER.	Comedy-drama.	
ATMOSPHERE.	Neutral.	
MECHANICAL EFFECTS.	Bird Imitations.	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	The Only Girl—Herbert.	
REMARKS.	None.	

"Law of the North, The."

Released by Paramount—Five Reels.
Prepared by Harley Hamilton.

THEME—None.		
1. AT SCREENING.	Romance and Gavotte.	2 min. 15 sec. Andantino. Mericanti
2. T. VIRGINIA DE MONTCALM.	Springtime.	Drumm 3 min. 15 sec. Valse Lente.
3. T. THE LAW IN THE NORTHLAND.	Men of Sparta.	Zamecnik 4 min. Marziale.
4. T. IF THAT COMES TO PASS.	Souvenir.	Drda 1 min. 15 sec. Tranquillo.
5. T. SIXTY KILOMETERS TO THE SOUTH.	Legend of a Rose.	Reynard 2 min. 45 sec. Allegretto.
6. T. AND TONIGHT WE SHALL GO.	Hurry No. 2.	Langey 4 min. 45 sec. Allegro Vivace.
7. T. DUSK AT FELICIAN.	When I Hear That Jazz Band Play.	Stamper 2 min. 15 sec. Fox Trot.
8. T. THE WAY OF THE WOLF.	Mysterioso No. 2.	Minot 2 min. 30 sec. Moderato.
9. T. MY MISSAL AND MY ROSARY.	The Rosary.	Nevin 2 min. 45 sec. Moderato.
10. T. ADIEU FRIENDS, SUNRISE.	Petersburg Sleigh Ride.	Ellenberg 2 min. 45 sec. Galop.
11. T. FATHER MUST BE OUTSIDE.	Andante Pathetique No. 1.	Schumann 1 min. 45 sec. Slow.
12. T. LE NOIR HAS STOLEN MY SISTER.	Dramatic Allegro No. 1.	Langey 2 min. 30 sec. Allegro.
13. D. FLASH OF SNOW SCENE.	Ruy Blas.	Mendelssohn 3 min. 45 sec. Allegro Molto.
14. T. HOOK UP THE DOGS.	Hurry No. 3.	Langey 15 min. 15 sec. Galop.
15. T. RETURN TO THE POST.	Indian Love Song.	Lake 2 min. Moderato.
16. T. ON THROUGH THE NIGHT.	Petersburg Sleigh Ride.	Ellenberg 2 min. Galop.
17. D. ALANI FINDS A GIRL IN THE SNOW.	Tears.	Zamecnik 2 min. Moderato.
18. T. THE GRAY SHADOWS OF DEATH.	Furioso No. 2.	Langey 3 min. 15 sec. Allegro.
19. T. PREPARE MY SISTER'S ROOM.	Melody in F.	Rubenstein 2 min. 15 sec. Moderato.
20. T. THE TWILIGHT OF THE WORLD.	Revo d'Amour.	Zamecnik 3 min. Allegretto.
CHARACTER.	Dramatic.	
ATMOSPHERE.	Canadian Northwest.	
MECHANICAL EFFECTS.	Follow picture.	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	The Rosary—Nevin.	
REMARKS.	None.	

"Modern Love."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Dreaming.	Tempo di Valse.	Lehar
1. AT SCREENING.	Simbad.	Romberg 1 min. 45 sec. Allegro.
2. T. REHEARSAL.	You're In Style.	Van Alstyne 2 min. 30 sec. Allegro.
3. T. I'M VERY SORRY.	Marche Militaire.	Granados 3 min. Tempo di Marchia.
4. T. THE FOURTEENTH CHAIR.	Smiles and Klases.	Vocsey 1 min. 30 sec. Tempo di Valse.
5. T. JULIAN LAWRENCE.	Love in Arcady.	Wood 2 min. 15 sec. Allegretto.
6. T. AT STUDIO.	There's a Lump of Sugar in Dixie.	Gumble 1 min. 45 sec. Moderato.
7. T. SAY, KID, YOU MADE A HIT.	THEME	2 min. 30 sec. Tempo di Valse.
8. T. ADDISON.	Valley of Popples.	Ancliffe 2 min. Allegretto.
9. T. THAT AFTERNOON AT THREE.	My Dough Boy.	Frey 2 min. 30 sec. Allegro (One Step).
10. T. THE FIRST DAY.	Nalla.	Dellhes 3 min. Tempo di Valse.
11. T. AFTER MANY LONG.	THEME	4 min.
12. T. THEN CAME HAPPY PREP.	Love's Wilfulness.	Barthelemy 1 min. 30 sec. Andante Appassionate.

13. T. EVENING BEFORE WEDDING..Princess Pat Waltz....Herbert 2 min.	Valse Lente (1 part, 2d strain).
14. T. LAWRENCE JUST TOLD ME...Dramatic Tension No. 36, 2 min. 45 sec.	Andino
15. T. THE DINNER PARTY.....Eve.....Crawford 3 min.	Allegro (One Step).
16. T. LET'S DRINK.....Major and Minor.....McKee 2 min. 30 sec.	Tempo di Valse.
17. D. ADDISON CLOSES DOOR.....THEME 2 min. 30 sec.	
18. T. ABOUT A YEAR AGO .....Andante Appassionato Castillo 4 min. 30 sec.	Moderato.
19. D. ASCEND STAIRS.....Diodola.....Frey 2 min. 30 sec.	Tempo di Valse.
20. D. MAN LOCKS DOOR.....Furioso No. 11.....Kelfert 2 min. 30 sec.	Allegro.
21. T. THAT'S ABOUT ALL.....THEME 1 min. 15 sec.	
22. T. LET THOSE LOVE.....Serenade.....Moszkowsky 1 min. 15 sec.	Andante.
CHARACTER.....Dramatic.	
ATMOSPHERE.....Theatrical.	
MECHANICAL EFFECTS.....Follow picture.	
SPECIAL EFFECTS.....None.	
DIRECT CUES.....None.	
REMARKS.....None.	

"Savage Woman, The."

Released by Select—Five Reels.
Prepared by M. Winkler

THEME—My Paradise.....Moderato Espresso, Zamecnik	
1. AT SCREENING.....In the Jungle.....Losey 1 min. 15 sec.	Intermezzo.
2. T. CAFE L'ABBAIE IN PARIS.....The Vampire.....Levy 2 min.	Dramatic
3. T. WHAT HAD BEEN.....Dramatic Narrative.....Piment 1 min. 15 sec.	
4. T. HIS REFUGE, WANDERING.. Oriental Song.....Kiefert 1 min. 45 sec.	
5. T. IN HIS LAIR.....Dramatic Agitato.....Hough 1 min. 45 sec.	
6. T. DEATH.....Continue pp. 15 sec.	
7. T. RUNNING BY NIGHT.....Evening Breeze.....Langey 1 min. 30 sec.	Characteristic Intermezzo.
8. T. NOT ETHIOPIAN BUT.....Queen of Sheba.....Goldmark 3 min.	Professional March.
9. D. SAVAGE WOMAN SEES THE.....Continue to Action 1 min. 30 sec.	
10. T. DESERTED BY GUIDES.....THEME 2 min. 15 sec.	
11. T. THE STORY.....Dramatic Andante No. 15, 5 min. 15 sec.	Herbert
12. T. AND AFTER THIS.....Blissful Dreams, 2 min. 45 sec.	Intermezzo. Meyer-Helmund
13. T. MADMOISELLE RENEE.....Flirtation.....Meyer-Helmund 1 min. 30 sec.	Intermezzo.
14. T. THEN LATER THE READING..THEME 2 min. 15 sec.	
15. T. BUT WHEN HE WOULD.....Vampire.....Levy 3 min. 15 sec.	
16. T. THE WEAPON BOOMERANGS..Continue ff 45 sec.	
17. T. WITH THE DEVIL IN.....Grazzelle.....Laurendeau 1 min. 30 sec.	Valse Italian.
18. T. THEN ONE DAY A FLOWER...Italian Peasant Dance...Clappe 1 min. 45 sec.	Characteristic.
19. D. INTERIOR OF CHURCH.....Organ to action 45 sec.	
20. T. MADAME DUCHARMEE'S.....THEME 3 min. 15 sec.	
21. T. HE HAD BEGUN TO LOVE.....Impish Elves.....Borch 2 min. 45 sec.	Allegretto Intermezzo.
22. T. PERHAPS IF SHE HURRIES...Agitato Appassionato...Borch 2 min. 30 sec.	
23. T. HE HAD SEARCHED EVERY...Continue pp. 1 min.	
24. T. JUST A SAVAGE WOMAN.....Adieu.....Favargar 30 sec.	Dramatic.

25. T. WHERE TWO HAD LIVED.....Continue to Action 2 min. 15 sec.	
26. T. THIS TIME HIS GUIDES.....Battle Agitato.....Minor 30 sec.	
27. T. PRINCE MENELIK HAS.....Dramatic Maestoso.....Loraine 1 min. 30 sec.	
28. T. TO MAKE HUMAN SACRIFICE..Tragic Theme.....Veley 2 min. 45 sec.	
29. T. IT IS I, RENEE.....THEME 1 min. 30 sec.	
CHARACTER.....Dramatic.	
ATMOSPHERE.....African and Oriental.	
MECHANICAL EFFECTS.....Follow picture.	
SPECIAL EFFECTS.....Organ for church scene	
DIRECT CUES.....None.	
REMARKS.....None.	

"Three Mounted Men."

Released by the Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Some Day.....Valse Lente.....Burnett 1 min. 30 sec.	Marche Joyeuse.....Chabrie Moderato.
2. T. BLACK MARTIN.....Andante Dramatic No. 15, 1 min. 45 sec.	Herbert
3. T. YOU'D BETTER TAKE JOB.....Agitato No. 49.....Shepherd 2 min. 30 sec.	Allegro Confucio.
4. T. THE REWARD OF GOOD BE- HAVIOR.....Adagio.....Bizet 2 min. 30 sec.	Adagio (L'Arlesienne).
5. T. THERE WAS A SMALL TOWN..Sarah from Sahara.....Frey 1 min. 15 sec.	Allegro Moderato (Fox Trot)
6. T. THE MOTHER'S STRENGTH HAD FAILED.....Erotic.....Grieg 3 min.	Andantino.
7. T. MEANWHILE.....Andante Dramatic No. 62,Borch 2 min. 15 sec.	Andante.
8. T. I'LL TELL YOU HOW HE WAS CAUGHT.....Pickins.....Kaplan 2 min. 30 sec.	Allegro (One Step).
9. T. I'D BE MIGHTY PROUD.....Pop Goes the Wensel.....Reel 1 min. 15 sec.	Allegro.
10. D. DOG ON PORCH.....Whistler and His Dog...Pryor 2 min.	Allegretto (Characteristic).
11. D. FIDDLER STARTS TO PLAY...Blue Danube.....Strauss 1 min. 30 sec.	Tempo di Valse.
12. D. POSSE ENTER DOOR.....Hurray No. 33.....Minor 3 min.	Vivace.
13. D. HE UPSET.....Romance.....Gruenfeld 2 min. 30 sec.	Moderato.
14. T. OUT TO GET A MAN.....Serenade.....Rubenstein 1 min. 30 sec.	Andantino.
15. T. LIKE PHANTOMS.....Passepied.....Delibes 1 min. 15 sec.	Allegro.
16. D. LULA AND MOTHER.....In Love.....Friml 1 min. 15 sec.	Moderato.
17. T. LULA'S COMING BACK.....Slabad.....Romberg 3 min. 30 sec.	Allegro (One Step).
18. T. I WANT TO.....THEME 3 min.	
19. T. ARE YOU GOING TO.....Canzonetta.....D'Ambrosio 2 min. 30 sec.	Allegretto Moderato.
20. D. CHEYENNE LEAVES GIRL.....Oh You Sweetie.....Romberg 2 min.	Allegretto (One Step).
21. D. CHEYENNE AND MASTERS MEET.....Charming.....Joyce 4 min. 30 sec.	Valse Lente.
22. T. TRAPS ARE MADE.....Amerinda.....Smith 1 min. 15 sec.	Allegretto (Intermezzo).
23. T. NINE O'CLOCK.....Hurry No. 23.....Minor 2 min. 15 sec.	Vivace.
24. D. BLACK HAS BEEN ARRESTED..THEME 3 min.	
25. T. WE'LL TAKE SHORT TRAIL...Allegro Agitato No. 8...Andino 2 min. 15 sec.	Allegro Vivace.
26. T. BY APPOINTMENT.....THEME 1 min. 30 sec.	
CHARACTER.....Dramatic.	
ATMOSPHERE.....Western.	
MECHANICAL EFFECTS.....Hoof beats, dog barks.	
SPECIAL EFFECTS.....None.	
DIRECT CUES.....None.	
REMARKS.....None.	

Klaw & Erlanger Road Shows Successful.

"Some Night," Joseph Klaw's new production of Harry Delf's comedy with music, moved last week from the Jersey coast to Boston, where it was splendidly received and scored a quick triumph. Several of the lively song numbers were encored five or six times; notably, "With The Boy I Love," "Alone in a Great Big

World," "Something That Money Can't Buy," and "Send Me a Real Girl." The same day, "The Rainbow Girl" opened at the Illinois Theatre in Chicago. This was the company which presented this successful musical piece by Renold Wolf & Louis A. Hirsch at the New Amsterdam and Gaiety theatres in New York this spring and summer. The music for both "The Rainbow Girl" and "Some Night" is published by Witmark & Sons.

Two Popular Irish Songs Featured.

Two of the biggest favorites among the popular Irish songs published by M. Witmark & Sons, are being featured by Joe Morris & Winn Shaw, who are just starting a tour of the Pantages houses of west. These numbers are "My Irish Son of Songs," already made famous by Chaucey Olcott in "Once Upon a Time," and "Twas Only an Irishman's Dream," which is as popular as ever.

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

OWING to the draft we are minus a piano player and cannot get one.

We have been using a combination consisting of organ, violin, cello and piano. Our organist has been handling the piano and the orchestra has seemed weak without the organ. In your judgment, would you consider it effective or proper to leave out the piano entirely?

A. You have not said whether your organ was a Wurlitzer, Seeburg, Photoplayer or Austin. In any case we believe that you could obtain excellent results in the Feature and probably the scenic, but if you have a church organ we would advise the use of the piano in the Comedy and Pictorial Review. If you are fortunate in possessing one of the others, your entire show could be handled by it and the orchestra.

Q. Why do I continue to have difficulty in obtaining cue sheets? If this service is for us, as you have intimated in your articles, why are the exchanges always out of them?

A. The fault very probably lies with the exchange in their unwillingness to be inconvenienced in the matter of cue sheets. We would advise you to write direct to the producer, and address your letter to their Publicity Department. It will receive instant consideration.

Q. Who is the greatest conductor in the picture industry today?

A. Unfortunately we haven't heard all of them, and our opinion would hardly prove the fact. We are writing you under separate cover, giving you the names of those conductors who are generally regarded as leaders in their profession.

Q. How can I learn of positions open for a musician?

A. Under the heading of classified advertisements in the various trade journals, you will probably find what you want. Look in the MOVING PICTURE WORLD first.

Q. Would it be possible to get results from a ladies' orchestra composed entirely of strings, woodwind and piano?

A. We believe that excellent results can always be obtained from such a combination whether of male or female composition. The larger number the greater the results.

Q. I shall be greatly obliged if you will give me the following information, as I see in your Service Bureau that you answer many questions in regard to music. When was the opera "Salome" first performed in New York City? Who took the role of Salome? How long did the opera run? Thanking you in advance.

A. "Salome" was first produced at the Metropolitan Opera House in 1907, the title role being sung by Fremstad. Some of the women of New York were so shocked that a petition for its withdrawal was circulated, headed, it is said, by Anne Morgan, and sent to the proper authorities, with the result that the danger to New York morals was "scotched but not killed." In the following autumn, Oscar Hammerstein produced the work at his opera house, with Mary Garden as the prima donna, and New York seems to have called for other performances since that

time, without any further clamor from society.

Q. Have there been any announcements yet of the operas to be produced next season by the Chicago and Metropolitan opera companies? If so, can you give me a list of them? Will "Le Coq d'Or" be repeated this season?

A. Neither the Chicago nor the Metropolitan companies have as yet announced in full their repertoire plans for the next year. However, Cleofonte Campanini, general director of the Chicago Opera Association, named the revivals which he will undertake next season. They are Donizetti's "Linda di Chamounix," Ricci's "Crispino e la Comare," Rossini's "William Tell," Puccini's "Tosca" with Mary Garden, Verdi's "Otello" and "Falstaff," Bellini's "Norma," Sant-Saens' "Samson et Dalila," and Mozart's "Don Giovanni" with an all-star cast. "Le Coq d'Or," the principal success of the last Metropolitan season, will undoubtedly be given the coming season.

Q. I would like to know the name or names of teachers of the piano who give rather advanced lessons and who hold recitals now and then for the benefit of their pupils. Like most musical people, I think I have the ability and would like to prepare for concert playing. What is the average cost per lesson for such instruction? I am a young girl nineteen years

old, working, and will have to pay for it out of my allowance each week.

A. Many of the leading pianists, who appear before the public, receive pupils in advanced work during their days of leisure between engagements. As you say you are working, do you think it will be possible for you to take lessons during the day? Naturally in placing yourself under an artist you would be obliged to make the hours of lessons suit the leisure of the teacher. Have you considered studying at one of the large music schools?

The prices vary. The lowest charge any big teacher makes is \$10 per lesson, and the really

famous pianists who occasionally teach charge much more. At a music school you could undoubtedly find competent instruction for less.

Is there not some large music school in your own city where you could study in the evening, which would seem to be the best possible time for a worker?

Index to Cue Sheets.

Picture.	Producer.	Page.
"Better Half, The".....	Select	1754
"Boston Blackie's Little Pal".....	Metro	1754
"Clutch of Circumstance, The".....	Vitagraph	1754
"Flower of the Dust, The".....	Metro	1756
"Green God, The".....	Vitagraph	1756
"Heart of the Wilds".....	Artafact	1756
"Her Only Way".....	Select	1756
"Just For To-Night".....	Goldwyn	1756
"Law of the North, The".....	Paramount	1756
"Modern Love".....	Universal	1758
"Savage Woman, The".....	Select	1760
"Three Mounted Men".....	Universal	1760

HONOR ROLL

HUNKATIN

By SOL. P. LEVY

Published by Belwin, Inc.,
New York

This is a half-tone One-Step founded upon harmonic semi-tones, unique and original in its development. For contrast and variety nothing could be better in your library.

"CARRY ON"

20 ORCH. HITS \$2.00

WAR PRICES!!!

SPECIAL "STOCK-UP" OFFER TO ORCHESTRA LEADERS

20 Numbers for \$2.00 for ten piano and cello. All are taken from our most popular and best selling numbers. If you miss this great offer of 20 Real Hits you miss the biggest value we have ever offered to you. Count them and "stock up."

- 1 **AMARYLLIS WALTZ**
By Armand Vecsey. A Great Hit in New York.
- 2 **PETROGRAD WALTZ**
Bright and Snappy. Excellent for Dancing.
- 3 **MYRRA WALTZ**
Founded on the Well-Known McCormack Song, "I Know of Two Bright Eyes."
- 4 **LOVE MOON FOX TROT**
Some Dancing Number.
- 5 **MEDUSA WALTZ**
By Armand Vecsey. A Great Success.
- 6 **LOVE OF MY LIFE WALTZ**
A LAZT Success from Over Seas.
- 7 **LAZY DANCE**
Excellent Dancing Number.
- 8 **LONDON PRIDE WALTZ**
Now Being Played All Over the World.
- 9 **EVENSONG WALTZ**
Also Arranged as an Entr'acte.
- 10 **CLINGING ARMS WALTZ**
Leaders Say This Waltz Will Outlive All Others.
- 11 **ALLIES MARCH TO FREEDOM**
By F. Paoli Tosti, the Great Italian Composer.
- 12 **SUMMERTIME MOON**
The Famous Moon Duet.
- 13 **SUNBEAMS**
An Ideal Entr'acte Number.
- 14 **LADDIE IN KHAKI**
A Song by the Composer of "Keep the Home Fires Burning."
- 15 **Any Place Is Heaven**
IF YOU ARE NEAR ME
Sung by John McCormack. Great Success.
- 16 **PERFECT MELODY**
Nothing Finer Has Been Written. The Melody is Pure.
- 17 **BOWL OF ROSES**
The Well-Known Song by Robert Coningsby Clarke.
- 18 **WAITING**
The Great Popular Song Hit Which Will Be Bigger Than "Keep the Home Fires Burning."
- 19 **Mavourneen Roamin'**
A Little High-Class Irish Song. Sung by Lambert Murphy.
- 20 **MOTHER OF MINE**
The Famous Setting by Frank E. Tours.

(If you have any of these numbers, we will substitute up to three (3) different numbers of our own selection, but no more. Just mail coupon.)

CHAPPELL & CO., Ltd.

41 EAST 34th ST. NEW YORK

For enclosed \$2.00 send your special Summer offer of 20 fine orchestra hits.

Name.....

Address.....

City.....

State.....



Music for the Picture

Conducted by GEORGE W. BEYNON

The Small Showman Seeks for Surer Service from the Producer

WE MAY dwell upon the wonders of our Rialtos and Strands, talk of the big picture presentations in legitimate theatres, where the "Hearts of the Worlds" draw packed houses, stand with mouth agape and in joyful anticipation when we hear of the million dollar picture palaces promulgated, but—every film manufacturer still loudly, and we might say boisterously, acclaims the little man as "The backbone of the industry."

Now the question arises regarding the proper interpretation of this trite, but true saying. Does the producer purposely raise his voice that the little fellow may hear and pat himself on the back, strengthening a further inclination to do business with him—his bosom friend and philanthropist? Is it an insincerity both polite and politic that calls forth these kindly words without any real feeling in the matter?

"By their good deeds shall ye know them!"

The producer who, in all good faith, firmly believing in the general growth of the picture industry, conscientiously solicits the business of the little fellow, not because he is legion, but from a desire to foster his growth, can rightly claim the best of intentions. Good intentions are praiseworthy, but unless they be carried out, become but a barren field. It is said "Hell is paved with good intentions" and we believe it.

It is not within our province to enter into a discussion involving the general film service offered to the exhibitor. Music is our field and its fences give more than enough room for roaming. Hence to our subject!

The music service offered to the exhibitor is a joke. The intentions of the producer no doubt are the best in the world but his ignorance regarding its importance or essentials is colossal. Would he detail a person to get out his publicity service and then go away and forget all about him? Would he wait for the exhibitor to tell him his service was poor? Would he permit his publicity man to work in his own way, when it suited him and be engaged in similar occupations for others or other occupations for himself? Would the producer never study the publicity question for himself nor familiarize himself with its basic principles?

No, all these things he would not do. To think lightly of the publicity service of his business would spell ruin, yet that is the way he thinks regarding music service. He knows music is important. He knows his pictures either stand or fall by music. He knows that exhibitors help to fill their houses by the added feature of good music. He knows that these same exhibitors pay thousands of dollars yearly to maintain an orchestra and their large music library. Singers of the best type are engaged to enhance the program. These cost money. He knows that his music cue sheets are not used in the large houses because they are in no way adequate nor helpful. He knows that because of this inadequacy he must send a print to the projection room of the big theatre

in order that it may be "Screened for music." And, lastly, he knows that the service refused by the big fellow because it is worthless he foists on the little fellow and calls it music service. If it is not service for the big show, we cannot see where it can be used in the smaller theatre to foster growth. If a retrograde movement be desired, this service will certainly help.

Until the producer sees the wisdom of appointing a competent musician on his staff, and regards the question seriously

Dr. Riesenfeld Praises Department.

THE RIALTO, Times Square.
THE RIVOLI, Broadway at 49th st.

September 6, 1918.

Office of the Musical Director.

My Dear Mr. Beynon:

I am much interested in your new department, "Music for the Picture." There is indeed much that can be improved and done to give atmosphere, and not enough can be said or written on the subject. I cannot express any opinion on the performances in other moving picture houses over the country, as I unfortunately never get a chance of hearing them. I can only tell you that my experience is that I find a fresh riddle to solve with each picture we present, and I am sure this must be the case with other conductors and managers, who will greatly appreciate the help you will be able to give them.

Please let me wish you good luck in your new undertaking and let me assure you of any assistance in my power.

Very sincerely yours,

Hugo Riesenfeld.

enough to closely follow it, making comparisons, developing new ideas, and inculcating a unity of purpose between his picture director and music director, "the back-bone of the industry" is going to continue his sufferings.

Musicians who take upon themselves the duty of arranging cue sheets merely to obtain extra cigar money cannot be relied upon to put forth any unusual energy either mental or physical to make the cue sheets productive of good results. It is a side issue in their young lives. Beside the publicity and picayune they derive from it, there is no incentive to greater endeavor.

Those arrangers, subsidized by publishing firms, cannot give service for their scope is limited. Each cue sheet prepared by them has a strange similarity of suggested selections. It is to their advantage to place before the buying directors all those numbers which they desire to popularize and of which they wish to increase the sale. In other words, the producer is paying to advertise the wares of certain

publishers. This is not conducive to good music service for the exhibitor.

Suggested musical selections are a vital necessity. Without them, the cue sheet would be abortive, but unless they be chosen without prejudice or favor, and for the sole purpose of interpreting the scene affected, no results can be expected. Loyalty to the interests of producer should be always paramount. Service to the exhibitor should become the foremost thought, followed by concentration upon the technical part of the work. Variety of music is needed. New numbers and up-to-date "Hits" are called for. The musical leader of every picture theatre should be made to feel that he can depend upon the service submitted to him by the film manufacturer.

"John Brown's Body" Marching Song.

Practically all patriotic songs have been created in a period of national stress. A song to fit the time is notably true of "John Brown's Body," which bears the reputation of being the most stirring march-song of the anglo-saxon race.

The simple little ditty had a most humble origin. The tune is supposed to have been composed by William Steffe, a writer of many Methodist hymns. It was used as a camp meeting song long before the civil war, and was very popular with the negroes of the South.

Most of us have clung fondly to the idea that the "John Brown" mentioned in the song was the great emancipator of Harper's Ferry, who died for and because of his convictions. But there is no place in history for sentiment, and we are disillusioned in the most practical manner.

At the outbreak of the Civil War, the melody was launched on its way by a battalion of Infantry occupying Fort Warren in Boston. The company seized upon the old melody as a medium of relieving the tedium of work. The religious nature of the words did not suit the men and they soon began to improvise. There chanced to be in the company a good-natured Scotchman, named John Brown. The name had an appeal, and around him the song centered. It voiced its way into the hearts of the brave and reckless boys and became their marching song on their way to the front.

In December of 1861, Julia Ward Howe was in Washington. One day she saw a skirmish between troops near the city. There she heard for the first time the song which had become so popular among the Northern soldiers. She went home and wrote the lyrics beginning "Mine Eyes Have Seen the Glory of the Coming of the Lord," and her composition has come down to us as "The Battle Hymn of The Republic."

It would be impossible to conceive of a greater contrast than existed between the inane jingle of the army and the stately words of Mrs. Howe. But the music answered a two-fold purpose in the complex life of a soldier. He could march weary miles chanting the former, and could lay down his life for his country, breathing the faith voiced in the latter.

The surprising popularity of the song

CUE SHEETS for CURRENT FILMS

"Beloved Blackmailer, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Impish Elves.....	Moderato.....	Borch
1. AT SCREENING.....	THEME	
2 min.		
2. T. SAMUEL BRIGGS BOBBYS.....	May Dreams.....	Borch
4 min.	Andante Moderato.	
3. T. WORKING TIME'S UP, DAD.....	THEME	
3 min.		
4. T. BE A GOOD SPORT AND COME.....	Babillage.....	Castilo
3 min.	Capricious Allegretto.	
5. T. WHY, YOU ALMOST ACTED.....	Selection of College Airs	
3 min.		
6. D. AS FOOTBALL SCENE FADES.....	THEME	
2 min.		
7. T. IN THE SILENT HOURS OF THE.....	Heavy Mysterioso No. 1.....	Levy
2 min.		
8. T. SPIKE BROGAN.....	Legend.....	Frimi
3 min. 45 sec.	Moderato Con Espressione	
9. T. DO YOU REMEMBER BOBBY.....	Celtic Dance.....	Bullard
2 min. 45 sec.		
10. D. WHEN NURSE LEAVES DRUG.....	Perpetual Motion.....	Borch
2 min. 15 sec.	Mezzo Allegro.	
11. D. WHEN SPIKE TELEPHONES.....	Cupidetta.....	Tobani
1 min. 15 sec.	Moderato Intermezzo.	
12. T. WESLEY MARTIN, A NEW.....	York.....	Atherton
3 min.	Chiffonette	
13. D. WHEN BOBBY ENTERS AUTO.....	Capricious Annetta.....	Borch
1 min.	Allegretto Moderato.	
14. D. WHEN BOBBY LEAVES ROOM.....	Mountaineer March.....	Borch
4 min.		
15. T. MORE THAN HE BARGAINED.....	FOR.....	Jessell
2 min. 45 sec.	Wedding of the Rose.....	
16. T. WHILE WALL ST. ENACTS ITS.....	Golden Dawn.....	Coll
1 min. 30 sec.	Moderato Tone Poem.	
17. T. AND BY THE END OF THE.....	The Music Master.....	Hegnar
3 min. 45 sec.	Allegretto Grazioso	
18. T. IF YOU ARE GOING TO FIGHT.....	Hurry No. 33.....	Minot
2 min. 45 sec.		
19. D. WHEN LETTERS ARE MAILED.....	Fata Morgana.....	Tobani
2 min. 30 sec.	Allegretto Moderato	
20. T. THE FOLLOWING MORNING.....	The Magpie and the Parrot.....	Bendix
2 min. 30 sec.	Allegretto Gicoso	
21. T. MISS NORRIS OF ALL.....	Scherzetta.....	Berge
3 min. 15 sec.	From Symphonette Suite	
22. D. WHEN BOBBY SEES CORRIE.....	THEME	
1 min.		
23. T. THAT EVENING.....	Ahorada.....	Andino
3 min.	Allegretto	
24. D. SCENE CHANGES TO INN.....	Kathleen Waltz.....	Berg
3 min. 30 sec.	Valse Intermezzo	
25. D. WHEN BOBBY ARRIVES AT.....	Inn.....	Levy
1 min. 30 sec.	Oto-Step	
26. D. BOBBY CLIMBS VERANDA.....	Agitato No. 69.....	Shepherd
1 min. 15 sec.		
27. T. A DAY OF RECKONING.....	Gracious.....	Smith
1 min. 30 sec.	Allegro Moderato	
28. T. LET ME INTRODUCE THE REAL.....	THEME	
45 sec.		
CHARACTER.....	Comedy drama	
ATMOSPHERE.....	Neutral	
MECHANICAL EFFECTS.....	Auto phonograph bell, china	
SPECIAL EFFECTS.....	Crash, water	
DIRECT CUES.....	None	
REMARKS.....	None	

"Eagle's Mate, The."

Released by Paramount—Five Reels

Prepared by J. C. Bradford

THEME—Sweetheart.....		Romberg
1. AT SCREENING.....	Prelude.....	Blzet
3 min. 30 sec.	Moderato.	
2. T. TWENTY-FIVE YEARS LATER.....	Springtime.....	Drumm
3 min.	Tempo Di Valse	
3. T. DIKES IN HOUSE.....	Down South.....	Myddleton
2 min. 15 sec.	Moderato.	
4. T. VOWED I WOULD NEVER LIFT.....	Dramatic Andante No. 32.....	Berge
2 min. 30 sec.	Molto Moderato.	
5. D. BOY TELLS OF CAPTURE.....	Hurry No. 3.....	Minot
1 min. 30 sec.	Vivace	
6. T. THE RETURN OF THE EAGLET.....	Adagio Pathetique.....	Godard
5 min. 45 sec.	Adagio.	
7. D. CLAN WAITING, RIDE AWAY.....	Love Theme.....	Herbert
2 min.	Lento Espressivo.	
8. T. THE AUDACITY OF EAGLES.....	Ride of Valkyries.....	Wagner
5 min. 45 sec.	Vivace.	
9. D. CLAN ENTER HOUSE.....	A Love Song.....	Bartlett
3 min. 30 sec.	Allegretto.	
10. D. SHERIFF AT DOOR.....	Dramatic Tension No. 9.....	Andino
3 min.	Grave.	

11. T. WITH THE RETURN OF HIS.....	Fantastique.....	Eville
2 min. 45 sec.	Tempo di Valse.	
12. T. ANEMONE IS RELIEVED.....	Butterfly.....	Densmore
2 min. 45 sec.	Allegretto Scherzando.	
13. T. THE EAGLE'S PREY.....	Love Theme.....	Herbert
3 min.	Lento Espressivo.	
14. T. I LL NOT DRINK THAT TOAST.....	Agitato No. 37.....	Andino
2 min. 30 sec.	Agitato.	
15. D. ANEMONE AND LANCIA.....	THEME.	
4 min. 15 sec.		
16. D. ABNER HAS NIGHTMARE.....	Astarte.....	Mildenberg
1 min. 45 sec.	Allegretto Moderato.	
17. T. ANEMONE IS LOST.....	Tete-a-Tete.....	DeKoven
2 min. 15 sec.	Moderato.	
18. D. LANCIA JOINS ANEMONE.....	THEME.	
1 min. 30 sec.		
19. D. LANCIA IN WOODS.....	Air de Ballet.....	Borch
2 min.	Allegretto.	
20. D. LANCIA GIVES ANEMONE HER.....	THEME.	
2 min. 15 sec.		
21. T. LATENT.....	The Brook.....	Boisdeffre
2 min. 30 sec.	Allegretto.	
22. T. THE REV. MR. HOTCHKISS.....	March Minature.....	Jacobi
3 min. 30 sec.	Tempo di Marcia.	
23. T. I HAVE DECIDED TO MARRY.....	Love Theme.....	Herbert
1 min. 30 sec.	Lento Espressivo.	
24. T. THE JOKES ON THE GANG.....	Jeanette.....	Riscenfeld
3 min.	Allegretto.	
25. T. EAGER FOR ENORMOUS RAN-.....	SOM.....	Shepherd
3 min. 45 sec.	Dramatic Tension No. 67.	
26. T. FISHER RETURNS TO CABIN.....	Molto Moderato.	Shepherd
1 min. 30 sec.	Eastern Romance.....	Korsakoff
27. T. LANCIA DECIDES.....	THEME.	
1 min. 30 sec.	Valse Lente.	
28. T. FISHER TURNS TRAITOR.....	Atholie Overture.....	Mendelssohn
3 min. 45 sec.	Molto Allegro.	
29. T. THREE CHEERS FOR.....	Sinbad.....	Romberg
1 min. 30 sec.	Allegro.	
30. T. YOU'RE TOO LATE.....	Poppymind.....	Kelfert
2 min.	Moderato.	
31. D. ANEMONE ENTERS CABIN.....	THEME.	
1 min. 30 sec.		

CHARACTER.....	Dramatic.
ATMOSPHERE.....	Neutral.
MECHANICAL EFFECTS.....	Follow picture.
SPECIAL EFFECTS.....	None.
DIRECT CUES.....	None.
REMARKS.....	None.

"In Pursuit of Polly."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—Impish Elves.....	Intermezzo.....	Borch
1. AT SCREENING.....	Sleeping Rose.....	Borch
2 min. 30 sec.	Valse Lente.	
2. T. IT ALL HAPPENED.....	THEME.	
2 min. 30 sec.		
3. T. SAY YOU LL MARRY ME.....	Turbulence.....	Borch
45 sec.	Allegro.	
4. D. FLASHBACK TO POLLY.....	Continue pp.	
30 sec.		
5. T. AS LUCK WOULD HAVE IT.....	Serenade.....	Ern
2 min. 15 sec.		
6. T. THE NEXT DAY.....	Rouco and Juliette.....	Gounod
3 min. 45 sec.	Waltz.	
7. T. GENTLEMEN MY DAUGHTER.....	Lisolette.....	Adam
3 min. 15 sec.	Moderato.	
8. T. SO ON MONDAY.....	Elysian Dreams.....	Revland
2 min. 15 sec.	Novlette.	
9. T. THE RACE BEGINS.....	Galop No. 7.....	Minot
3 min. 15 sec.		
10. T. I LL GIVE YOU \$100.....	Perpetual Motion.....	Borch
3 min.	Allegro.	
11. T. IN THE MEANTIME.....	Sinister Theme.....	Levy
2 min. 30 sec.		
12. D. POLLY ON THE ROAD FIXING.....	The Enchantress.....	Peters
2 min. 45 sec.	Moderato.	
13. T. AND ALL THIS TROUBLE.....	Humoresque.....	Tschalkowsky
1 min. 45 sec.	Allegretto Scherzando.	
14. T. THE MOUNTAINVIEW INN.....	Descriptive Mysterioso.	
3 min. 15 sec.	(No. 66)	Minot
15. T. AFTER POLLY'S MAID.....	Dancing Leaves.....	Miles
3 min.	Mazurka.	
16. T. COULD YOU EVER IMAGINE.....	THEME.	
3 min. 15 sec.		
17. T. MEANWHILE BOB COLLEY.....	Prills and Furciows.....	Crespi
1 min.	Rondo Rococo.	
18. T. YOU'RE DISCOVERED.....	In the Glade.....	Gruenwald
3 min. 45 sec.	Allegretto Scherzando.	
19. T. IN THE MEANTIME.....	Half-Reel Hurry.....	Levy
5 min. 15 sec.		
20. T. WE CAN GET AWAY.....	Hurry No. 33.....	Minot
2 min. 15 sec.		
21. T. LOOK AT ME.....	Pivo Final.....	Berge
3 min.	Symphonette Suite.	
22. T. WE'RE ON YOUR TRICKS.....	Dramatic Mysterioso No.	Berge
3 min. 30 sec.	22	
23. T. I AM SORRY, BUT.....	THEME.	
3 min. 15 sec.		

is attested by the fact that it has been made the marching song of Great Britain. It was sung with great enthusiasm by Kitchener's soldier's in the Soudan, and by Robert's troops in South Africa. It was discarded by our men in the Spanish war, where the North marched shoulder to shoulder with the South. That was indicative of good-taste and delicacy of feeling. All felt that the "John Brown" words were too reminiscent of days long dead. None of the splendid body of fighting men of the now ideally merged United States cared to resurrect a sentiment that was better buried in the ground along with the Scotch John Brown and the great man of the same name who gave up his life for an ideal.

Interesting Music Heard at the Rialto.

The Rialto program for the week commencing Sunday, Sept. 8, opened with the Overture, "Solonelle" by Tschaiakowsky. Mr. Riesenfeld and his orchestra fairly outdid themselves in this number. The audience showed their approval by giving both conductor and orchestra an ovation.

The musical setting for the scenic, "Punting With Sugar," followed out the Rialto standard for detail—even to sweet melodies.

Annie Rosner, soprano, made the most of a song called "Mine" by Solman. The gentleman conducting the orchestra seemed to have a little difficulty in following the singer. Whether it was the singer's fault or the fault of the conductor, it was hard for us to judge.

The "Prologue from I Pagliacci was given by Desere La Salle, baritone. Just why the aria was not finished, we do not know. Possibly because the average audience has the wrong idea of where the ending of the aria really is, and applauded too soon. But we would suggest that an aria should be finished and in time patrons will realize their mistake.

The feature, "The Law of the North," afforded an atmospheric musical setting, which was admirably done. It is very unfortunate that the number following the feature is always spoiled by so many of the audience leaving. As a suggestion—why not hold up this number a bit as at any concert, until the new arrivals are seated. It will surely be appreciated by those remaining. These two charming numbers "Irish Tune From County Derry" and "Shepherd's Hey" were absolutely lost. Even the men in the orchestra were affected and did not play as carefully as usual under Mr. Riesenfeld.

The comedy "His Wife's Friend," followed by "Marche Religieuse" by Guilmant with Arthur Depew at the organ, closed a very delightful program.

Rosey Hits Added to Belwin Catalogue.

Belwin, Inc., again, in the short months of its existence, is proving to the musical world that it intends being an important factor in the industry. Much progress has been made in its catalogue. Its latest scoop is to secure the entire catalogue, with the exception of his albums, of George Rosey, the well known publisher, composer and arranger.

Among the many hits may be mentioned, "Valse Divine," a most impressive waltz; "Valse Moderne," the captivating hesitation waltz of the day; "Golden Youth," a charming characteristic valse lento; "A La Mode," a characteristic French one-step; "Savannah," a thrilling one-step, which has an unusually catchy melody; "Sachem," a sensational Indian one-step, just the kind for dancing and pictures; "Military Tactics," which will hereafter be known as the representative favorite for patriotic music; "A Selection of Favorite Melodies," a medley arrangement of excerpts from famous and standard works.

Within a few days, an important announcement will be made of a unique and special offer to musicians. This offer will last only for a limited time, so we advise everyone to take advantage of this opportunity to secure such valuable additions to his library.

Sacha Votichenko Revives Forgotten Art.

Sacha Votichenko, the eminent Russian musician, came to America in the early part of July, 1917, bringing with him the Royal Tympanon, one of the most unique instruments in existence. Indeed, to him, this tympanon is of priceless value, as it descends to him lineally from his famous ancestor, Pantaleon Hebenstreit, who near the end of the seventeenth century was one of the greatest musicians of his time.

King Louis XIV. presented Hebenstreit with this large gold tympanon as a wedding present, thus it holds cherished memories.

It is difficult to describe the fascination of this wonderful instrument. When Sacha Votichenko stands before it in the dim light of his beautiful New York studio, in the Hotel Des Artistes, he appears to be a spirit of ancient times. He believes that the tympanon can be heard to the best advantage in a small theatre or studio. All of his concerts, therefore, are of a personal and spontaneous kind, in which the hearers are almost as important as the performer and the conventional gulf between the stage and the auditorium is bridged by community interest and effort.

Of late, Mr. Votichenko's compositions all



Sacha Votichenko.

show the marked influence of the World War. They have the pathetic appeal which it is impossible to describe. Of his playing one may truthfully say, that seldom is it possible to hear anything more beautiful, more mystical, or more comprehensive of all the perfections of vocal and instrumental technique.

It is the human element that stands forth most prominently in this artist's work. His methods, therefore, are worthy of careful and analytical study. There is not a singer or player of ordinary instruments who may not learn much from him.

Rivoli Presents Perfect Performance.

Hats off to S. L. Rothapfel. He has called us "finicky." We accept the appellation. We expect a high standard of music from his theatre orchestras, but it is a pleasant surprise to be offered a perfect performance. Again we say, "Hats off to S. L. Rothapfel."

Erno Rapee conducted the "Southern Rhapsody Overture" opening the show of September 8. He excelled himself in the

difficult interpretation of this quaint number. The orchestra put into it everything they possessed in the way of music, and never have we heard them to better advantage. The audience thought so too.

"Carmen Overture" was used for the educational film, "A Modern Mexican Hacienda." It fitted every inch of it, especially the bull fight. And—there was perfect synchrony.

"Temple Bells," an oriental song from the Indian Love Lyrics," by Woodforde-Finden, was well sung by Riccardo Bonelli, a baritone.

Seated upon oriental rugs with the incense pots dreamily smoking, cigarette between his lips, he languidly began the first verse. Beyond him the Sahara sky glowed in stars, the azure blue setting off in relief the red of Persian tapestry. Gradually his ennui disappeared as he became more earnest in his song. Throwing away his cigarette, he plunged into the third verse and brought the large audience to its feet by his mighty finale. It was a real touch of the Orient.

The Animated Pictorial received a fine setting, the chief number being "La Forza del Destina Overture." Here again was perfect synchrony.

The orchestral prelude to "He Comes Up Smiling" was a number called "Smiles." Every layman caught the significant connection by the titles and it made a strong appeal. The picture was lightly fitted, but held a dignity in keeping with the policy of the Rivoli. We congratulate "Roxy." He can play a comedy without the use of clap trap, cat calls and other cheap effects.

The organ solo closed the finest bill we have seen since "Blue Bird" was shown in the same theatre.

New Idea in Music Service Exchange.

Changes of industrial conditions always bring into existence new lines of business enterprise. Probably no new industry has had such a following of auxiliary companies in its wake, as the moving picture estate. We have seen the countless numbers of accessory firms spring up like mushrooms. New publishing houses for handling bills and posters have vied with the music publishers to catch some of the picture money. As the picture business has advanced so have these satellites prospered.

Music is now the great cry of the industry and the far seeing backers of the Music Service Exchange have caught the significance of the cry. Leaders situated in the large cities of New York, Boston, or Chicago, find little trouble in filling their musical needs, but those who guide the musical destinies of the small theatre in outlying districts find it almost impossible to procure a suitable library.

It is for the purpose of serving these unfortunate one, primarily, that the Music Service Exchange has been formed. This firm plans to sell to the leader any music he may need at no increase of price. It guarantees immediate shipment and speedy service. It will keep in close touch with the picture playing game, and if necessary, will select as well as buy if requested to do so. It will not publish any music nor ally itself with any publisher. It will always be a house of service in the strictest sense of the word.

Here is the chance for musicians and theatres to place themselves upon a standing order list that they may receive every new number as soon as it is placed on the market. There should be no excuse in the future for playing antiquated music, nor will the leader escape on the plea that his dealer cannot procure the music desired. Music Service Exchange will get it for you if it is in print.

We have investigated this company and find that it is all that it advertises to be. We extend to those connected with it our best wishes and feel free to say that they are a splendid acquisition to the moving picture industry in general and to the picture playing musician in particular.

24. T YOU MAY FEEL SORRY..... Continue ff.
1 min 15 sec.
CHARACTER Comedy-drama.
ATMOSPHERE Neutral.
MECHANICAL EFFECTS..... Automobile houks, hoof beats,
etc.

"Johnny Get Your Gun."

Released by Paramount—Five Reels.

Prepared by Harley Hamilton.

THEME—None

1. AT SCREENING	Nip and Tuck	Parlow
2. T. BUT THAT PARTICULAR EYE.	In the Tavern	Hensen
3. T. ABOUT TWO PAYDAYS LATER.	Hurry No. 2	Langey
4. T. SO BILL BURNHAM, THE HOOTIN'	Babillage	Gillet
5. T. AT THE BURNHAM HOUSE.	Cupid's Frolic	Miles
6. T. DON'T YOU KISS ME.	Phyllis	Doppen
7. T. WELL, IT'S MY TALCUM POWDER	Caprice Annette	Borch
8. T. WELL ANYHOW, SHE'S A PIP.	Badinage	Herbert
9. T. THE STABLE BOYS HAS FOUND.	All for Joy	Fabrbach
10. T. MEANWHILE ATTORNEY COTTER	At Sunset	Cohen
11. T. I KNOW A SQUAW IN CARSON.	Prestissimo Galop	Waldteufel
12. T. THE BUTLER SAYS I—FLIRTED	Iris	Reynard
13. T. THEN THE MONEY I'VE BEEN	Phyllis	Dappen
14. T. THE NIGHT OF THE BURNHAM	Camouflage	Lampf
15. T. JOHNNY GET YOUR GUN	Caliccoco	Frey
16. T. AFTER A NIGHT'S REST	Babillage	Gillet
17. T. VERY WELL, THEN I WILL	1 cycle Galop	Puerno
18. T. DIG IN, POLLY.	Harry No. 2	Langey
19. T. THEM'S GIRLS TRACKS	Avante No. 3	Langey
20. T. YOU'LL BE OVERLOOKING HELL	V. de. Gracioso	Gerun
21. T. NO, I AIN'T HILL IM	Pre.ultimo	Waldteufel

CHARACTER Comedy
ATMOSPHERE Neutral
MECHANICAL EFFECTS Follow picture
DIRECT CUES "Johnny Get Your Gun"
REMARKS Be sure to get this old song for use in the picture.

"Love's Law."

Released by Metro—Five Reels

Prepared by Sullivan

THEME—Reverie	Letto F. pasivo	Rissand
1. AT SCREENING	Prelude	Jarnsfelt
2. T. THE ONE JOYOUS THING.	Humoreske	Tschalkowsky
3. T. WHEN DIRECTORS MEET TO	Prelude	Kistler
4. T. HAMILTON AT ONCE PUTS	Dramatic Tension No. 44	Borch
5. D. CLOSE UP SONIA AND OLD	Simple Aveu	Thome
6. T. THEY'S GIARN US ANOTHER	Ein Marscher	Bach
7. T. SONIA CAN FIND PLENTY TO DO	Romance	Gruenfeld
8. T. "WHERE'S MY VIOLIN?"	Romance	Gruenfeld
9. D. MEN OUTSIDE SHANTY	Romance	Gruenfeld
10. T. NIGHTFALL BRINGS TO	Simple Aveu	Thome
11. D. HAMILTON PLAYING VIOLIN.	Humoreske (Violin only)	Dvorak
12. T. THAT IS MY VIOLIN.	Dramatic Allegro No. 1	Langey
13. D. SONIA PLAYING VIOLIN	Flower Song	Lange
14. T. "I GUESS I RAN TOO HARD"	Simple Aveu	Thome
15. T. SO, FOR A YEAR SONIA	Humoreske (Violin only)	Dvorak

16. T. "SHE IS QUITE READY FOR"	THEME.	
17. T. ALEXIS KAFFRIOFF, A FEL-LOW	Extase	Ganne
18. D. AFTER ALEXIS HAS LEFT.	Andante Appass.	
19. T. HAMILTON'S BUSINESS.	Misterioso Moderato No. 7	Brell
20. T. AT LAST SONIA'S GREAT	Maesmawr	Braham
21. T. SONIA'S TRIUMPH.	Humoreske	Dvorak
22. D. AFTER SONIA STOPS PLAYING.	Maesmawr	Braham
23. T. "CONGRATULATIONS — YOU WERE"	THEME.	
24. T. "MARRIAGE! DON'T YOU KNOW"	Dramatic Agitato No. 43	Borch
25. T. "YOU HAVE INSULTED SONIA"	Agitato No. 2	Andino
26. T. DAYS PASS WITH HAMILTON.	Rustle of Spring	Sinding
27. D. SONIA ATTENDING SICK WOMAN	Andante Pathetique No. 23	Borch
28. D. AFTER FADE-OUT HAMILTON	Andante Agitato	Mendelssohn
29. T. FOR MEN MUST WORK.	Simple Aveu	Thome
30. T. "IT'S ABOUT TIME THAT SOME-ONE"	Erl King	Schubert
31. T. "I LIED—LIED TO SAVE YOU"	Dramatic Tension	Andino
32. D. WHEN ALEXIS ENTERS ROOM.	Allegro Agitato No. 69	Minot
33. T. THROUGH THE LONG HOURS.	THEME.	

CHARACTER Dramatic.
ATMOSPHERE American and Russian.
MECHANICAL EFFECTS Follow the picture.
SPECIAL EFFECTS Violin and piano duet and violin alone.

"Money Mad."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Silent Sorrows	Andante Pathetique	Borch
1. AT SCREENING	Oriental Song	Kiefert
2. T. ELSIE JEAN MAE MARSH	Serenade Dramatic	Widor
3. T. THE REV. DR. GAVIN	My Paradise	Zameenk
4. T. YOU'VE GIVEN THE MEDICINE.	THEME.	
5. T. AND JUST AT DAYBREAK	Sorrow Theme	Roberts
6. T. YOUR MOTHER IS GONE.	Tragic Theme	Vely
7. T. THE READING OF THE WILL	Dramatic Narrative	Pement
8. T. AND WHEN FOUR YEARS PASSED	Love Song	Flegler
9. T. THAT NIGHT	The Vampire	Levy
10. T. A WEEK LATER	THEME.	
11. T. ELSIE PAYS A LITTLE VISIT.	Capricious Annette	Borch
12. T. SO FEW DAYS LATER	Melodious Caprice	Borch
13. T. FOR TWO DOLLARS THE DOC TOR	Melody	Kretschmar
14. D. ORIENTAL SERVANT AT TABLE	Weird Oriental Theme	Levy
15. D. ORIENTAL SERVANT LEAVES	THEME.	
16. T. I BEG PARDON, I JUST	Dramatic Tension No. 6	Levy
17. T. AT CHARLTON ST.	Continue to Action.	
18. T. AND FOR MOTHER'S SAKE	Continue pp.	
19. T. NEXT DAY	Sinister Theme	Vely
20. T. ELSIE, DEAR, I CAN'T MAKE	Weird Oriental Theme	Levy
21. T. I WILL WAIT UNTIL HE	Dramatic Misterioso	Levy
22. T. A FEW DAYS LATER	THEME.	
23. T. AND MADAME RAMA PREPARES	Sinister Theme	Vely
24. T. WHILE SIMA ANXIOUS TO	Dramatic Agitato	Hough

25. T. AND SIMA TELLS THAT.THEME.
30 sec.
26. T. THAT NIGHTContinue ff.
30 sec.
CHARACTERDramatic.
ATMOSPHERENeutral.
MECHANICAL EFFECTS.Follow picture.

"A Nymph of the Foothills."

Released by Greater Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Mountain SongAndantino Moderato.Borch
1. AT SCREENINGTHEME.
2 min. 15 sec.
2. T. JEFF CRANDALL WHO HAS.PulcinelloAletter
3 min. 45 sec.Allegretto Intermezzo.
3. T. "PLENTY OF TIME TO BE".La GraceDohm
3 min.Moderato Intermezzo.
4. T. ALKY HALL, WHO LIVES AS.PastoralKiefert
3 min. 15 sec.
5. T. "YOU'D A MADE A KETCH".THEME.
2 min. 45 sec.
6. D. WHEN FISHING ROD DROPS.Vivo FinaleBerge
3 min.Symphonette Suite
7. T. "BUT IN SPITE OF ALL".May DreamsBorch
2 min. 45 sec.Moderato Romance.
8. T. "WE, TOO MIGHT BUILD US".THEME.
1 min. 15 sec.
9. D. WHEN EMMY AND BEN
LEAVEAgitato No. 49Shepherd
1 min.
10. D. WHEN EMMY ENTERS HOUSE.Dramatic TensionLevy
1 min.
11. D. WHEN EMMY CLIMBS
THROUGHTHEME.
8 min.
12. T. "SHE'S RUN AWAY WITH
THAT".Furioso No. 60Shepherd
30 sec.
13. T. "THIS IS THE LITTLE WOMAN".THEME.
2 min. 15 sec.
14. D. WHEN EMMY LOOKS AT RING.Andante Appassionato.Castillo
2 min. 45 sec.
15. T. AT THE HOME OF THE KIRK-
LANDSTragic ThemeVely
3 min. 30 sec.
16. T. WHILE BACK IN THE FOOT-
HILLSSinister Theme.Vely
4 min.
17. T. SOMETIMES LIFE IS JUST.Serenade d'Amour.Blon
1 min. 30 sec.Moderato Grazioso.
18. T. SOCIAL EVOLUTION.HuukalinLevy
2 min.One-Step
19. T. THEIR FIRST PARTING.THEME.
2 min. 30 sec.
20. T. "WHERE WERE YOU MAR-
RIED".Elegie, Op. 38.Grieg
3 min.Allegretto Semplice.
21. D. WHEN EMMY ENTERS BED-
ROOMHomeward, Op. 62.Grieg
3 min.Allegro Gioioso.
22. T. BACK AGAIN WITH THE COOL.Andante Doloroso No. 51.Borch
4 min.
23. T. THE SCALES OF JUSTICEDramatic Andante.Berge
3 min.
24. D. WHEN JURY RETURNS TO
COURTDramatic Tension No. 44.Borch
Moderato Agitato.
25. T. "THIS IS A FINE COURT".Dramatic Finale.Smith
1 min. 45 sec.Moderato Appassionato.
26. T. AFTER LONG SEARCHING HE.THEME.
1 min. 15 sec.
CHARACTERDramatic.
ATMOSPHERENeutral.
MECHANICAL EFFECTS.Shots, water, rain and train.
SPECIAL EFFECTS.None.
DIRECT CUES.None.

"On the Quiet."

Released by Paramount—Five Reels.
Prepared by W. Winker.

THEME—Impish ElvesAllegretto Moderato.Borch
1. AT SCREENINGHe's a Jolly Good Fellow. Song
1 min. 15 sec.
2. T. THIS IS THE GIRL.THEME ff.
3 min.
3. T. THIS IS THE JUDGE.Humorous Drinking Theme,
1 min.Roberts
4. T. THIS IS BUN.Eccentric Comedy Theme,
1 min. 45 sec.Roberts
5. T. AND THIS IS BUCKY.Humorous Drinking Theme,
2 min. 15 sec.Roberts
6. T. YOU MADE ME WHAT I AM.You Made Me What I Am
15 sec.To-DaySong
7. D. CLOSE-UP OF GIRL.THEME.
2 min.
8. D. ROBERT IN BED.Two Thomas Cats.
5 min.(Comic Trombone Character-
istic.)
9. D. INTERIOR OF BATHROOM.ScherzettoBerge
3 min. 15 sec.Symphonette Suite.

10. T. I'LL OWE IT TO YOU.Dramatic Recitative.Levy
3 min.
11. T. REMEMBER YOU'RE SPEAKING.Valse Des Midinettes. Bachman
1 min. 15 sec.Valse Moderato.
12. T. SO ROBERT REFORMS.Black and Blue Rag.Nichols
3 min. 15 sec.
13. T. IN THE MEANTIME AGNES.Serio Comique.Sorensen
2 min. 45 sec.
14. D. INTERIOR OF RECEPTION
ROOMCapricious Annette.Borch
3 min. 15 sec.Intermezzo.
15. T. ROBERT, YOU WERE INTOXI-
CATEDTHEME.
2 min. 30 sec.
16. T. I'LL SEE THAT.HumoresqueTschalkowsky
3 min.
17. T. THIS IS THE REPORTER.Cupid's Frolic.Miles
1 min. 30 sec.Moderato.
18. T. WHERE THE BLACKMAIL BE-
GINSContinue pp.
45 sec.
19. T. BOOKS, BOOKS!School Life.Johnson
1 min.March.
20. T. THERE'S ONLY ONE WAY.Legend of a Rose.Reynard
1 min. 45 sec.Allegretto.
21. T. THE HIGH COST OFSparkletsMiles
2 min.Moderato.
22. T. STAGING THE SCENE.Jealous MoonZamecnik
2 min. 30 sec.Moderato.
23. T. FOR THE LOVE OF MARY.TurbulenceBorch
2 min. 45 sec.Allegro.
24. T. MAKE THESE GIRLS THINK.Three GracesHerman
2 min. 30 sec.Allegro.
25. T. THAT WAS THE BABY'S BOT-
TLEIntermezzoArenski
2 min.Presto.
26. T. YOU'VE MADE A MISTAKE.Half-Reel Hurry.Levy
6 min.
27. T. THERE'S A LIFE SAVING STA-
TIONSinister Theme.Levy
2 min. 45 sec.
28. T. SO YOU'RE A DIVERGayotte Plaquante.Pierson
2 min. 15 sec.Allegro.
29. T. ALONE AT LAST.THEME.
30 sec.
CHARACTERComedy.
ATMOSPHERENeutral.
MECHANICAL EFFECTS.Follow picture.
SPECIAL EFFECTS.Trombone cat calling.
DIRECT CUES"You Made Me What I Am To-
Day"

"Soldier's Oath, A."

Released by Fox—Five Reels.
Prepared by Geo. W. Heynon.

THEME—Unnecessary.
1. AT SCREENINGCanzonettaGodard
2 min. 30 sec.Allegretto.
2. T. DO YOU REMEMBER.ReverieCorelli
2 min.Andante.
3. T. THEN WAR—LIKE A VOICE.Marsellinise Segue into Persh-
ing's MarchWatt
3 min. 15 sec.
4. T. DEATH APPEARSMisterioso Dramatic No. 22.Borch
1 min. 30 sec.
5. T. AT FIELD HEADQUARTERS.March Militaire.Schubert
1 min. 45 sec.Allegro.
6. T. CLOSE UPON HIS HEELS.Misterioso Agitato No. 66.Smith
2 min.Agitato.
7. T. I SWEAR TO FULFILL PROM-
ISEOrgan only.
2 min. 15 sec.Andante.
8. D. PIERRE ENTERS HOME.PrayerWolff-Ferrari
2 min. 15 sec.Andante.
9. D. BURGLAR ENTERS HOME.Allegro Agitato.Andino
1 min. 30 sec.Subdued—pp.
10. D. WIFE SURPRISED BY BUR-
GLARPizzicato Misterioso.Minot
1 min. 30 sec.Agitato.
11. D. AT DEATHAsa's DeathGrieg
2 min.
12. T. MY MAMMA WON'T SPEAK TO
METhree Songs from Elliland,
2 min. 30 sec.Andante Dolorosa, Von Felitz
13. D. LETTER INSERTMarsellinise.
1 min.
14. T. DUVAL, LAST NIGHT.ElysiumSpeaks
3 min. 30 sec.Andante.
15. D. AT THE HOME OF THE DUKE.Norwegian Folk Song.Borch
2 min.Andante.
16. T. THE COURTMARTIALLight Cavalry.Von Suppe
2 min. 30 sec.Allegro.
17. T. THEN THE WONDERFUL
COMESDestiny Waltz.Baynes
4 min.Waltz, slow and sad.
18. T. TEN YEARS PASS.Garden of Love.Ascher
1 min.Allegretto.
19. D. AT FIRE IN PRISON.Fire Music—La Valkyre,
3 min.Wagner
20. T. JUSTICE CAN REWARD.Even SongMartin
2 min. 15 sec.Andante.
21. T. THE NIGHT OF PIERRE'S.Waters of Venice.Van Tilzer
3 min.Valse.

22 T. A REFUGE AND A LIVELIHOOD Caressing Butterfly. Bartholmey
3 min. 15 sec. Allegretto Grazioso.
23. T. SHATTERED HOPES Reverie. Vicuxtemps
4 min. Andante.
24 T. YOU CALL YOURSELF Dramatic Agitato. Berge
1 min. 30 sec. Agitato.
25. T. HE IS MY FATHER Romance. Rubinstein
3 min. Andante.
CHARACTER Dramatic.
ATMOSPHERE Warlike.
MECHANICAL EFFECTS Sand blocks, Sirene.
REMARKS Good music makes a good picture.

"Till I Come Back to You."

Released by Paramount Six Reels

Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING Arabesque No. 2 Debussy
2 min. 15 sec. Allegretto.
2. T. BECAUSE OF A LEAKY Chasing the Chickens. Walker
4 min. Fox Trot.
3. T. YOU DON'T UNDERSTAND. Prelude. Jarnefeldt
1 min. 15 sec. Allegro.
4. T. THE ADVANCING GERMAN LINE Dramatic Allegro No. 1 Langey
3 min.
5. T. AT THE ORPHANAGE Phyllis. Deppen
2 min. 15 sec. Waltz.
6. T. ANSWERING THE CALL OF WAR Marche Burlesque. Gillet
2 min. 15 sec. In peu Allegramante.
7. T. THE CAPTURE OF VON KRUTZ. Misterioso No. 1. Langey
3 min. 30 sec. Moderato.
8. T. THE PRE-ARRANGED ESCAPE Fingal's Cave. Mendelssohn
4 min. 15 sec. Allegro.
9. T. ALIAS "KARL VON KRUTZ" Misterioso No. 2. Minot
4 min. Moderato.
10. T. I'VE NO TIME FOR NONSENSE. Tears. Zamecnik
3 min. 15 sec. Moderato.
11. D. APPEARANCE OF AEROPLANES. In the Village. Godard
1 min. 30 sec. Allegro Vivace.
12. T. THE GERMAN INSPECTOR VISITS. Valse Poupee. Poldni
3 min. 30 sec. Valse.
13. T. I'M GOING TO TEACH YOU WHO. Presto No. 5. Lake
1 min. 45 sec. Presto.
14. T. ALBERT, KING OF BELGIUM. Dramatic Allegro No. 1 Langey
1 min. 30 sec. Allegro.
15. T. A BRAVE, LITTLE MESSENGER. A Curious Story. Frommel
3 min. Allegretto.
16. T. AMERICAN "KULTUR". An Old Love Story. Conte
2 min. 30 sec. At lante.
17. T. I DON'T LIKE GERMAN ANY. Misterioso No. 1. Langey
2 min. 30 sec. Moderato.
18. T. AT THE GERMAN PRISON CAMP. Ruy Blas. Mendelssohn
1 min. 45 sec. Allegro Molto.
19. T. BURROWING LIKE MOLES. Fingal's Cave. Mendelssohn
4 min. Allegro.
20. T. I'M THE ONLY ONE WHO WAS. Valse Poupee. Poldni
4 min. Valse.
21. T. LOSE NO TIME IN GETTING TO. Little Sambo. Ellenberg
2 min. Andante.
22. T. IT'S TOO BAD YOU'RE A GERMAN. Revue d'Amour. Zamecnik
3 min. 15 sec. Allegretto.
23. D. ENTRANCE OF CHILDREN. In the Village. Godard
1 min. Allegro.
24. T. BEAT IT BACK TO OUR LINES. Et Rex. Schubert
3 min. Vivace.
25. D. STRONGS WRIST WATCH. Dramatic Tension No. 9. Andino
3 min. Grave.
26. T. CONFUSED BY THE ARROW. Allegro No. 1. Langey
3 min. 45 sec. Allegro.
27. T. DON'T WORRY, THERE'LL BE Henry No. 2. Langey
3 min. 30 sec. Allegro Vivace.
28. T. THERE AREN'T ANY MORE. Ray Blast. Mendelssohn
5 min. Adura Molto.
29. T. DID THE GERMAN CUT YOU. Castles. Galtzman
1 min. 15 sec. Andante.
30. T. COURT MARTIAL. La Brabanconne (Belgian Air)
3 min. 30 sec. March.
31. S. YOU SAID TO TAKE CARE OF Men of Sparta. Zamecnik
2 min. 15 sec. Marziale.
32. D. APPEARANCE OF U. S. SOLDIERS. H. I. Columbin. American Air
1 min. 15 sec.

CHARACTER Dramatic.
ATMOSPHERE Warlike.
MECHANICAL EFFECTS Few picture

"T'Other Dear Charmer."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Scherzetto.
1. AT SCREENING Allegretto Moderato. Berge
2 min. 15 sec. Over the Top, Boy. Berge
2. T. I DON'T KNOW WHETHER YOU. Sweet Bells. Gruenwald
3 min. March.
3. T. TOM WENTWORTH, WHO STOPPED. Procrastination Ray. Cobb
3 min. 30 sec. Allegretto Intermezzo.

4. T. THE FOLLOWING DAY THEME
2 min. 30 sec.
5. T. BREAKING THE NEWS TO AUNT Sleeping Rose. Borch
2 min. 45 sec. Valse Lento.
6. T. HALLWELL HALL IS NEAR. Turkish Towel Rag. Allen
3 min. 30 sec.
7. T. SATURDAY MORNING Rattletrap. Mebden
3 min. Allegretto.
8. T. IT'S NO USE, SHE CAN'T. Bitter Sweets. Engelmann
3 min. Moderato Intermezzo.
9. T. WHERE IS THE FRENCH MAID? Savannah. Rosey
3 min. Allegretto.
10. T. WALTZ OR TWO-STEP. THEME
1 min.
11. D. WHEN SCENE FADES TO. Impish Elves. Borch
3 min. 30 sec. Intermezzo.
12. D. WHEN DOG CHASES BETTY. Hunkin. Levy
3 min. 30 sec. One-Step.
13. D. WHEN BETTY AND TOM LEAVE. THEME
4 min.
14. D. WHEN BITLER CALLS TOM. Withered Flowers. Kiefert
2 min. 45 sec. Intermezzo Pathetic.
15. T. POOR LITTLE BETTINA. Visions. Buse
4 min. Intermezzo.
16. T. OH! PLEASE DON'T BOTHER. Kathleen. Berge
3 min. 15 sec. Valse Lento (piano only).
17. D. WHEN TOM SEES BETTY. THEME
3 min.
18. T. I WON'T GO BACK TONIGHT. Sparkling Moselle. Gruenwald
2 min. 30 sec. Allegretto Moderato.
19. D. WHEN BETTY LEAVES AUTO. THEME
30 sec.
20. T. SO YOU THROW OVER THE. La Coryphee. Hosmer
3 min. 45 sec. Moderato e Rubato.
21. T. MY COUSIN, SHE TELL ME. Serenade Badine. Gabriel-Marie
3 min. 45 sec. Scherzando Serenade.
22. T. I WANT YOU BETTINA. THEME
1 min.
23. T. MY DIAMOND BROOCH IS STOLEN. Dramatic Narrative. Pement
2 min.
24. T. IF BETTINA GOES. THEME
2 min.

CHARACTER Comedy drama.
ATMOSPHERE Neutral.
MECHANICAL EFFECTS Auto, electric bell, dog barking.
SPECIAL EFFECTS Piano to action.
REMARKS Give special attention to mechanical effects.

"Whatever the Cost."

Released by Phzn—Five Reels

Prepared by Geo. W. Beynon

THEME—Shadowland
1. AT SCREENING Allogretto. Gilbert
2 min. Midshipmite. Polka. Lefler
2. T. JESS (Anita King). Allogretto.
3. T. JOHN FARLEY. Langunge des Fleurs. Roberts
3 min. 30 sec. Valse.
4. T. GLEN COVE. Dramatic Agitato. Minot
2 min.
5. T. BLACK JACK. Piano to action.
2 min. Western Dance.
6. T. PIPE THE SISSY, BOY. Intermezzo. Arensky
2 min. Vlnce.
7. T. FIND OUT WHERE THEY. Dramatic Tension. Andino
3 min. 15 sec.
8. T. THE CONTENTS OF THE TRUNK. THEME
3 min. 30 sec.
9. T. CAN YOU LET ME HAVE. L'Artesienne Overture. Bizet
4 min. 30 sec.
10. T. PAUL'S KNOWLEDGE. Hawke's Dramatic Series. Hawk
3 min.
11. D. WHEN JESS SEES BODY. THEME
1 min. 45 sec.
12. T. THAT NIGHT THE NEWS. Fedora. Giordano
2 min. 15 sec. Dramatic Agitato.
13. T. LIKE A SHINBEAM. La Melnicholle. Prume
3 min. 15 sec. Andante.
14. T. UNCLE DUD HAS SUCCEEDED. Summer Dreams. Squire
2 min. Moderato.
15. T. EVENTS OF THAT NIGHT. Dramatic Recitative. Levy
2 min. 15 sec.
16. D. PAUL ENTERS ROOM. Hurry No. 2. Langey
1 min. 45 sec.
17. D. END OF FIGHT. Et Mer. Holmes
2 min. 30 sec. Dramatic Andante.
18. T. I SAID, WHATEVER. Mephistole. Bolto
4 min. 30 sec. Overture.
19. T. HE LIES. Le VIII. Puccini
3 min. 15 sec. Begin before K.
20. T. I KILLED YOUR FATHER. Visions. Tschalkowsky
2 min. Andante.
21. T. THAT GIRL SAVED YOUR LIFE. THEME
3 min. 30 sec.
CHARACTER Dramatic.
ATMOSPHERE Sea-faring.
MECHANICAL EFFECTS Water, shots.
SPECIAL EFFECTS Piano, violin, singing to action

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. Can you tell me the name and address of the organization which looks after music for the camps? I have been told there is such an organization in New York which supplies sheet music of popular and marching songs for the cantonments at cheap rates. One of the drafted men from our office has written me as editor of the music column to find out the name of such an organization. He is at Camp Devens and says there is a woeful lack of music there. Any information you can give me on this subject will be appreciated.

A. It is understood that the "Raymond B. Fosdick Commission on Training Camp Activities" is collecting sheet music for distribution among the camps in the United States, but as this commission is located in Washington, D. C., there would have been more or less delay in communicating with it. Therefore, we telephoned directly to the following music publishers of New York, stating the need of Camp Devens. In every instance the answer was at once: "We will be pleased to send music." So the thanks of the "boys" at Ayer can be given to Shapiro, Bernstein & Co., 226 West Forty-seventh street; Joseph Stern, 102 West Thirty-eighth street; J. H. Remick & Co., 219 West Forty-sixth street; Leo Feist, 235 West Fortieth street, and M. Witmark & Sons, 144 West Thirty-seventh street.

The generosity of the musical profession generally is most gratifying to those connected with it. There has never been an appeal sent out for music, musical instruments or for singers and instrumentalists to take part in entertaining the soldiers at the camp, but what a ready and instant response has been received. It is hoped that Camp Devens soldiers will enjoy the contributions of music which they will shortly receive.

Q. I am a leader working in a picture house and supporting a family of three. I fall within the draft age. How does the law effect me?

A. You are working in what is considered an essential industry and you can claim exemption on that ground. The fact that you have a family wholly dependent upon you is a further reason for your exemption, and we believe that your local board will hardly expect you to go to the front.

Q. Our director is continually balling me out in front of the others and I feel that it is unjust. What can I do?

A. Get a new job or find out the real reason behind his actions and govern yourself accordingly.

Q. I receive much benefit from reading the Leaders' Service Bureau. Perhaps this question will not properly come under that head, but I am most anxious to know what becomes of the royalties on the German-owned Grand Operas in this country now that we are at war with that country. Can you tell me?

A. A great number of German-owned Grand Operas, Operettas, Plays, Songs and Books have been very successful in this country and have yielded splendid royalties. Only a few weeks ago, A. Mitchell Palmer, alien property custodian, took over the American rights to all such prop-

erty which had been reported. The royalties in payment of these American rights are being collected and will be invested in Liberty Bonds.

Q. "I am preparing my next season's program and wish some songs which appeal to the public. I like 'The Women of the Homeland,' but it is a patriotic number. Is the public tiring of this kind of music? What would you advise.

A. No one is tired of patriotic songs. "The Women of the Homeland" is a good song, with a pronounced heart appeal. Mme. Schumann-Heink includes it regularly in her repertoire and this fact alone proves the worth of the composition.

Q. "Exactly what does libretto mean? Have operas always had librettos? Is an interesting libretto essential to an opera?"

A. Libretto is the diminutive of the Italian word, "libro," book, and means "little book." Time and use have modified that definition, however, for now the word libretto is, technically, "the book of the opera." In France, much interest centered around words of the opera and in French operas, the story is always interesting—with an appeal to the understanding of the audience. In light opera, it is essential that the words shall be understood, that the comedy may not be lost, but in grand opera, bad diction has been responsible for the fact that the public often listens to the music with no understanding of the plot of the opera. In the seventeenth century, Metastasio was a celebrated librettist. The "Father of French Opera," Abbe Perrin, with Cambert, produced the first French opera, "La Pastorale," which was first performed in 1659. Scribe, Barbieri, Meilhac and Halevy wrote the librettos of the nineteenth century. W. S. Gilbert, to whom Sir Arthur Sullivan was indebted for his librettos, is one of the most recent famous men. Planche was the author of Weber's "Oberon." Verdi was indebted to Boito for his "Otello and Falstaff." This will serve to give you a faint idea of the value of this form of composition.

HONOR ROLL

LAD O'ER THE SEA

By
GERTRUDE WILSON

Published by Harold Flammer
New York

This plaintive little ballad is one of the best we have heard. Filled with sentiment, it has the true heart interest that will appeal to your patrons. Beautiful in melody, it makes an admirable theme. Get it.

Oscar Spirescu Passes Away Suddenly.

It was with deep regret that we learned the sad news of the passing of Oscar Spirescu, Symphony Director of the Strand Theatre, New York.

Mr. Spirescu had endeared himself to orchestra and patrons by his musicianly ability and kindly manner. Coming into the picture playing field after a wide experience in Grand Opera and Symphonic works, he rapidly forged to the front, quickly grasping the new elements that go to make pictures popular.

The Strand has sustained a distinct loss through his death and many thousands of his unknown friends will miss his genial presence. We extend to those bereaved our heartfelt sympathy, assuring them that Mr. Spirescu lived not in vain. His influence and character have stamped the industry indelibly.

DUSK IN JUNE

By **FAY FOSTER**

Makes a most remarkable photoplay theme and has been popularized upon all the programs of the greatest singers during the past year. An orchestral arrangement of this most beautiful song will shortly be issued.

ADVANCE OF PUBLICATION orders will be accepted at 50 cents for a complete orchestration, to be delivered as soon as issued. This price will be withdrawn.

WE'LL BE GOING HOME

Warship and Trench Song

of the

Sailors and Soldiers

Written for the Boys in Blue and Khaki
By the Rt. Reverend **JAS. HENRY DARLINGTON**
(Bishop of Harrisburg)

Motion Picture Theatres which have joined the "singing army" of the folks back home and will agree to use this stirring war song in their "Community Sings" may have a non-destructible slide of the words FREE, with order for song.

Heinemann Phonograph Record No. 1056

COMPLETE SUPPLY SERVICE FOR PHOTOPLAY MUSICIANS

By maintaining a deposit account you may insure prompt shipment of any material required, no matter by whom it may be published.

Cut out this advertisement, enclose 50 cents in stamps and mail at once to

BRYANT MUSIC CO.

64 W. 45th St., New York

Index to Cue Sheets.

Picture.	Producer	Page.
"Beloved Blackmailer, The"	World	1888
"Eagle's Mate, The" ..	Paramount ..	1888
"In Pursuit of Polly" ..	Paramount ..	1888
"Johnny Get Your Gun"	Paramount ..	1890
"Loves Law"	Mutual	1890
"Money Mad"	Goldwyn	1890
"Nymph of the Foot-hills, A"	Vitagraph ..	1892
"On the Quiet"	Paramount ..	1892
"Soldier's Oath, A" ..	Fox	1892
"Till I Come Back to You"	Paramount ..	1894
"Other Dear Charmer" ..	World	1894
"Whatever the Cost" ..	Plaza	1894



Music for the Picture

Conducted by GEORGE W. BEYNON

Musical Directors Should Take Artistic Responsibilities Seriously

THE poor impression conveyed to the minds of the public in the early days of the "movies" by the mediocre ability displayed by picture players has been one of the greatest handicaps confronting the musical director of today. He finds it a difficult problem to maintain even a semblance of the dignity given to his profession in other branches. There is no unity of purpose among his brother musicians, nor can he look for help from the public.

Even yet, to those whose minds dislike analysis and deduction, the violinist playing pictures is one who plays only in first or second position, usually upon two strings. Artists in the singing field and those musical geniuses of instrumental music heard in concert consider it beneath their dignity to attend a motion picture theatre. Temperamentally averse to listening to a poor performance, they shun the place where they expect cheap music. They cannot conceive the idea of musical art allied to screencraft.

Sellers of instruments regard the efforts of picture orchestras as puerile and ineffectual because they seldom attend a theatre of this kind. They prefer the symphony concerts, grand opera and other concerts, where celebrated artists perform. The bad name still clings to the music offered with pictures, and they openly scoff at its artistic possibilities.

This striking condition plainly shows the first duty of the musical director fitting pictures. Whether he be an organist, pianist or orchestral leader, his responsibility is heavy. He must live down the bad name attached to his profession. He owes it to himself, to his employer, to his patrons and to music as an art that in accepting the position of musical director he gives the best possible results.

Time or clocks have no place in the life of a musical leader. He must enter into the duties to which the screen has called him with a whole-heartedness and evenness of purpose not to be deflected by side issues. The calling is indeed worthy of his artistic ability, but it requires more than simple artistry to raise this profession in the minds of the public. Industry and constant attention to details will help. Perfect picture portrayal will add to its laurels. Intensive interpretation of selections regarded as standing upon a higher plane than those usually attributed to this class of performance will prove that the concert halls do not hold a monopoly in classics. Let there

be no let-down in the musical morale, and picture music must come to its own.

This eminently satisfactory result is not going to be attained without the surmounting of many obstacles. The first hurdle will likely be the manager. He is usually lacking in musical knowledge, and will wish to continue the playing of cheap music. He has become accustomed to the light, melodious and jingling stuff. His patrons have said they liked it, so why change? As an employe the orchestra leader will need much tact to place before his manager the strong arguments for better music. However, if the performance of light music be musicianly and always in good taste the step made into classics will not be a great one, and the change in quality of playing will be little noticed. Do not use "jazz" music in a feature or serious subject, but keep it for the comedies and the portrayal of slap-stick humor. When played it should be as well played as a nocturne. Put into it all the "pep" and "jazz" of which you are capable. Your manager will like it, and his resistance to good music will slowly vanish when he knows that his performance is not going to be turned into a "high-brow" symphony concert.

Organists who are called upon to play a church organ have been told to make their work sound like an orchestra. Managers have always held a fear that their theatre might be mistaken for a church and a puritan or two stroll in and refuse to contribute to the collection plate at the door. Organists have been notified that any "churchy" effect would automatically become the acceptance of their resignation. Theatres install an organ, the grandest of all instruments, and expect to hear a hurdy-gurdy or a caliope. Now there is only one way to play an organ, and after years of tedious and technical effort to learn it a theatre manager has no moral right to dictate a different method to which the organist must adhere. Organists must accept the responsibility of their position as a serious one and refuse to prostitute their art for the mere sake of monetary gain.

A pianist who has the charge of the music in a theatre should be careful in his improvisation. The masters have written wonderful numbers for the piano, which, when memorized, become gems in his repertoire, the rendition of which raises his art in picture playing. The key twiddling that emanates from his own brain can never be anything that will interest his audiences. This is not an aspersion cast against his

musical ability, but rather a reflection upon the mental attitude of the public, who only enjoy those things that they have heard before. The duty of the pianist is to bring before the people the best in musical literature written for the piano; not indiscriminately, but well suited to the scenes depicted. There is abundant chance for improvisation in modulating from one key to the other during the change of music and scene. The comedy also holds opportunities for individuality. Let the pianist first consider his art. His personality should be secondary.

The responsibility of keeping up the high standard of music devolves also upon every orchestral player. He has no choice of what he may play, but he can at least show his virtuosity in that selected for him.

Many players leave their instruments in the theatre and never practice. Naturally their work suffers. It becomes indifferent and slovenly. It affects the orchestra generally and the result is poor music. Picture playing is as important as symphony work, and every musician should keep himself in trim. If the cornetist finds his top B slips on him he knows that he needs to improve his **embouchure**. Practice only will do it. If the clarinet player encounters difficulties in fingering of fast passages he owes it to himself to spend an hour each morning on finger exercises. Don't say to yourself, "Well, this is only a picture house. Why should I keep in shape?" The question is, Why should you not? You are paid for your work, and your best is expected. Because it looks like a steady position that is no guarantee that you will stay. Good work only will make it steady.

The picture industry has opened up a new field for musicians, for which they should be sincerely thankful. Their appreciation should be shown in the perfect performance of their work and the fulfillment of the heavy responsibility accepted by them to maintain the high standard and lofty ideals set by other branches of the musical profession. Every musical slacker helps to postpone the ultimate victory of good music for the pictures.

Popular War Song Chosen by B. S. Moss.

A contract has just been closed that should bring satisfaction to the two parties most intimately concerned and much pleasure to the public at large.

Charles K. Harris, the composer and music publisher, has signed over the picture rights of his popular Spanish-American war song, "Just Break the News to Mother," to B. S. Moss.

The song is to be made the nucleus of a seven-reel feature, upon which work will be begun as soon as possible.

CUE SHEETS for CURRENT FILMS

"Billion in Beans, A."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Do It for Me.....Hirsch

1. AT SCREENING.....Coquette.....Mathews
2 min. 45 sec.
Tempo di Valse.
2. T. FATHER REFUSES.....Coquette.....Onivas
1 min. 45 sec.
Allegro.
3. T. PROFESSOR IN ZAZZA.....Sabara.....Frey
4 min. 30 sec.
Moderato.
4. D. ELLIS IN OFFICE.....Coquette.....Retsenfeld
2 min.
Allegretto.
5. D. BETTY ENTERS OFFICE.....THEME
1 min. 15 sec.
Moderato.
6. T. ELLIS INTENDED.....Chanson Bohemienne.....Boldt
1 min. 30 sec.
Valse Lente.
7. T. THE DAY BEFORE.....Serenade.....Jarnfelt
2 min. 15 sec.
Allegretto.
8. T. IF I GET KIRK IN TOWN.....Hobblidhoy.....Olson
2 min. 30 sec.
Allegretto.
9. D. KIRK IN AUTO.....Oh You Sweetie.....Romberg
4 min. 30 sec.
Allegro.
10. T. WELL, I'LL BE HANGED.....Midsummer.....McQuarre
1 min. 30 sec.
Allegretto.
11. T. THAT LITTLE CAR.....Black and White.....Botsford
3 min. 15 sec.
Moderato.
12. D. SHERIFF STARTS IN CAR.....Get Out and Get Under,
1 min. 30 sec.
Allegro. Abrahams
13. T. DEAR OLD JAIL.....THEME
3 min. 30 sec.
14. D. BETTY STEALS KEYS.....Hurry No. 11.....Kelfert
2 min. 45 sec.
Vivace.
15. D. BETTY ENTERS HOTEL.....Cantzonetta.....Hollander
1 min. 30 sec.
Allegretto.
16. D. KIRK AND LAWYER MEET.....Hurry No. 1.....Langey
2 min.
Allegro.
17. D. LAWYER ESCAPES.....Allegro No. 2.....Langey
2 min. 30 sec.
Allegro.
18. T. IF LEASE IS NOT RENEWED.....You're in Style.....Van Alstyne
1 min. 30 sec.
Allegro.
19. D. BETTY ENTERS OFFICE.....THEME
2 min. 15 sec.
Moderato.

CHARACTER.....Dramatic.
ATMOSPHERE.....Neutral.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS.....None.

"Burden of Proof, The."

Released by Silent—Five Reels.

Prepared by M. Winkler

THEME I—On the Banks of the Wabash.....Dreiser
THEME II—The Crazy Say.....Borch

1. AT SCREENING.....THEME I.
2 min. 30 sec.
2. T. GEORGE BLAIR, A POWER.....Military Tactics.....Rosey
1 min. 30 sec.
American Bugle March.
3. T. YES I NEED A LITTLE.....Continue pp and slow.
30 sec.
4. T. ELAINE, DAUGHTER OF.....Irish Elves.....Borch
1 min. 30 sec.
Allegretto Intermezzo.
5. T. ELAINE'S MOTHER, MRS. BROOK.....THEME I.
1 min. 30 sec.
6. T. HER OWN HEART'S CHOICE.....Continue ff.
1 min. 15 sec.
7. T. DR. CHARLES CAMP.....Melody.....Gluck
3 min. 15 sec.
Andante Moderato.
8. T. I AM NOT TO BE DISTURBED.....THEME II.
1 min. 45 sec.
9. D. ELAINE AND AMES ON BENCH.....THEME I.
30 sec.
10. D. FLASHBACK TO INTERIOR.....THEME II.
1 min. 30 sec.
11. T. WHERE A THOUSAND EYES.....Dramatic Fantasia.....Bach
1 min. 15 sec.
Maztoso.
12. T. IF I AM WANTED.....Continue pp.
1 sec.
13. T. WHILE AT THE CAPITOL.....Valse Moderne.....Rosey
3 min. 30 sec.
14. T. YOU GUESSED SHE PROMISED.....THEME I.
1 min.
15. T. JACK BIDS ELAINE.....Love Song.....Lee
2 min. 30 sec.
16. T. BACK IN THE WHIRL.....L'Adieu.....Karganoff
1 min. 45 sec.
Moderato.
17. T. DOING HER BIT.....America.....Smith
4 sec.
18. D. SOLDIERS MARCHING.....Red, White and Blue
1 min. 30 sec.
(Follow by Dixie)

19. D. SOON AFTER THE YOUNG.....THEME II.
1 min. 30 sec.
20. T. ON EVE OF THEIR.....Lento Allegro.....Berge
2 min. 15 sec.
21. D. AFTER GIRLS LEAVE ELAINE.....THEME I.
— min.
22. T. PARDON ME, I MUST TAKE.....Reve D'Amour.....Zamecnik
3 min. 15 sec.
Allegretto.
23. T. BE CERTAIN TO PLACE.....THEME II.
1 min. 45 sec.
24. T. YOUR SUGGESTION WAS WISE.....Sinister Theme.....Levy
1 min. 30 sec.
Moderato Misterioso.
25. T. THE LONG DELAYED RETURN.....Le Retour.....Bizet
4 min. 30 sec.
Allegretto Misterioso.
26. T. THIS INCIDENT SHOWS.....THEME II.
2 min. 15 sec.
27. T. IN THE NICK OF TIME.....Dramatic Tension No. 1.....Levy
4 min.
28. T. DON'T ACT RASHLY.....Cavatina.....Bohm
4 min. 15 sec.
Dramatic Moderato.
29. D. ELAINE ON BALCONY.....THEME I.
— min.
30. T. JACK MILLS BETRAYED.....Heart Wounds.....Grieg
2 min. 15 sec.
Dramatic.
31. T. WHETHER YOU ARE GUILTY.....Dramatic Recitative.....Levy
1 min. 54 sec.
32. D. ELAINE ON BALCONY.....THEME I.
45 sec.
33. D. INTERIOR OF OFFICE.....Dramatic Recitative.....Levy
1 min. 30 sec.
34. T. I'VE SET A LITTLE TRAP.....THEME II.
2 min. 45 sec.
35. D. ELAINE IN ROOM.....THEME I.
1 min. 15 sec.
36. T. ELAINE, DARLING, IT IS ALL Broken Melody.....Van Blene
1 min. 45 sec.
37. T. WHAT HAVE YOU DONE TO ME.....America.....Smith
30 sec.
pp.
38. T. WHY WOULD I NOT GIVE.....THEME I.
45 sec.

CHARACTER.....Dramatic.
ATMOSPHERE.....Neutral.
MECHANICAL EFFECTS.....Railroad effects.
SPECIAL EFFECTS.....Railroad effects.
DIRECT CUES.....None.
REMARKS.....Play music for pp. for interiors. ff for exteriors.

"By Hook or Crook."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Capricious Annette.....Moderato.....Borch

1. AT SCREENING.....Savannah.....Rosey
3 min.
One-Step.
2. T. FREDERIC PRICHARD, SR.....Irish Elves.....Borch
3 min. 15 sec.
Intermezzo.
3. T. GLORIA NEVINS, A REGULAR.....THEME
3 min.
4. T. I HAVE HESITATED SOME.....Valse Divine.....Rosey
2 min. 30 sec.
Valse Grazioso.
5. T. THAT AFTERNOON.....Babillage.....Castillo
3 min.
Allegretto Intermezzo.
6. D. WHEN GLORIA SEES FREDERIC.....THEME
2 min. 15 sec.
7. D. WHEN FREDERIC ENTERS.....Orchestra tacet.
1 min.
Whistling effects.
8. D. WHEN STENOGRAPHER LEAVES.....May Dreams.....Borch
4 min.
Moderato Romance.
9. D. WHEN FREDERIC RETURNS HOME.....A La Mode.....Rosey
4 min.
One-Step.
10. T. ONCE WHEN A PAL O' MINE.....Love Song.....Purener
2 min. 45 sec.
Moderato.
11. D. WHEN FREDERIC RINGS BELL.....THEME
2 min. 45 sec.
12. T. 'TIS NOW THE VERY WITCHINGSweet Ponderings.....Langey
1 min. 30 sec.
Andante Moderato.
13. T. IT'S A IT'S ER.....Gruesome Misterioso.....Borch
2 min. 30 sec.
14. D. WHEN COP FINDS FREDERIC.....Vivo Finale.....Berge
1 min. 30 sec.
15. D. WHEN CROOKS SEIZE SMITHSON.....Furioso.....Kiefert
2 min.
16. T. THESE GENTLEMEN CRACKED MY.....In Lover's Lane.....Pryor
2 min.
Moderato Intermezzo.
17. T. WE'LL PUT THESE TRINKETS.....Slimy Viper.....Borch
2 min.
18. D. WHEN GLORIA WAKES UP.....Agitato No. 37.....Andino
1 min. 45 sec.
19. T. THAT OLD CROOK UNCLE.....THEME
2 min.
20. T. THAT PLANT SHOULD BRING.....Serenade D'Amour.....Blon
5 min.
Intermezzo.

Rialto Offers Exceptionally Fine Music.

The Rialto is well named the "Temple of the Motion Picture." There is never a program presented but what contains something of a startling nature and of true merit.

The overture last week was "Francesca Da Rimini," by Zandonia, with Dr. Reisenfeld conducting. It is a most intricate work and one seldom heard outside the large Symphony Concerts. Filled with counter themes it presents innumerable difficulties to orchestra and director, but Dr. Reisenfeld carried his men through it with apparent ease and enjoyment. The cello solo was especially well defined, the tonal balance being perfect. The difficult changes of tempi were well marked and contrasts from pp to ff magnificent. Music lovers can no longer complain that the works of masters are beyond their means.

The educational feature dealt with the life, habits and panorama of Mexico. The orchestra opened it with "Il Guarany" and we were apprehensive. Suddenly after the first strain they blended into a light Spanish intermezzo. Talk about musical art, this is the epitome of it. "Il Guarany" established the atmosphere of Mexican grandeur just enough to place the auditor in a receptive mood, then the picture was fitted scene by scene with other and lighter atmospheric music.

Tosti's "Good-bye," sung by Gladys Rice, was poorly orchestrated and gave no support to the singer, especially in the last ff passage. Many players had not parts and utilized the rest to carry on a little conversation among themselves. This is bad.

The surprise in the playing of the Pictorial Review lay in the playing pp during the scenes showing aeroplanes in operation. It has a psychological reason for its foundation that never struck us before, but it certainly is mighty effective.

Desere La Salle offered the baritone aria from "The King of Lahore," by Massenet. Mr. La Salle has a very fine presence, a splendid voice and knows how to get his songs "over." Joseph Klein wielded the baton for his accompaniment, and Joe has improved so much we could hardly believe it was he.

Mr. Klein's conducting is causing much favorable comment. His gestures are graceful, forceful and definite, his interpretations are sound musically, and withal he is at all times in full control of his men.

The big feature of the Rialto performances is the factor called Synchrony. There are no breaks in the music, no chopping of phrases, and yet each scene, whether found in the Weekly Scenic or Feature, is properly fitted and timed. Don't take our word for it, go and hear the music. It is worth while.

Anniversary of "Star-Spangled Banner."

The most patriotic demonstration New York has seen since the war began was celebrated at City Hall on Saturday, September 14, the one hundred and fourth anniversary of the "Star-Spangled Banner's" birth.

The Pelham Bay Naval Station Band played the "Star-Spangled Banner." Then Justice Pendleton, grandson of the author, related the history of the anthem and its relation to the past. Miss Anna Fitziu sang the song, and Miss Laurette Taylor recited Patrick Henry's immortal address. The crowd went wild with enthusiasm as she closed with the impressive lines: "As for me, give me liberty or give me death." Major General Bell referred to the anthem as the "Shibboleth of the greatest nation on earth," and spoke of the sacredness of our cause and our personal responsibilities in the present world crisis.

All through the ceremonies, as the music playing beneath the picture was heard, the newsboys chanting the victories of the American troops on the Western front. It seemed but a part of the remarkable scene thrown on the canvas of life.

"Battle Cry of Freedom" Answers Call.

At the outbreak of the Civil War an idea was prevalent in the North that it was only a matter of a few days before the slight blaze in the South should be snuffed out, and the few who had started it would be suing for forgiveness in the meekest of spirits. It seems never to have occurred to anyone that a conflagration had been started that could only be extinguished by rivers of blood.

Having this idea firmly fixed in the mind, President Lincoln's second call for troops came as a great shock to the nation, and consternation joined hands with patriotism. But there are always a few whose heads remain cool and whose hearts are loyal in any crisis. Among this number on the honor roll of the country the name of Dr. George Frederick Root shines out.

This gentleman came of stern New England stock. He was born in Sheffield, Mass., in 1820, when the aftermath of the war of 1812 was still being reaped by his people, and the influence of the period gave coloring to his life work. He received his musical training at Boston under George Webb. In 1844, he came to New York as organist of the "Church of the Strangers." But later he resigned this position and went abroad for a year's study in Paris. Returning, he settled in Chicago, and established the music publishing firm of Root & Cady.

Several cantatas and a large collection of school and church music are among his compositions. As a writer of war songs, he had the honor of presenting to the nation a group which breathed the spirit of the time and were a great aid in rousing the people to a sense of their duty and responsibility to their country. Among the best known at the present day are "Tramp! Tramp! Tramp!" "Just Before the Battle"—the pathos of which had such a depressing effect upon the soldiers that they were often ordered not to sing it—and "The Battle Cry of Freedom."

When Dr. Root heard that President Lincoln had asked for more volunteers to protect the Union, he realized the significance of the crisis and the need for an incentive to stir up patriotism. Under the inspiration of his own intense loyalty he wrote "The Battle Cry of Freedom" as a rallying factor. The next morning two young recruiting singers entered the music store for some patriotic music. Mr. Root showed them his new composition. They saw at once its possibilities, and sang it that day in the square. Before they had finished the crowd took up the refrain. It spread like wild fire over the country, and was heard everywhere. Often soldiers were ordered to sing it when going into battle, and so great was its appeal and influence that it is said to have turned the tide of one of the most decisive battles of the war. President Lincoln publicly referred to it, and stated that he considered the greatest service a song could render was to inspire a spiritual conception, or patriotism.

"If we had only possessed your songs you would not have beaten us," is a remark attributed to a Confederate veteran speaking to a Northern man after the war. Probably this is an exaggerated tribute to the power of song, but it emphasizes a fact. The war songs of the North had a swing and vim to them. They were no mean factors in adding recruits to the army and in keeping up the spirits of the people at home and the soldiers in the field.

The years have come and gone, blotting out the bitterness of the "sixties," but a few songs created to lighten the blackness of that decadé have survived. Among them we have the one composed by Mr. Root, which barely fell short of being the National song.

Again our armies are engaged in a mighty struggle, and, in this world-war for democracy, it seems peculiarly appropriate that we should sing with a new inspiration the "Battle Cry of Freedom."

Strand Synchrony Sincerely Suggested.

The Strand, of New York, has been until very recently the foremost exponent of good music for the pictures, and today it is offering musical presentations as good as ever. But the "as-good-as-ever" music has been improved upon, and no longer is it the forerunner of the best.

The performance of the week of September 15 is a case in point. The overture, "Peer Gynt Suite," by Greig, required no great effort to present properly, but its rendition was slovenly and poorly interpreted. The pictorial review was played in the same old "slappidy bang" style that has prevailed for some time. No attempt was made to synchronize this music, and the "breaks" were anything but pleasant.

Yon Collignon, a baritone, slurred through the "Benevute" song by Diaz, and then attempted "The Sunshine of Your Smile" (composer left off program) in English. His French is fair, and no doubt many thought the second song was sung in a foreign language, for his diction beggared description. Added to these few little faults he had the habit of leaving the key and roaming in pictures of sound totally foreign to the accompaniment.

"Johanna Enlists," a Pickford feature, was well fitted—by the organ principally. The same sudden and abrupt endings held sway during the orchestral accompaniment. Have they never heard of synchrony?

"Roce di Trivabera" (composer left off program) was sung in artistic style by Miss Grace Hoffman. She has a wonderful voice, and is a big favorite with Strand patrons.

During the scenic the music seemed to go a bit smoother, while the comedy cartoon was a splendid adaptation of light music.

The organ solo closed the bill.

"Hearts of the World" a Splendid Song.

It is remarkable how the whole world is drawn to the screen drama. Its importance is manifested in a thousand ways, and the one-time toy cinema has become the great motion picture—the fifth estate.

Music has always been more or less allied to the dramatic art, and has been especially adaptable to pictures. It has kept step with the rapid advancement in filmcraft, and bids fair to rise to a dignified profession on its own account.

Songs have been introduced as themes in picture scores since the "Birth of a Nation" with some success, but the Echo Publishing Company brought off an artistic and financial coup when they had "Hearts of the World," a beautiful ballad, interpolated into the score of the famous picture of the same name.

It shows the trend of the times when producers themselves encourage this advance in musical art. Mr. D. W. Griffith, after a careful analysis of the song, wired James W. Casey, the composer, as follows:

"Your song, 'Hearts of the World,' has my approval and endorsement. Hope that it will be a great success."

Miss Grace Nelson is singing the song in the performance at the 44th Street Theatre and winning unstinted applause. Already the song has sold beyond the hundred thousand mark, and looks like the popular hit of the year. No longer is the field of song limited to concert and recital halls, musical comedies and grand operas, oratorios and churches, the film claims its need of music and will not be denied.

COMING

The Fourth Liberty Loan

COME ACROSS

21. D. WHEN FREDERIC ENTERS....Golden Youth.....Rosey	4 min.	Valse Moderato.
22. D. WHEN ARNOLD LOCKS DOOR..Hurry	5 min.	(1/2 Reel Hurry.)
23. T. I HAVE HERE THE LEASE....Perpetual Motion.....Borch	1 min. 30 sec.	Allegro Agitato.
24. T. THIS IS THE LATEST PROXY..Heloise	2 min. 30 sec.	Intermezzo.
25. T. WHAT PLANT?.....THEME	2 min.	
CHARACTER		Comedy Drama.
ATMOSPHERE		Neutral.
MECHANICAL EFFECTS.....		Water, Automobile, Motor cycle, door bell, dog barking, shots.
SPECIAL EFFECTS.....		Whistling with orchestra tacet.
DIRECT CUES.....		None.
REMARKS		None.

"By the World Forgot."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Love Song Orientale.....	Moderato	Kiefert
1. AT SCREENING.....	Nocturne	Chopin
2. T. AND WHILE DERRICK THE	L'ermite	Grunewald
3. T. AND THEN THE BRIDEGROOM	Myriad Dancer.....	Allen
4. T. TO THIS STRANGE SITUATION..Little Coquette.....		Flath
5. T. AND DERRICK VAN BEEKMAN'S..Impish Elves		Borch
6. D. WHEN BEEKMAN ENTERS TAXI Roudo		Berge
7. THE VAN BEEKMAN-MAYNARD	Dramatic Narrative.....	Peuuent
8. T. SHANGHAIED	Sinister Theme.....	Vely
9. T. GET UP FROM THERE AND GET Galop		Minot
10. T. WHILE BACK IN THE HOME	Teudre Amour	Clements
11. T. MY NAME'S NOT SMITH	Serenade	Gabriel Pierno
12. T. A FATEFUL NIGHT.....	Storm Furioso	Minot
13. T. AFTER A FRUITLESS ATTEMPT..Dramatic Tension No. 9		Andino
14. T. IN THE MIDDLE OF THE	Misterioso Dramatico.....	Borch
15. T. NEWS LIKE THE CRACK.....	Andante Dramatico No. 62	Borch
16. T. WHILE ON THE ROCK OF A...THEME		
17. D. WHEN TRUDA GIVES BEEKMAN Chirpers		Frank
18. T. THE CHIEFTAIN OF THE	March Bizarre.....	Simon
19. T. IN THE HOUR OF TALK THAT THEME		
20. T. THE SURVIVORS OF THE ILL..Hard Girl's Dream..Lalitzky		Idyll
21. D. ON THE ISLAND.....	Patrol Orientale.....	Kiefert
22. T. WITH EACH DAY GROWS MORE THEME		
23. D. AS SCENE FADES TO SHIP	To a Star	Leonard
24. D. WHEN BEEKMAN LEAVES TENT..Gruesome Misterioso		Borch
25. T. THE LOG BOOK OF THE DUTCH..Dramatic Tension No. 36		Andino
26. T. WHILE AT DAWN THE YACHT..Dramatic Agitato No. 38		Minot
27. T. THIS IS MY MAN, I GO WITH..THEME		
28. T. AND THE TRIBE TRUE TO	Allegro Agitato No. 8	Andino
29. T. ALL DAY SAVE WHEN THEY	THEME	
30. D. WHEN BEEKMAN SEES SHIP'S..Vivo Finale.....		Berge
31. T. THE REALIZATION THAT ONLY..THEME		
CHARACTER		Dramatic.
ATMOSPHERE		On shipboard and Pacific Island.
MECHANICAL EFFECTS.....		Automobile, waves, breaking glass.
SPECIAL EFFECTS.....		None.
DIRECT CUES.....		None.
REMARKS		Note effects as suggested in cues.

"Come On In."

Released by Paramount—Five Reels.

Prepared by George W. Beynon.

THEME—Garden of Dreams.....	Moderato	McManus
1. AT SCREENING.....	Berlin In Joy and Sorrow,	Couradi
2. T. BUT THE HUN.....	Overture.	Johnny Get Your Gun.
3. T. THE BOSS.....	Old Soug.	Slimy Viper.....
4. T. NEXT DAY.....	THEME	Semi Misterioso.
5. T. THAT EVENING.....	Knitting	Bruce
6. T. ANOTHER MESSAGE.....	Moderato.	Misterioso Moderato.....
7. T. BUT GOT IN HIMMEL.....	The Blue Devils.....	Levy
8. D. HERO TAKES EMMY'S HAND..THEME	March.	
9. T. THE GREAT ADVENTURE.....	Springtime	Drumm
10. T. ON HER NOON HOUR.....	Valse Intermezzo.	Love's Melody.....
11. T. THAT NIGHT.....	Andante con espressione.	Canzonetta
12. T. FOR TWO MONTHS.....	Moderato.	Rookie's March.....
13. T. AGAIN THE MASTER MINDS..Allegro Agitato.....		Brell
14. T. NOW LET'S TAKE A LOOK.....	Stars and Stripes	Sousa
15. T. SERGEANT EDDIE SHORT.....	March.	Limber Jack.....
16. T. ROLL CALL.....	One-Step.	Silence.
17. T. SHE ARRIVES AT CAMP.....	THEME	
18. D. OTTO ENTERS EMMY'S.....	45 sec.	Andante Misterioso.....
19. T. GREETINGS FROM THE.....	3 min. 45 sec.	Funeral March.....
20. T. NEXT MORNING	1 min. 30 sec.	Play to action.
21. D. EMMY TELEPHONES UNCLE...THEME		Dramatic Andante.....
22. T. THE WEDDING.....	3 min. 30 sec.	Whispering Willows.....
23. D. COLONEL CALLED TO PHONE..Furioso		Moderato.
24. T. WHERE IS COLONEL LITTLE?..Agitato		Furioso
25. D. OTTO AND EMMY ENTER.....	2 min. 30 sec.	Continue pp.
26. T. ATLANTIC CITY, STOP THEM..Allegro No. 1.....	1 min. 15 sec.	
27. D. OTTO CAPTURED IN CAR	2 min.	Ruy Bias Overture..Mendelsohn
28. T. VERY GOOD EDDIE.....	1 min.	Lento ff.
CHARACTER	1 min. 30 sec.	Burlesque Drama.
ATMOSPHERE		American and German.
MECHANICAL EFFECTS.....		Telephone, auto, train, gun shots.
SPECIAL EFFECTS.....		Bugle call and whistle.
DIRECT CUE.....		"Very Good Eddie."
REMARKS		At pleasure of Kaiser, music may be tacet, if deemed advisable.

"Embarrassment of Riches."

Released by Lillian Walker Picture Corp.—Five Reels.

Prepared by George W. Beynon.

THEME—Caresse	Allegretto	Seymour
1. AT SCREENING.....	A Little Song.....	Erdod
2. T. NOW IN THE CASE.....	Andante.	Girl Behind the Counter,
3. T. WILLIAM GILDERSLEEVE.....	Allegretto.	THEME
4. T. MRS. GOODWIN.....	3 min.	Chinging Arms.....
5. T. THE AFTERNOON TEA.....	2 min. 30 sec.	Waltz.
6. T. IN THE THIN ATMOSPHERE...Consolation		An Afternoon Tea.....
7. T. AND SO IT CAME.....	4 min 15 sec.	Allegretto.
8. T. PHELAN'S GAMBLING.....	4 min 15 sec.	En Mer.....
9. T. A WHIRL WITH THE.....	3 min. 30 sec.	Amaryliss
10. T. WHAT A WONDERFUL MOON..THEME		Waltz.
11. T. WITH THE LOWER FIVE.....	2 min. 30 sec.	Dramatic Tension... Shepherd

- 12. T. YOU STAY.....Romance from King Manfred, 3 min. 30 sec. Andante. Rlenecke
- 13. T. WHY, I—I—.....Recitavo No. 10.....Breil 2 min. 30 sec. Semi Agitato.
- 14. T. DON'T JIM.....YesterloveBorch 3 min. Andantino.
- 15. T. GUESS YOU'LL TALK.....THEME 2 min. 45 sec.
- 16. T. CRAIG PILOTS HIS PARTY.....Dramatic Tension.....Andino 2 min. 30 sec.
- 17. D. ARRIVAL OF POLICE.....Molto Agitato No. 5.....Breil 2 min. 30 sec.
- 18. T. WHO IS IN THAT ROOM?.....Romance.....Mericante 2 min. 45 sec. Moderato.
- 19. T. OH, THEY HAVE LEFT.....THEME 3 min.
- CHARACTERLight Drama.
- ATMOSPHEREEast Side Slums.
- MECHANICAL EFFECTS.....None.
- SPECIAL EFFECTS.....Piano to action.
- DIRECT CUES.....None.
- REMARKSKeep the music light.

"Kingdom of Youth, The."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

- THEME—The Golden Youth.....Valse Lento.....Rosey
- 1. AT SCREENING.....Water Lilies.....St. Clair 4 min. 15 sec. Moderato
- 2. T. I JUST SAW A SAILOR.....Dramatic Recitative.....Levy 3 min.
- 3. T. AND LIKE ALL YOUNG.....Comedy Allegro Berge 2 min. 15 sec.
- 4. T. BEFORE TIME EYESTHEME 2 min. 15 sec.
- 5. T. RUTH'S AUNT SOPHRONIA.....Valse Divine Rosey 3 min. 15 sec. Valse Lento.
- 6. T. YOUNG WOMAN, ARE YOU SO FREE?Trombone SneezeSorenson 1 min. Comic Allegretto.
- 7. T. I AM MARRIED LITTLE BIRD .Silence (Just produce bird effects) 15 sec.
- 8. T. PARTINGEratikGrieg 2 min. 30 sec. Dramatic
- 9. T. MRS. ELLA RICE THE WIDOW.....Viennese Buse 2 min. Moderato Intermezzo.
- 10. D. MAIL WAGON ARRIVES.....THEME 1 min. 45 sec.
- 11. D. MRS. RICE PLAYING PIANO...Vocal Solo with Piano to Action. 1 min.
- 12. T. OH, JIMMY TELL ME EVERY.....Sparklets Miles 1 min. 30 sec. Moderato.
- 13. T. NOW LET IT BE UNDERSTOOD.The VampireLevy 1 min. Dramati
- 14. T. AND AFTER A WEEK HAS PASSEDContinue pp. 30 sec.
- 15. T. WEEKS GO BY.....Impish ElvesBorch 4 min. 15 sec. Intermezzo.
- 16. T. MY DEAR CHILD DON'T YOU. THEME 3 min.
- 17. T. AND LATER IT WAS ALLValse Moderne..... Rosey 2 min. 30 sec. Valse Lento.
- 18. T. I DON'T THINK YOU SHOULD. IntermezzoHueter 3 min. Moderato.
- 19. T. RITH DETERMINES THAT.....Cepriolo's Agnette.....Borch 2 min. Allegretto
- 20. T. I KNOW YOU ARE SCHEMING..Dramatic Andante.....Borch 1 min. 30 sec
- 21. D. INTERIOR OF GARAGE Half Reso Hurry.....Levy 2 min. 45 sec
- 22. T. YOU DID THATContinue pp. 1 min.
- 23. D. MADGE READING A BOOK.....Continue pp. and very slow. 30 sec.
- 24. D. ON DECK OF YACHT THEME 2 min.
- CHARACTERDramatic
- ATMOSPHERENeutral, and on yacht
- MECHANICAL EFFECTSNone.
- SPECIAL EFFECTS.....Vocal Solo with piano only. Silent Orchestra with bird effects.
- DIRECT CUES.....None.
- REMARKSNone.

"Road to France, The."

Released by World—Seven Reels.

Prepared by S. M. Berg.

- THEME 1—Babilage.....Andante Moderato.....Castillo
- THEME 11—The Slimy Viper.....Borch
- 1. AT SCREENING.....Over the Top Boys.....Berg 3 min. 15 sec. American March.
- 2. T. AND THUS WAS INSPIRED OUR.The Bowery (Old Time New York Song). 1 min.
- 3. T. THE LAST ROAD, THE HOPE.....THEME 1 4 min.
- 4. T. HE'S A FOINE LAD.....Sall, Baby Sall .Nursery Song 2 min. 15 sec.

- 5. T. SURE YE CAN BE NEARLY.... Pierrot-Serenade..... Rendeger 3 min. 15 sec. Allegretto Molto Moderato.
- 6. T. RESURGENT MEMORY WHISP- ERING.....THEME 1 2 min. 30 sec.
- 7. T. THE PROMISE.DaffodilsCarvel 1 min. 45 sec. Andante Moderato.
- 8. T. ONE LAST TIME.....A La Mode.....Rosey 3 min. One Step.
- 9. T. IN THE MORNING.....Dramatic Tension.....Levy 3 min. 15 sec.
- 10. T. GET AWAY FROM THE WATER.Sleepy Hollow.....Allen 1 min. 45 sec. Andante Moderato.
- 11. T. I GOTTA BOY OVER THERE....Over ThereG. M.Cohen 1 min. 30 sec. March.
- 12. T. FROM OUT A WASTE ALONG...Aces High.....Roberts 2 min. 30 sec. March.
- 13. T. JOHN BEMIS, MASTER OF THE.THEME 1 3 min. 45 sec.
- 14. T. THE ENEMY WITHIN.....THEME 11 1 min. 15 sec.
- 15. D. AT THE SHIPYARD.....Venetian Love Dance.....Rich 1 min. Moderato Rubato.
- 16. T. HECTOR WINTER A RECENT...THEME 11 3 min. 15 sec.
- 17. T. THE NEW FORMAN.....THEME 1 1 min. 45 sec.
- 18. D. SERIES OF SHIPBUILDING.....Hunkatin.Levy 2 min. 45 sec. One Step.
- 19. T. POISON PROPAGANDA.....Rondo.Berge 45 sec.
- 20. D. AS SCENE FADES TO HELEN..Cupid's Frolic.....Miles 3 min. 30 sec. Moderato Intermezzo.
- 21. T. AND BY THE END OF THE WEEK.THEME 11 2 min.
- 22. T. DON'T CRACK NO CRIBS.....Vivo Finale.Berge 3 min. Symphonette Suite.
- 23. T. THIS IS NO TIME FOR.....Military Tactics.....Rosey 1 min. Two Step.
- 24. T. AND THERE'S THE DAUGHTER.Agitato No. 49.....Shepherd 1 min. 45 sec.
- 25. T. AFTER WORKING HOURS.....THEME 1 1 min. 45 sec.
- 26. T. MORE POISON.Turbulence.Borch 3 min. 15 sec. Allegro Agitato.
- 27. T. MR. WILLIAM G. HUDSON.....Vaulty Caprice.....Jackson 1 min. Allegro Ma Non Troppo.
- 28. T. THE FOLLOWING DAY.....THEME 1 3 min. 15 sec
- 29. T. HOW DARE YOU COME INTO...Recitative.Levy 1 min.
- 30. T. THE CHIEF OF POLICE.....Yester-Love..... Borch 2 min. Andantino Intermezzo.
- 31. D. WHEN SCENE FADES TO TOM.THEME 1 2 min.
- 32. T. ALL THAT I ASK NOW IS.....Sweet Bells.....Gruenwald 2 min. Allegretto Intermezzo.
- 33. T. WELL,THERE'S ANOTHER WAY. Dramatic Agitato No. 43.Borch 2 min.
- 34. T. WE'LL PLANT IT ON HIM.....Mysterioso Dramatic No. 22, Borch 1 min. 15 sec.
- 35. D. WHEN BITLER TELEPHONES.Mysterioso Agitato No. 60, Smith 1 min. 45 sec
- 36. T. SOME DAYS LATER.....Melody In F.....Rubinstein 4 min. Andante Moderato.
- 37. T. WHAT THE MOON SAW.....Mysterioso No. 29.....Andino 2 min.
- 38. T. SO YOU CROAKED THIS GUY...Gruesome Mysterioso....Borch 1 min. 30 sec
- 39. T. I MIGHT TELL THE TRUTH...Dramatic Tension No. 36, Andino 2 min.
- 40. D. WHEN BURNS HEARS THE POLICE.....Perpetual Motion.....Borch 1 min. 30 sec. Allegro Agitato.
- 41. T. HURRAY FOR WINTER.....Hurry No. 33.....Milot 3 min.
- 42. T. IT WAS GERMAN MONEY THAT.Furioso No. 2.....Klofert 45 sec.
- 43. D. WHEN MOLLIE CONFESSES...Andante Pathetique.....Berge 45 sec.
- 44. T. MAKING GOODTHEME 1 1 min. 30 sec.
- 45. T. FOR GOD AND HUMANITY.....Stars and Stripes.....Souza 3 min.
- 46. T. THE ROAD TO FRANCE.....Columbla the Gem of the Ocean. 1 min.
- 47. D. THE AMERICAN FLAG.Star Spangled Banner. 1 min.
- CHARACTERDramatic.
- ATMOSPHEREWarlike.
- MECHANICAL EFFECTS.....Hammering, rlvting, tele- phone, water.
- SPECIAL EFFECTS.....None.
- DIRECT CUES....."The Bowery," "Sall, Baby Sall," "Star Spangled Ban- ner."
- REMARKS.Carry out hammering and rlvting effects in shipbuild- ing scene.

"Silent Woman, The."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Peacefulness. Andante Moderato. Borch

1. AT SCREENING. Fritts and Furbelows. Crespi
2 min. 45 sec. Rondo Rocooco.
2. T. ME WANT NAN. Melody in F. Rubenstein
2 min. 15 sec. Andante Moderato.
3. T. NAN RENAULT ONLY A CLERK. Scherzetto. Berge
3 min. 45 sec. Symphonette Suite.
4. T. THANKS, I'LL SAVE IT FOR. THEME.
2 min.
5. D. WHEN NAN LEAVES STORE. Venetian Love Dance. Rich
1 min. 15 sec. Moderato Rulato.
6. D. WHEN NAN DISMOUNTS FROM. Silent Sorrows. Borch
3 min. 30 sec. Andante Pathetique.
7. D. WHEN MRS. LOWERY ASCENDS. Dramatic Tension. Levy
2 min. 30 sec.
8. D. WHEN MRS. LOWERY THROWS. Dramatic Agitato. Hough
2 min. 15 sec.
9. T. SOME TIME LATER. A La Mode. Rosey
1 min. 30 sec. One Step.
10. T. I'M GOING BACK TO. THEME
1 min. 45 sec.
11. T. DR. ROBSON, A CLOSE FRIEND. Vanity Caprice. Jackson
3 min. 30 sec. Allegro Ma Non Troppo.
12. T. THE DOCTOR IS RIGHT. Cupid's Frolic. Miles
3 min. 15 sec. Moderato Intermezzo.
13. T. IT'S FOR THE BOY'S SAKE. THEME
3 min.
14. T. A QUIET WEDDING AT HOME. Impish Elves. Borch
2 min. Intermezzo.
15. D. WHEN AUNT LAURA LEAVES. Heavy Mysterioso. Levy
1 min. 45 sec.
16. D. WHEN CHILD ENTERS. Dramatic Tension No. 67.
2 min. Shepherd
17. T. TRYING TO HIDE IN A ROUND. Valse Divine. Rosey
3 min. 45 sec. Valse Moderato.
18. T. JOYE, WHO WOULD HAVE. Dream Chime. Wyatt
1 min. 15 sec. Andant Moderato
19. T. YOU HAVEN'T TREATED ME. Andante Dramatic. Herbert
3 min.
20. T. HAUNTED BY THE SHADOW
OF. Yester-Love. Borch
3 min. 15 sec. Andantino Intermezzo.
21. D. WHEN NAN PICKS UP LETTER. Dramatic Andante. Berge
4 min.
22. D. AT BERESFORD'S HOME. Furioso No. 60. Shepherd
2 min. 45 sec.
23. T. HE'S NOT WORTHY IT. THEME
2 min.

CHARACTER. Emotional drama.
ATMOSPHERE. Canadian wilds and society.
MECHANICAL EFFECTS. Door bell, horse's hoofs.
SPECIAL EFFECTS. None.
DIRECT CUES. None.
REMARKS. Particularly note many dramatic scenes.

"Society Scandal, A."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—SMILES. Legghero. Roberts

1. AT SCREENING. Al Frocco. Herbert
3 min. Allegro.
2. T. BE NICE TO HER, JIM. By Heck. Henry
1 min. 15 sec. Moderato.
3. T. CAPTAIN JENKS RETURNS. Jack Tar. Sousa
2 min. Tempo di Marcia.
4. T. IN SAN DIEGO. Land of Joy. Valverde
1 min. 15 sec. Allegro.
5. D. CAPTAIN AND LAWYER. Rocked In the Cradle of the
2 min. 30 sec. Dsep. Old Song
Moderato.
6. D. MRS. JONES AT GATE. Kentucky Dream. Onivas
3 min. 30 sec. Tempo di Valse.
7. T. AFTER WEEKS OF PREPARA-
TION. Follow the Girl. Romberg
1 min. 30 sec. THEME
8. T. RICHARD BRADLEY. THEME
2 min.
9. T. CRAMPS. Hurry No. 33. Minot
1 min. 30 sec. Vivas.
10. T. THAT WAS MRS. BRADLEY'S
SON. Pinochle. Caruso
1 min. 30 sec. Moderato.
11. T. CAPTAIN CLOSE-UP. March Miniature. Jacobi
1 min. 45 sec. Tempo di Marcia.
12. D. RICHARD AND SYDNEY. THEME
2 min.
13. T. A PREEMPTORY DEMAND. Dramatic Tension No. 67.
1 min. 30 sec. Molto Moderato. Shepherd
14. T. TO HELP BOYS IN FRANCE. To Victory. Hadley
1 min. 30 sec. Tempo di Marcia.
15. T. AS THE MEETINGS CONTINUED. THEME
1 min. 15 sec.

16. D. MOTHER ON STEPS. Romance. Mildenbe
2 min. 15 sec. Andantino.
17. T. THE END OF DREAMS. Nails. Dellit
2 min. 15 sec. Tempo di Valse.
18. D. SYDNEY AND RICHARD MEET. THEME
2 min.
19. T. THEN SHE WAS AHEAD OF. Miml. Gardin
3 min. 15 sec. Tempo di Valse.
20. D. JIM THROWS SIDNEY INTO. Allegro Agitato No. 8. Andl
1 min. 30 sec. Allegro Vivace.
21. D. RICHARD BOARDS YACHT. Dramatic Tension No. 64. Borch
2 min. 15 sec. Andantino.
22. D. FISHERMEN BOARD YACHT. Sinhad. Romber
1 min. 30 sec. Allegro.
23. D. FIGHT STOPS. Sliding Sid. Losc
1 min. 30 sec. Moderato.
24. T. MY DEAR DUCHESS. THEME.
1 min.
25. T. HERE COMES THE BRIDE. Matrimonial Fox Trot. Winn
1 min. 30 sec. Moderato.
26. T. DUCHESS ARE BORN. THEME
1 min. 30 sec.

CHARACTER. Society drama.
ATMOSPHERE. Fishing village and city home.
MECHANICAL EFFECTS. None.
SPECIAL EFFECTS. None.
DIRECT CUES. None.
REMARKS. Follow music closely for effect

"Vive La France."

Released by Paramount—Five Reels.
Prepared by Film Music Co., Los Angeles.

THEME—Melodie Op. 27. Moderato. Frimi

1. AT SCREENING. Minute All'antico. Karganoff
2 min. 45 sec. Moderato.
2. D. SOLDIERS MARCHING. I'm Giving You to Uncle Sam.
1 min. 45 sec. Andante. Schertzingler
3. D. PEOPLE GOING INTO STUDIO. THEME
1 min. 15 sec.
4. D. MAN TAKES OFF HAT. Minute All'antico. Karganoff
1 min. 30 sec.
5. T. AFTER MONTHS OF. Serenade Op. 16, No. 3.
3 min. 30 sec. Allegro. Rubenstein
6. T. SONS OF FRANCE. March Lorraine. Gaimo
4 min 45 sec.
7. T. LEAVE WHILE THERE IS. Andante Pathetique. Berg
1 min. 30 sec.
8. T. AT THE FRENCH FIELD. Dramatic Tension.
4 min 15 sec.
9. T. SUNDOWN AT DESCHOND. Agitato No. 3. Langey
0 min.
10. T. WITH ALL IN READINESS. Allegro No. 1. Minot
1 min.
11. T. ON THE OUTSKIRTS. Dramatic Tension No. 36. Berg
2 min. 30 sec.
12. T. OVER THE HUN'S LINES. Tragle Theme. Velvey
4 min.
13. D. WALTON FALLS THROUGH
FLOOR. Silence.
30 sec.
14. D. DALTON RECOGNIZES LOVER. THEME
3 min.
15. T. THE GERMAN CAPTAIN. Agitato No. 20. Lake
5 min 30 sec.
16. T. WE WERE TO MARRY. Pathetiquo Andante No. 1.
2 min 45 sec. Langey
17. D. CANNON FIRE. Dramatic Tension No. 44. Berg
3 min. 30 sec.
18. D. GERMAN ENTERS DOOR. Hurry No. 26. Lake
2 min. 15 sec.
19. T. DAWN. Battie Agitato No. 16. Berg
4 min. 30 sec.
20. D. INTERIOR OF CHATEAU. Allegro Agitato No. 1. Berg
1 min 30 sec.
21. T. THE HEADQUARTERS OF. Marsellaise (Violin Solo).
2 min.
22. T. THE REVIEW AT. March Lorraine. Gaimo
2 min. 45 sec.
23. T. JOHN. Andante Dolorosa. Berg
1 min. 15 sec.
24. T. AS THE WEEKS PASS. Pathetique Andante No. 1. Vely
4 min.
25. D. CLOSE-UP OF CROSS ON BREAST. THEME
1 min 45 sec.

CHARACTER. Dramatic.
ATMOSPHERE. French war time.
MECHANICAL EFFECTS. Follow picture
SPECIAL EFFECTS. Violin solo.
DIRECT CUES. None.
REMARKS. Select a musical program
French in atmosphere.

Bricks cannot be made without straw nor can the bricklayer build his wall without a trowel. A large library of music is the straw for the leader's musical setting while the cue sheet is his trowel. The MOVING PICTURE WORLD gives you the trowel and the advertising columns show you where the straw stack is to be found.

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. There has been much discussion regarding the playing of "The Star Spangled Banner." How fast should it be played to gain the best results musically?

A. Our national anthem is usually played much too slow for singing purposes and if "dragged" becomes anything but inspiring. We would suggest that you play it about 104, which gives a brisk swing to the song that will take the popular fancy.

* * *

Q. How can I perfect myself in the playing of the clarinet?

A. We would suggest that you practice more assiduously. The clarinet is an instrument that requires constant playing to keep the player in good trim. The changing registers and difficult fingering makes it imperative that you keep up your scale exercises even if you have gone beyond the elementary stages of playing. There are some good books on the subject and it might be helpful if you procured these for study.

* * *

Q. I am a leader in a small place. I have a little orchestra composed of a piano, violin and organ. We cannot seem to keep our organists or violinists, because of the better offers they get else-

from them he has given us a symphony worthy of much recognition.

* * *

Q. Having formerly held a very good job as a leader of a large orchestra in hotel work, how can I get into the picture game?

A. The playing of pictures is a profession that calls for a great deal of knowledge that the average player cannot get at first hand. We would suggest that you take a position as violinist or pianist, as the case may be, in an orchestra playing pictures. Watch the way the pictures are set and keep your eyes and ears open for pointers. There is the "Professional School for Picture Playing" in Los Angeles, Cal., where, no doubt, you would receive the training necessary, but it is the only one of its kind and the distance might be your handicap. Anything we can do for you personally we will be pleased to do.

* * *

Q. I am sick of playing the same old music all the time and I wish you would suggest where some new music can be obtained.

A. The easiest thing in the world, brother. Get an issue of the Moving Picture World, look in your department, called "Music for the Pictures," and there you will find many excellent firms advertising new music. If they are in this department, you can be sure that they are reliable and their offers bona fide. Recently Chappell and Company offered a bargain sale of twenty new orchestral numbers for two dollars.

* * *

Phonograph Co. Sees Vast Opportunity.

For the first time in the history of the phonograph business, the Columbia Graphophone Company are putting instrumental and vocal selections on the same record. The incentive for this change is "Mickey."

Mr. O. S. Benz, of the General Sales Department, makes the following statement relative to this innovation:

"As we have already made plans to record the vocal number of 'Mickey,' and in view of the enormous appeal the photoplay will have with the public in creating a desire to hear the music after seeing the picture, we have decided to place on the opposite side of the vocal number an instrumental number or medley of numbers taken from the 'Mickey' score, as written by Mr. Krouse. We will endeavor to select from it such music as can be used for an instrumental number."

In addition to this double-face record, the Columbia Company will release on September 20 a dance record of 'Mickey,' as played by the Earle Fuller Jazz Band.

It will, no doubt, also be of interest to the trade that the Aeolian Company are releasing their piano roll this coming month, and are putting out approximately one half million pieces of literature on this subject.

The Vocalian Company, the phonograph record branch of the Aeolian Company, has also in preparation a double face "Mickey" record to be released soon.

Index to Cue Sheets.

Picture.	Producer.	Page.
Billion in Beans, A...	Universal	82
Burden of Proof, The..	Select	82
By Hook or Crook....	World	82
By the World Forgot..	Vitagraph	84
Come On In.....	Paramount	84
Embarrassment of Lillian Walker		
Riches	Picture Corp.	84
Kingdom of Youth,		
The	Goldwyn	86
Road to France, The..	World	86
Silent Woman, The...	Meteor	88
Society Scandal, A....	Universal	88
Vive La France.....	Paramount	88

HONOR ROLL

Garden of Dreams

By

JOSEPH McMANUS

Published by Hinds, Hayden & Eldredge, New York

This song will prove a capital theme for sweet heroines, besides being adaptable for many love scenes. It should have a place in every leader's library.

where, which are more than our management can afford. What do you suggest?

A. It is an unwise thing to import players, and from what you have said we glean that the price is not very high. Now musicians are scarce owing to the draft. Why not pay your organist more money and do without the violinist? Piano and organ make a good combination. Duets can be arranged for overture purposes and all around good results obtained. Let the organ play the feature through and the piano the comedy. The balance of the program can be made interesting by alternating the two.

* * *

Q. Could you tell me who wrote the "New World Symphony," and under what conditions?

A. Anton Dvorak, the Bohemian composer, has added this wonderful work to the musical field, gaining considerable help from Harry Burleigh, the colored singer and composer. While not founded on actual Negro melodies—except a phrase from "Swing low, Sweet Chariot"—it is based on themes modelled after it. The peculiar and wierd harmonies of the darky are heard throughout it and then the principal theme of the final movements when repeated towards the end in a much quicker tempo, suggests "Yankee Doodle." Dr. Dvorak never tired of hearing the familiar plantation songs, and

DUSK IN JUNE

By **FAY FOSTER**

Makes a most remarkable photoplay theme and has been popularized upon all the programs of the greatest singers during the past year. An orchestral arrangement of this most beautiful song will shortly be issued.

ADVANCE OF PUBLICATION orders will be accepted at 50 cents for a complete orchestration, to be delivered as soon as issued. This price will be withdrawn.

WE'LL BE GOING HOME

Warship and Trench Song

of the

Sailors and Soldiers

Written for the Boys In Blue and Khaki
By the Rt. Reverend **JAS. HENRY DARLINGTON**
(Bishop of Harrisburg)

Motion Picture Theatres which have joined the "singing army" of the folks back home and will agree to use this stirring war song in their "Community Sings" may have a non-destructible slide of the words FREE, with order for song.

Heinemann Phonograph Record No. 1056

COMPLETE SUPPLY SERVICE FOR PHOTOPLAY MUSICIANS

By maintaining a deposit account you may insure prompt shipment of any material required, no matter by whom it may be published.

Cut out this advertisement, enclose 50 cents in stamps and mail at once to

BRYANT MUSIC CO.

64 W. 45th St., New York

Covers For Orchestrations

We bind your music, orchestration and parts so that it will open flat and last forever.

Union Hinge Binding Co.

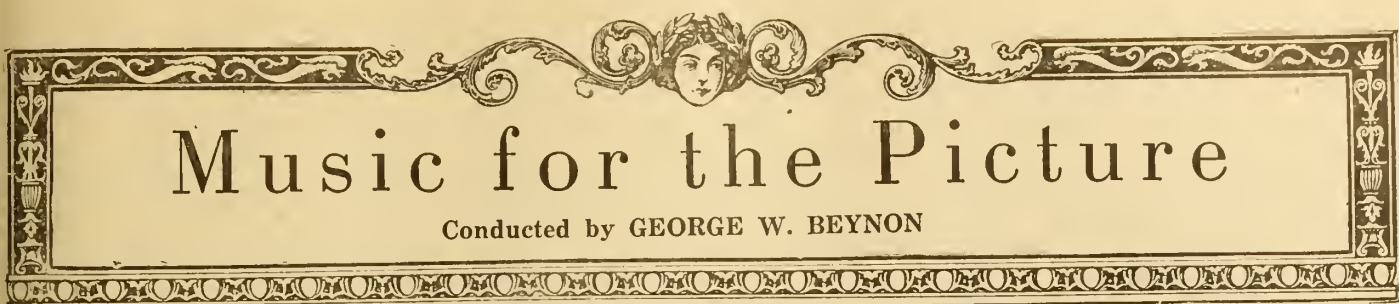
120 W. 42nd St. New York

A M E R I C A N

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City



Music for the Picture

Conducted by GEORGE W. BEYNON

The Dramatic Effect of Silence So Loud That It Is Audible

ALL I want is silence, and very little of that," said the Irishman, and in his humor there is some truth. We have other anxieties regarding "Silence that is golden," the "Wisdom of silence," and "Silence gives consent." Silence has played an important part in the diplomacy of nations, while the silent pause in music holds a wealth of meaning.

Silence in picture playing is beginning to be recognized as the strongest of dramatic effects. Used judiciously, it adds a punch to the picture that hitherto has been given with crashing chords. To emphasize the strong dramatic value of a screen action, we have had recourse to the cymbal, the big drum or the trumpeting in the orchestra. The slow crescendo ending in a double forte chord has hitherto typified the big moment.

But it was found that these means of accentuation were not always feasible. It required considerable deftness of timing and a close following of the picture to make the required synchronous effect. Moreover, if the orchestra reached the big chord before the climax had been reached in the picture, there was a semblance of burlesque that completely spoiled the picture. To attempt to retard the music in case the tempo had been too fast previously, would only take away the dramatic tension.

In melodramatic plays, it was found that the picture reached its climax when the villain was shot, and at the shot the music was abruptly broken off. A new number was started and the wise leader saw at once how much better it would sound if there was a well-defined pause after the shooting. In other words, the orchestra held its breath with the patrons until the suspense had passed. In this way, silence became a mighty dramatic factor in the presentation of pictures.

Analyzing the effects of silence, we find some very interesting facts. After the culmination of a valorous deed, when the audience has been held spellbound by the swift changing screen action leading up to it; silence relieves the nerve tension. On the other hand, after the well-beloved heroine has been run down by an automobile and we see her lying, bruised and dishevelled, upon the roadside, silence increases the mental strain. It is awesome and gives you that creepy sensation in the spine.

During the playing of the "Hearts of the World" at the 44th Street Theatre, in New York, the accompaniment became *tacet* every time the portrait of the Kaiser appeared. This form of silence might be called a portrayal of hate. It spoke volumes for the thoughts

of the players and conveyed to the minds of the audience the fact that the hated Hun could not be interpreted musically. It has become the prevailing method of expressing disgust for Willful Wilhelm in the picture theatres throughout the country.

Strange as it may seem, silence expresses to a marked degree the antithesis of disgust-reverence. Some theatre orchestras allow a funeral scene in the pictorial to go musicless and the effect is splendid. After the hero has crossed the desert and dragged himself upon his hands and knees to the officer's camp, where he delivers the message that will save his sweetheart, his head falls forward and we know he has "fought the good fight." Silence is the most eloquent tribute to his bravery.

Another form of silence that meets with general commendation is that effected while a praying scene is shown. In "Enemy Aliens," during a scene showing the arrogant entrance of the enemy into the house of the heroine, a flash shows her child kneeling in prayer at the bedside. It lasts for fifteen seconds and the dramatic value of silence in this spot cannot be overestimated.

All flash backs may be handled in this way and obviate the continual difficulties encountered in selecting music for short extraneous situations. A scene that is totally foreign to the general situation being played cannot be fitted properly with a short number and a *dacabo* to the original theme. The break becomes so marked and the smoothness of the setting is lost. If the flash be in the atmosphere of the general scene, the music may continue *pp*, coming back to its natural volume when the flash has passed.

Scenes showing the thoughts of principals, enacted for the purpose of piecing together the screen story, may be portrayed by silence except where they run to any great length. Musically this illustrates the familiar saying "and in the meantime," great judgment must be used if these "reflection" scenes be silently treated, lest the audience may think that something has gone wrong with the orchestra.

Too much of a good thing is not a good thing at all, although we know that the silent pauses in a musical setting can be used to great advantage, it would be dangerous to use them continually. The less they are shown, the more effective they become when affected.

Let the musical director playing pictures seriously consider the many qualities of silence, for, in its judicial use, he has one of the strongest vehicles conveying dramatic values.

French Music Calls for Recognition.

Now that Germany has forever closed our doors to her music, we naturally must look about for a new source of atmospheric selections. Hunnish music must go and, although we have no desire to be as contemptible and brutal as our hated enemy, yet it is time we exercised a little common sense.

Why fatten the alien enemy's purse, flatter his vanity, advance his propaganda, and by tolerating German music, when we will not tolerate anything else from that source?

France, our two-time ally, offers to us her richest store of musical art. We have heard the French Military Band and French Orchestra render marvelous works, hitherto unknown. Thousands of masterpieces are awaiting rendition by American orchestras and the plaudits of American patrons. We owe it to ourselves to become more familiar with this school of music, numbering among its great composers such celebrities as Massenet, Bizet, Berlioz, Godard and Chaminade.

The recent visit paid to France by Walter Damrosch paved the way to a greater and better understanding. Mr. Damrosch, in speaking of the willing co-operation exhibited by the French musicians, recites the following anecdote:

"Let me give you one instance of how the French are co-operating with us. As you know I went over carrying with me a check from Harry Harkness Flagler, president of the New York Symphony Society, to defray the expense of securing an orchestra of fifty men and making with them, a tour of the American rest camps. It was found impossible to do this, as all available transportation facilities were needed in the prosecution of the war. It was decided, however, that I give a few concerts in Paris, and we began to get together the orchestra members.

"At the first rehearsal, forty-three men were present, and several of this number were members of crack regimental bands, whose official duties would not permit of their absence from their own organization on Sunday. I said to them: 'Now, men, we can't give a concert with forty-three men in the orchestra. Here, we in America, are giving you one, two, three millions of soldiers, if necessary, and you can't give me eighty men for an orchestra.' With one voice they said: 'But we will,' and at the next rehearsal I had seventy-seven players, some of them the finest musicians in France, who had volunteered in their eagerness to show their good will to America."

The true spirit of France is seen in this story. Every Frenchman wants to help and we should reciprocate his feeling, backing it up with action. We need French music and its acceptance will please France while it benefits us.

CUE SHEETS for CURRENT FILMS

"Battling Jane."

Released by Paramount—Five Reels.

Prepared by Film Music Company.

THEME—Katy	O'Harry
1. AT SCREENING	Twelve O'Clock Fellow, 4 min. 15 sec. Von Tilzer
2. T. ALONG THE HIGHWAY	THEME 1 min. 30 sec.
3. D. GISH GETS INTO FIGHT	Dramatic Recitation No. 1, 2 min. Moderato. Levy
4. D. GISH ON BICYCLE	THEME 1 min. 15 sec.
5. D. GISH GOES TO WOMAN	Tears Zamecnik 2 min. Andante.
6. D. GISH LEAVES WOMAN	Aubade Printaniere, Lacombe 3 min. 15 sec. Allegro.
7. T. SYMPATHY FOR THE	Indian Love Song..... Grunn 1 min. 45 sec. Adagio.
8. T. DOC HEINRICH	Dramatic Tension No. 67, Berg 1 min. 45 sec. Moderato.
9. T. TO KEEP HER PROMISE	THEME 1 min. 15 sec.
10. T. MASQUERADING AS	I'm Simply Crazy Over You, 1 min. 45 sec. Andante. Goetz
11. T. REHEARSING THE VAMPIRE	Flower Song..... Lange 2 min. 30 sec. Andante.
12. T. THE VETERAN VAMP	Cortège du Serdare, Ippolito 3 min. 45 sec. Moderato.
13. D. OLD MAN IN ROOM	Ruben and Rachel 1 min. Moderato.
14. T. LOVE WILL FIND	Le Cygne..... St. Saens 5 min. Adagio.
15. T. W-A-A-A Imitate	Baby Cries While Le Cygne 1 min. 30 sec. Continues.
16. T. JANE STRUGGLES TO SAVE	THEME 2 min. 15 sec.
17. T. THE ONLY ONE IN	THEME 45 sec.
18. T. THE COUNTY'S LONG	Pastel Menuet..... Paradis 45 sec. Allegro.
19. T. THE JUDGES	THEME 1 min. 30 sec.
20. T. DOC HEINRICH	Misterioso No. 3..... Berg 1 min. Andante.
21. T. UNCLE SAM POSTER	My Country 'Tis of Thee, 15 sec. Moderato. Smith
22. D. MAN'S FACE AT WINDOW	Misterioso No. 3..... Berg 2 min. 15 sec. Andante.
23. T. BEAUTY JOE USES	The Vampire..... Levy 1 min. 45 sec. Andante.
24. D. GISH RUNNING AWAY	Agitato No. 3 & Furioso No. 1, 9 min. 45 sec. Allegretto. Langey
25. T. JANE MAKING GOOD	THEME 2 min. 30 sec.
26. D. FLAG FOREGROUND	I'm Giving You to Uncle Sam, 45 sec. Schertzinger
CHARACTER	Dramatic.
ATMOSPHERE	Patriotic.
MECHANICAL EFFECTS	Whistle, baby cry.
SPECIAL EFFECTS	None.
DIRECT CUES	None.
REMARKS	Pay especial attention to tempo of theme to follow action.

"Girl of Today, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME I—Love Theme	Moderato	Lee
THEME II—The Crafty Spy	Mysterioso	Borch
1. AT SCREENING	Heavy Romantic No. 1.....Luz 2 min.	
2. T. WE WILL SEND OUR PEOPLE	THEME II 2 min. 45 sec.	
3. T. A. D. 1918, A PATRIOTIC	Over the Top Boys..... Berg 1 min. 15 sec. March.	
4. T. THE SECRET MESSAGE FINDS	THEME II 2 min.	
5. T. TO ROSNER'S BELGIAN MIND	Heavy Misterioso..... Levy 1 min. 45 sec.	
6. T. THE WYNNS ATTEND A DANCE	Hunkatin Levy 1 min. 30 sec.	
7. T. I DON'T TRUST THAT MAN	Valse Divine..... Rosey 45 sec. Valse Lento.	
8. T. JACK WYNN, HIS MIND FULL	Perpetual Motion..... Borch 2 min. 15 sec.	
9. T. I SAW A MAN SNEAKING AWAY	THEME I 1 min. 45 sec.	
10. T. DR. WOLFF IN LAYING SIEGE	THEME II 2 min. 45 sec.	
11. D. WHEN DR. WOLFF LEAVES	THEME I 1 min. 15 sec.	
12. T. THE FIRST TRAIL JACK	The Slimy Viper..... Borch 2 min. 30 sec.	
13. T. AND I'M GOING TO MAKE	Allegro Agitato No. 8, Andino 30 sec.	

14. T. A PLAN FOR RESTRAINING	THEME II 2 min.
15. T. ANOTHER BOMBSHELL	Andante Dramatic Herbert 1 min. 15 sec.
16. T. EVERY DAY IN THE STATE	Military Tactics Rosey 1 min. 15 sec. March.
17. T. THE DAY APPOINTED BY	Sinister Theme..... Vely 1 min. 45 sec.
18. T. OH, BUT FIRST YOU MUST	Frills and Furbelows... Crespi 3 min. 30 sec. Rondo Rocco.
19. D. WHEN LESLIE INSTALLS	Dramatic Tension No. 64, Borch 1 min. 15 sec.
20. T. WITH HER MISSION	Dramatic Andante No. 39, 3 min. Berge
21. T. A TROOPER OF THE NEW YORK	Gruesome Misterioso..... Borch 1 min.
22. T. FIVE O'CLOCK	THEME II 2 min. 15 sec.
23. T. WHEN LESLIE LEAVES HOUSE	Aces High..... Roberts 1 min. 45 sec. March.
24. T. DOUBLE YOUR GUARDS AT	Turbulence Borch 2 min. 15 sec. Allegro Agitato.
25. T. LITTLE DREAMING OF TRAG- EDY	Dramatic Agitato No. 38, 1 min. 15 sec. Minot
26. T. A GERMAN OUTPOST	Rondo Berge 2 min. 15 sec.
27. T. A TROOP OF THE NEW YORK	Vivo Finale..... Berge 2 min. 45 sec.
28. T. WILBUR BRIDGE	Agitato No. 69..... Minot 2 min. 45 sec. Allegro Agitato.
29. T. WITH PERSEVERANCE WORTHY	Furioso Levy 3 min.
30. T. LEAVE AT ONCE, THERE'S	Hurry Levy 2 min. 45 sec.
31. D. WHEN THE BOMB IS	Over the Top Boys..... Berg 1 min.
CHARACTER	Drama.
ATMOSPHERE	New York City and vicinity.
MECHANICAL EFFECTS	Wireless, waves, explosives, auto and car, telephone, shots.
SPECIAL EFFECTS	None.
DIRECT CUES	None.
REMARKS	Note effects as suggested in cues.

"Goat, The."

Released by Artcraft—Five Reels.

Prepared by Music Film Company.

THEME	None.
1. AT SCREENING	Emerald Isle..... Langey 4 min. 15 sec. Allegretto.
2. D. STONE PICKS UP CAP	Dramatic Recitative No. 1, 2 min. 30 sec. Moderato. Levy
3. D. POLICEMAN ENTERING	Bowl of Pansies..... Reynard 1 min. Allegretto.
4. T. LET US NOW GO BACK	A Wonderful Rose... Burnham 1 min. Moderato.
5. T. AT LUNCH TIME	Kathleen Berg 1 min. Waltz.
6. T. AT BATHING SCENE	Pretty Baby..... Van Alstyne 30 sec. Moderato.
7. T. NOW A NEARBY FIRE	Hurry No. 26..... Berg 2 min. Allegretto.
8. T. HERE WE DISCOVER	Melodie Friml 4 min. Andante.
9. D. INSERT OF LETTER	Ballet Sentimental... Zamecnik 45 sec. Moderato.
10. T. SO NOW YOU KNOW	Dramatic Recitative No. 1, 2 min. 30 sec. Moderato. Levy
11. T. SO IN SPITE OF	Salut D'Amour..... Elgar 1 min. Andante.
12. T. ON THE STAGE FOR	Le Secret..... Gautier 2 min. 14 sec. Allegretto.
13. T. HENCE CHUCK HAS	Bon Vivant..... Zamecnik 1 min. 45 sec. Allegretto.
14. T. CHUCK'S DEBUT	Skater Waltz..... Waldteufel 1 min. Waltz.
15. T. ON THE SAME STAGE	Furioso No. 11..... Berg 2 min. Allegro.
16. T. THAT EVENING	My Wild Irish Rose.... Olcott 3 min.
17. T. NOW LISTED AS AN	Half-Reel Hurry..... Levy 4 min. Allegro.
18. D. SURE, AND I KNOW	Mother Machree.... Irish Song 2 min.
19. T. AND SO OUT OF	All Dressed Up and No Place, 1 min. 30 sec. Allegretto. Pop. Song
20. D. STONE AND FRENCH ACTRESS	The Bowery..... Pop. Song 2 min.
21. T. MY GAUD, HERE COMES	Valse Danseuse..... Miles 4 min. Moderato.
22. T. AFTER A NIGHT OF	Misterioso No. 3..... Berg 1 min. 45 sec. Moderato.
23. T. ON LOCATION	Allegro Agitato No. 1..... Berg 30 sec.
24. T. IN THE SCENES TO BE	Battle Agitato No. 16.... Berg 1 min. 15 sec.

Rialto Orchestra Renders "Pucciniana."

The Rialto orchestra opened its program during the week of September 22 with the overture, "Pucciniana." This is a potpourri of melodies from Puccini's successful operas, "Manon Lescault," "La Boheme," "Tosca," "Madame Butterfly" and "The Girl of the Golden West." The latter had its premiere at the Metropolitan Opera House in 1910. It made a bigger hit as played by the Belasco Company, which toured the country, than it did at the Metropolitan. Possibly one reason may be that "Addio, mia California," does not sound like the language of the Western miners.

We felt that there was a distinct improvement in the brass section of the orchestra, whether it was due to the presence of Trumpeter Rubenstein or whether our seeing him in that part of the orchestra had its subconscious influence, we are unable to state. At any rate, the usual brassiness had disappeared in mellowness. The finale was somewhat spoilt by the seeming inability of the drummer to get his tympani in tune.

"Through the Fjords of Norway" received a characteristic Norwegian setting, and proved very pleasing.

Sascha Fidelman, the blond-haired concert-master, rendered the "Polonaise," by Vieuxtemps, in a manner startling in its simplicity. Mr. Fidelman has a style all his own, conveying to his auditors a sense of ease and tranquility. He is extremely popular with the patrons of the Rialto.

During the playing of the "Animated Magazine" there were two scenes that stood out. For the scene showing the funeral of Cardinal Farley the organist camouflaged the old Irish song, "Mavourneen." This, to our way of thinking, was inexcusable. Why will musicians continually accept it for granted that the average audience is not sufficiently conversant with the intricacies of music to see through a harmonious veneer and fail to distinguish its melody? The use of an Irish folk-song for the funeral of a dignitary of the church savored strongly of travesty. The other predominant feature of the review was the excellent rendition of the long-meter Doxology for the silent prayer of the populace of a Western city. It was magnificently done in a spirit of reverence which strongly impressed the audience.

Usually, in reviewing a new soloist who has all the ear-marks of a professional singer, but whose first performance is somewhat ragged, we refrain from any comment. But the singing by Eldora Stanford of "The Star" was disgracefully inadequate in every sense of the word. Amateurish in her stage presence, throaty in production and continually slurring her notes, she gargled and garbled the words in a key frequently foreign to the song. Inquiry has elicited the fact that her earlier experience has been along the lines of light opera and very little of that. Why spoil the wonderful reputation of the Rialto for high standards of vocal art by allowing such a public affliction.

Rivoli Offers Splendid Musical Bill.

The music at the Rivoli becomes better all the time; in fact it has resolved itself into the outstanding feature at this theatre.

During the week beginning September 22, "Marche Slave," by Tschaiowsky, opened the program. This Slavic march is based on two themes—a Serbian folk-song, "Come, My Dearest, Why So Sad?" and the former Russian National Hymn. It was composed in 1876, and first played in Moscow. It was well directed by Erno Rapee, although the finale suffered a bit through haste. Mr. Rapee seems especially at home in the interpreting of Slavonic music, and his command of his men is growing stronger.

The educational film depicting "Picturesque Industries of Mexico" received a fine setting of Spanish music, distinctly atmospheric.

Then followed the Rialto male quartette

singing (a) Sandman, (b) Drum a capello. In our years of experience we have heard numerous male quartettes, and had the honor of directing a few good ones, but we can honestly say that we have never heard such excellent unaccompanied singing by any other four. The voices blend beautifully, their enunciation is clear, phrasing together, and the general ensemble perfect. Frequently we have paid two dollars to hear celebrated artists perform worse in recital work. Mr. Rothappel is to be congratulated upon securing such a highly artistic offering for the Rivoli.

The animated pictorial, as usual, was admirably adapted musically. Opening with "Il Guarany," the orchestra went into a potpourri of old and well-known sea songs, such as "Rocked in the Cradle of the Deep," "Larboard Watch" and "La Mariner." It is the proper use of these ancient melodies that makes the Rothappel performances stand in a class of their own.

Leeta Corder, a soprano, sang "China Dream," beautifully set by John Wenger. Her stage setting was distinctly Oriental, and we had a glimpse of China as it is today.

The feature, "Laughing Bill Hyde," although somewhat uninteresting in itself, was well fitted musically.

Following this we heard the selection from the "Pink Lady" and watched the comedy, both well played by the orchestra.

A Courteous Comment from Carl.
STRAND THEATRE
of New York
September 24, 1918.

My dear Mr. Beynon:
Allow me to congratulate you upon the efficiency of your department, "Music for the Picture." It interests me mightily, and I conscientiously read every word of it.

I sincerely appreciate your frank candor and unbiased criticism. They are all for the uplift of music in the picture theatres and the establishment of this new profession on a sound basis. Every musician should feel grateful for the help to be obtained from your unstinted efforts.

Nothing could give me greater pleasure than to assist in the good work.

Yours very sincerely,
Carl Edouarde.

The entire program of music was perfectly synchronized, presented smoothly and in good taste.

Sherman and "Marching Through Georgia"

"Sherman's dashing Yankee boys will never reach the coast!" So the saucy rebels said, and 'twas a handsome boast."

Thus the fourth verse reads. Was it the personal reference that displeased General Sherman or did the tune really annoy him, as he always insisted. Whatever the cause, the illustrious gentleman professed great antipathy to "Marching Through Georgia," and showed much annoyance whenever he heard it. He is authority for this little story regarding it:

While he was traveling abroad, he was in his room one night getting ready to retire. Suddenly he heard a band playing the hated tune. Although he resented being pursued into a foreign land by the one piece of music he could not endure, he hastily got into his uniform and went out on the balcony, thinking he was to be welcomed into the city with a serenade. To his great surprise, the band marched right past his hotel with never an upward glance. Later he found out that the air was then, and still is, very popular abroad.

There is no special story connected with either the music or the lyrics. Aside from its genuine merit as a war song,

the most interesting fact in connection with it is the peculiar idiosyncrasy of a great man which caused him to detest it.

The author and composer, like Dr. Root, was a New Englander, having been born in Middletown, Connecticut, in 1832. Henry Clay Work was not favored with the opportunity for study afforded to most composers, and was absolutely self-taught as far as his compositions were concerned. His first success was "We Are Coming, Sister Mary," but "Grandfather's Chair" and "Shadows on the Floor" are equally well known. Among the war songs he composed between the years of 1861 and '65 are "God Save the Nation," "Drafted Into the Army," "Song of a Thousand Years" and "Marching Through Georgia." The last named is the only one of them that seems inclined to remain in the minds of the people. It commends itself to the remnescent mood of the veteran soldier, and is always heard at the reunions of the Grand Army of the Republic.

On Memorial Days, when we watch the remnant of that splendid body of men to whom we owe so much, and see them march falteringly down the street to pay their tribute to their comrades who have passed on, our hearts go out to them in loving sympathy. But we always feel a flow of warmth and comfort as the drooping shoulders straighten and the dragging steps quicken when the band breaks into march time wafting the years away with the strains of "Marching Through Georgia." A miracle is performed before our eyes! The memory of the long ago rejuvenates the men in uniform, and they become again the "Boys in Blue" if only for a day.

Hadley Announces Cinema Song Cycle.

Hopp Hadley, who has been making a special study of combining the charms of music and pictures for several years, now announces another innovation which promises to attract considerable attention in musical and picture circles. His first production along musical lines completed last spring was the five-reel drama, "The Lost Chord," especially arranged to feature the theatre orchestra, pianist or organist by the introduction of scenes illustrating the symphony played by the musicians. He called "The Lost Chord" a cinema-symphony, and it is now being distributed through the Four Square Exchange.

Mr. Hadley's new effort combines several high class baritone solos with a picture telling a complete story; the picture so closely allied to the songs that the words of the soloist appear on the screen as the subtitles of the drama. He calls this production a cinema-song-cycle, as it tells the story of the world-famous song-cycle, "Eliland," the beautiful songs of which are found on concert programs everywhere.

"The title of the first cinema-song-cycle is 'The Vow,'" said Mr. Hadley. "The negative is now being cut, and I hope to give a private showing in about a week. The song-cycle 'Eliland,' which it illustrates, is too well known to need any introduction. The picture is practicable from the theatre standpoint in every way, although, of course it is only suitable for first-class houses. I had the pleasure of showing it to David Bispham, William G. Stewart and several other prominent artists recently. The noted baritone, Raymond Ellis, will sing the solos for its initial presentation. I think that the picture is worthy of the beautiful music which is really a part of it. Herbert Carlton is responsible for the camera work, which is as fine as any I ever saw. It runs just thirty minutes, and will be offered as a novelty for theatres featuring their music and also for use as a concert number. I believe it will mark the introduction of motion pictures into the concert world."

Ticket-tax agitation will ultimately compel landlords to pay space-rates for flat-windows overlooking airdomes.

25. T. SCORES OF ONLOOKERS.....Hurry No. 1.....Lake
1 min. Allegro.
26. D. CLOSE - UP OF STONE ON
GROUND Withered Flowers No. 41. Berg
1 min. Moderato.
27. T. MY CAR IS AT.....Memories No. 50.....Berg
3 min. 15 sec.
28. D. MOLLY COMES THROUGH DOOR. Molly, Dear, It's You I'm
After Pop. Song
2 min. 30 sec. Allegretto.
29. T. HURRY MOLLY.....Play refrain grandioso, then pp.
45 sec.
30. T. THE WEDDING.....I'm Giving You to Uncle Sam,
30 sec. Military March. Schertzing
- CHARACTER Comedy.
ATMOSPHERE Neutral.
DIRECT CUES....."Molly, Dear' It's You I'm
After."

"Kildare of Storm"

Released by Metro—Five Reels.

Prepared by S. M. Berg.

- THEME—Silent Sorrows.....Andante Pathetique.....Borch
1. AT SCREENING.....Lento Allegro.....Berge
1 min. 30 sec. Symphonette Suite.
2. D. MEN OUTSIDE CABIN.....Misterioso Dramatico.....Borch
30 sec.
3. D. WHEN MEN STEAL CHILD.....Agitato No. 49.....Shepherd
1 min.
4. T. TOMORROW I GO FOR MY
BRIDE Turbulence Borch
2 min. 45 sec. Allegro Agitato.
5. T. IN A TOWN NOT MANY MILES. THEME
2 min. 45 sec.
6. D. AT THE STORM MANSION.....Melancolie Granler
2 min. 45 sec. Andante Moderato.
7. THAT NIGHT KILDARE GAVE A... Dramatic Tension No. 36.
2 min. 45 sec. Andino
8. T. WITH THE PASSING WEEKS. THEME
1 min. 45 sec.
9. T. WHERE IS YOUR MISTRESS?... Courtesy Wiegand
3 min. 30 sec. Andante Intermezzo.
10. T. KILDARE, OLD FELLOW, THIS. Sinister Themo.....Veley
2 min. 45 sec.
11. D. WHEN KILDARE RETURNS TO. Atonement Zamecnik
2 min. Andante Con Expressione.
12. T. JACQUES, I CAME TO YOU... THEME
3 min. 15 sec.
13. D. WHEN KATE ENTERS HOUSE.. Idilio Lack
2 min. 15 sec. Allegretto Grazioso.
14. T. I'LL GIVE YOU SOMETHING... Arabian Night.....Mildenberg
2 min. 45 sec. Andante Sostenuto.
15. T. MOSE, COME QUICKLY.....Dramatic Agitato No. 38.
1 min. 30 sec. Minot
16. T. SO YOU REFUSE TO EXPLAIN. Agitato No. 69.....Minot
2 min. 15 sec.
17. T. HE CAME UPON ME.....Dramatic Tension No. 67,
2 min. Shepherd
18. T. FIVE YEARS LATER AT THE. THEME
2 min. 15 sec.
19. T. DOCTOR BENOIX LEFT.....Wandering Atherton
2 min. 45 sec. Sostenuto Con Moto.
20. T. MAIALLY Entreaty Atherton
3 min. 45 sec. Andantino Con Moto.
21. T. YOU KILLED MY BABY.....Dramatic Agitato.....Hough
2 min.
22. D. WHEN KATE SEES JACQUES. THEME
1 min. 15 sec.
- CHARACTER Emotional drama.
ATMOSPHERE Southern plantation.
MECHANICAL EFFECTS.....Glass crash, train effects.
REMARKS Note effects as suggested.

"Lure of Luxury, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

- THEME—I Love You Truly.....Andantino.....Bond
1. AT SCREENING.....Valse Poupee.....Poldini
1 min. 30 sec. Tempo di Valse.
2. T. THE CHILD'S MOTHER.....Puck Grieg
1 min. 30 sec. Moderato.
3. D. AFTER CONCLUSION OF FIGHT. THEME
1 min. 45 sec.
4. T. TWELVE YEARS LATER.....Valse Graceuse.....German
1 min. 30 sec. Tempo di Valse.
5. T. THERE'S THAT SAME BOY... THEME
2 min. 30 sec.
6. T. THIS ISN'T ALWAYS GOING... Humoreske Dvorak
2 min. 30 sec. Moderato.
7. DALE SWEEPING.....Kiss Me.....Hirsch
2 min. 30 sec. Allegretto Moderato.
8. T. NIGHT OF PARTY.....Serenade Coquette. Barthelmy
2 min. Allegretto.
9. T. TWO IS COMPANY.....Sweet Little Buttercup. Paley
2 min. 15 sec. Moderato.
10. D. DALE SHOWS JOHN VALEN-
TINE.....THEME
1 min. 30 sec.

11. T. GENTRY LESWING ARRIVES... Poppyland Keifert
1 min. 30 sec. Allegretto.
12. T. AFTER DINNER.....Charming Joyce
3 min. Tempo di Valse.
13. T. THE NEXT EVENING.....Marche Burlesque.....Gillet
2 min. 15 sec. Tempo di Marcia.
14. T. EVERYTHING IS WRONG.....THEME
1 min. 30 sec.
15. T. A FARMER'S WIFE.....Romance Karganoff
2 min. 30 sec. Moderato.
16. D. JOHN ENTERS GATE.....THEME
2 min.
17. T. LESWING THOUGH ABSENT.... Stepping Stones..... Ancilffe
2 min. 30 sec. Allegretto.
18. T. A LITTLE STUDIO AFFAIR.....Meece Lemieux
2 min. 15 sec. Tempo di Valse.
19. T. ONE MONTH LATER.....Romance Grunfeld
3 min. Moderato.
20. D. JOHN TAKES LTTER FROM... THEME
1 min. 15 sec.
21. D. FLASH BACK—LESWING AND.. Astarte Mildenberg
2 min. 15 sec. Moderato.
22. T. WAIT JOHN.....Forgotten Cowles
2 min. 30 sec. Andantino.
23. T. JOHN THE FIDDLER'S SON... Dramatic Tension No. 67,
1 min. 45 sec. Moderato. Shepherd
24. T. YOU BELONG TO JOHN.....Boy of Mine.....Ball
1 min. 45 sec. Moderato.
25. T. I LOVE YOU JOHN.....THEME
1 min. 30 sec.
- CHARACTER Dramatic.
ATMOSPHERE Neutral.

"Man from Funeral Range, The."

Released by Paramount—Five Reels.

Prepared by Film Music Co., Los Angeles.

- THEME—Love's Old Sweet Song.....Andantino.....Malloy
1. AT SCREENING.....Prelude to Manfred...Reinock
2 min. 15 sec. Adagio.
2. BUDLONG'S GRUBSTAKES.....Tho Vampiro.....Levy
5 min. Andante.
3. T. I DON'T WANT TO KNOW.....Dramatic Tension No. 9...Berg
1 min. 45 sec. Moderato.
4. T. FROM THE DESERT.....Kathleen Berg
45 sec. Valse Intermezzo.
5. D. GIRL SINGS.....THEME
1 min. 30 sec.
- 6 T. YOU ARE MAKING.....Dramatic Andante No. 15..Berg
2 min. 15 sec.
7. D CAFE SCENE.....Lively One-Step.
45 sec.
8. T. AT THE SIDE ENTRANCE.....Continue One-Step pp.
30 sec.
9. T. I DON'T THINK.....Dramatic Andanto No. 15..Berg
45 sec.
10. D. WEBB AND GIRL IN FRONT OF. THEME
3 min. 45 sec.
11. T. COME ALONG WITH ME.....Dramatic Andanto No. 24..Berg
4 min.
12. D. GIRL SHOOTS MAN.....Silence.
1 min. 15 sec.
13. T. BELIEVING SHE IS.....THEME
45 sec.
14. D. POLICE ENTER.....Dramatic Tension No. 36..Berg
4 min. Andantino.
15. T. MORNING REVEALING.....Mysterioso No. 3.....Berg
3 min. Moderato.
16. T. AT CIVILIZATION'S FIRST.....Crafty Spy.....Borch
5 min. 30 sec. Moderato.
17. T. YOUR HONOR MAY.....Silence.
1 min. 15 sec.
18. T. MAY GOD HAVE.....Dramatic Tension No. 32..Berg
1 min. 30 sec.
19. T. TOWARD ST. QUENTIN.....Dramatic Tension No. 57..Berg
1 min. 30 sec. Moderato.
20. D. PASSENGERS THROWN ON
FLOOR Agitato No. 69.....Berg
30 sec. Allegro.
21. T. THE STORY OF THE.....Silent Sorrows.....Borch
2 min.
22. T. AFTER WEARY YEARS.....Reve D'Amour.....Zamecnik
2 min. 45 sec.
23. D. WEBB STOPS AND LISTENS... THEME
1 min. 15 sec.
24. T. WITH THE ARRIVAL.....Reve D'Amour.....Zamecnik
2 min.
25. D. CLOSE UP OF WEBB.....Silence.
30 sec.
26. D. WEBB KISSES GIRL.....THEME
3 min.
27. T. BUDLONG'S ATTORNEY.....Dramatic Tension No. 9..Berg
4 min. 45 sec. Moderato.
28. D. PISTOL SHOT.....Silence.
45 sec.
29. T. I DID IT.....Pathetic Andante No. 23..Berg
1 min. 30 sec.
- 30 T. SO TILL THE END.....THEME
45 sec.
- CHARACTER Drama.

ATMOSPHERE Western Story.
 MECHANICAL EFFECTS..... Gun Shots.
 SPECIAL EFFECTS..... Silence in Shooting scenes.

"Our Mrs. McChesney."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

- THEME—Jealous Moon.....IntermezzoZamecnik
 1. AT SCREENING.....Valse Moderne.....Rosey
 3 min. 30 sec.
 2. T. DID YOU SEE ANYTHING OF MY BABY.....Castillo
 2 min. 45 sec. Allegretto Intermezzo.
 3. T. I HEAR YOU HAVE A GREAT SHOW.....Lookin' Them Over.....Roife
 2 min. 45 sec. One-Step.
 4. T. WELL, KEEP ON TRAVELING. Military Tactics.....Rosey
 3 min. Allegro Moderato.
 5. T. MRS. MCCHESENEY.....THEME
 3 min.
 6. T. JOE GREENBAUM THE PROPRIETOR.....Impish Elves.....Borch
 3 min. 30 sec. Intermezzo.
 7. T. ABEL FROMKIN, OWNER OF THE.....Knock-Knees.....Cobb
 1 min. 45 sec. One-Step.
 8. T. YOUR HEADQUARTERS SHALL BE.....THEME
 1 min. 45 sec.
 9. T. NOT WORRYING ARE YOU SON? Andante Dramatic No. 15,
 3 min. Herbert
 10. T. WELL I'M BACK FOR MINE.... Capricious Annette.....Borch
 3 min. 30 sec. Moderato Caprice.
 11. T. A COUNCIL OF WAR.....Valse Divine.....Rosey
 3 min. 15 sec. Valse Moderato.
 12. T. I'VE COME TO RENEW MY OFFER.....Step Lively.....Allen
 2 min. 30 sec. Two-Step.
 13. T. HOW DID THE SKIRT GO.....Kathleen.....Berg
 3 min. Valse Lento.
 14. T. MYRTLE, I WANT YOU TO WEAR. THEME
 2 min. 45 sec.
 15. T. JUST A DIFFERENCE OF OPINION.....Hunkatin.....Levy
 3 min. Half-tone One-Step.
 16. T. I CAN STAND SEEING THAT... Rhinoceros Rag.....Young
 4 min.
 17. T. IT STARTED AFTER HER SON... Dramatic Tension No. 67,
 2 min. 30 sec. Shepherd
 18. T. MR. BUCK AND I WERE.....THEME
 1 min. 30 sec.
 19. T. THE FASHION SHOW.....Pizzicato.....Berg
 3 min. Petite Ballet.
 20. D. WHEN JACK ENTERS.....Savannah.....Rosey
 2 min. 15 sec. One-Step.
 21. T. NOW I CAN REALIZE THE.....THEME
 2 min. 45 sec.

CHARACTER Comedy Drama.
 ATMOSPHERE Neutral.
 MECHANICAL EFFECTS..... Telephone Bell.
 REMARKS Particularly note telephone bells.

"Pals First."

Released by Screen Classic, Inc.—Five Reels.

Prepared by S. M. Berg.

- THEME—Sleeping Rose.....Valse Lento.....Borch
 1. AT SCREENING.....THEME
 2 min. 15 sec.
 2. T. PLEASE DANNY DON'T JEST... Peacefulness.....Borch
 2 min. 30 sec. Andante Simplee.
 3. T. WINNECREST HALL.....Down South.....Mydletown
 1 min. 30 sec. Southern Characteristics.
 4. T. NOT MANY MILES DISTANT... THEME
 3 min. 30 sec.
 5. D. WHEN JEAN LEAVES HOUSE.. BabillageCastillo
 2 min. 45 sec. Allegretto Intermezzo.
 6. T. I BEG PARDON MY GOOD FRIEND.....THEME
 1 min. 30 sec.
 7. T. DAT'S AUNT CAROLINE.....Hunkatin.....Levy
 3 min. 15 sec. Half-tone One-Step.
 8. T. THE RESEMBLANCE IS RE-MARK.....Scherzetto.....Berge
 3 min. 30 sec. Symphonette Suite.
 9. T. ONCE THERE WAS A GIRL WHO..A La Mode.....Rosey
 3 min. 15 sec. One-Step.
 10. T. FINE, DICK, FINE.....Graciousness.....Smith
 2 min. 45 sec. Intermezzo.
 11. T. THAT GUY CASTLEMAN IS A...Valse Divine.....Rosey
 2 min. Valse Lento.
 12. D. WHEN JEAN ENTERS.....THEME
 2 min.
 13. D. WHEN JEAN LEAVES.....Dramatic Recitative.....Levy
 3 min. 15 sec.
 14. T. DON'T SAY IT AGAIN, DOMINIE.Heavy Misterioso.....Levy
 3 min. 30 sec.
 15. T. WHY DICK I—I THOUGHT.....Dramatic Narrative.....Pement
 2 min. 45 sec.

16. T. ON THE MORROW WHEN LOVE.THEME
 2 min. 45 sec.
 17. T. NO, DOMINIE, THE GAME HAS.SachemRosey
 3 min. 15 sec.
 18. T. THE SQUIRREL ALSO A KNIGHT.Misterioso Dramatique...Borch
 1 min. 45 sec.
 19. T. AND WHEN THEY GAILY.....THEME
 1 min.
 20. T. EVENIN' PALS EVENIN'.....Andante Dramatico No. 62,
 3 min. Borch
 21. T. YOU D—D IMPOSTER.....RondoBerge
 2 min. 45 sec.
 22. T. THE CALL OF THE HEART...THEME
 1 min. 45 sec.
 23. D. WHEN DOCTOR SEIZES JEAN..Agitato No. 69.....Minot
 1 min. 30 sec. Allegro Agitato.
 24. D. WHEN DOCTOR RUNS AWAY...Capricious Annette.....Borch
 3 min. 15 sec. Moderato Caprice.
 25. T. NO, DOMINIE, I AM GOING...Adagio Cantabile.....Berge
 2 min. 45 sec.
 26. D. WHEN DANNY JOINS JEAN....A Dream.....Grieg
 2 min. 15 sec. Andante Expressivo.
 27. T. GEE, YOU LOOK FUNNY.....Repose of the Forest...Grieg
 3 min. 30 sec. Molto Tranquillo.
 28. T. WON'T YOU SHAKE HANDS....RomanceKarganoff
 3 min. 15 sec. Andante Sostenuto.
 29. T. IN MY ROOM AT THE.....Inspiration.....Edwards
 3 min. 30 sec. Andante Sostenuto.
 30. T. IT IS I WHO SHOULD BEG.....THEME
 30 sec.

CHARACTER Comedy Drama.
 ATMOSPHERE Wealthy country estate.
 MECHANICAL EFFECTS..... Phone, Auto, Wave effects.

"Peck's Bad Girl."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

- THEME—Impish Elves.....IntermezzoBorch
 1. AT SCREENING.....THEME
 2 min. 15 sec.
 2. T. PECK IS FOND OF PORK CHOPS.Spider and the Fly...Armand
 1 min. 30 sec. Allegretto Intermezzo.
 3. T. I GOT DIGNITY.....Continue pp.
 30 sec.
 4. T. PECK'S RHEUMATISM MEDI-CINE.....AlboradoAndino
 2 min. 30 sec. Caprice.
 5. T. AND ABOUT THIS TIME.....GraciousnessSmith
 3 min. Allegretto Intermezzo.
 6. T. HOW DO YOU DO, MR. RASKELL.Continue ff.
 1 min. 30 sec.
 7. T. I TOLD HIM TO GET OUT.....Continue pp.
 45 sec.
 8. T. IT SEEMS THAT RICHARD HAYES.....BaccaroleBuse
 3 min. 15 sec. Summer Idyl.
 9. T. AND WIDOW MIFKIN CALLS...Half Reel Hurry.....Levy
 5 min.
 10. T. MY NAME IS HAYES.....Continue pp.
 2 min.
 11. T. THEY JUST HAD A TERRIBLE.NolaArndt
 2 min. 30 sec. Capricious Allegretto.
 12. T. AND POOR LITTLE MINNIE...Eccentric Comedy Theme,
 3 min. 30 sec. Roberts
 13. T. I AGREE WITH THE REST.....Continue pp.
 1 min. 30 sec.
 14. T. HERE IS A CHANCE FOR ME...ShadowgraphsLeigh
 1 min. Allegretto.
 15. T. AND TWO CITY MEN CAME....Continue to Action pp.
 2 min.
 16. T. AND PECK'S BAD GIRL.....Aubade Printaniere...Lacombe
 4 min. 15 sec. Intermezzo Allegretto.
 17. T. DIDN'T I TELL YOU TO HIDE..Dance of the Peacocks...Balnes
 3 min. 45 sec. Allegretto Caprice.
 18. T. AND WILLIE FOUND THE RIGHT.....THEME
 3 min. 45 sec.
 19. T. AND THE MONEY FOR THE PAY.Grotesque Misterioso...Borch
 1 min. 30 sec.
 20. AND MINNIE HAS FORGOTTEN...Continue to action.
 2 min. 45 sec.
 21. T. AND THE CELLAR FROM THE..Heavy Misterioso.....Levy
 2 min. 30 sec.
 22. T. GET THE POLICE.....HurryMinot
 2 min. 30 sec.
 23. T. THEY ARE A BAND.....THEME
 1 min. 30 sec.

CHARACTER Comedy.
 ATMOSPHERE Neutral.

"Private Peat."

Released by Paramount—Five Reels.

Prepared by Geo. W. Beynon.

- THEME—I Love You Truly.....ModeratoBond
 1. AT SCREENING.....The Maple Leaf Forever,
 1 min. 15 sec. Canadian
 2. T. AS CANADIANS WENT.....Rookies March.....Drumm
 1 min. 15 sec. 2/4 March.

3. T. MARY	THEME	2 min. 45 sec.
4. T. THE CHIEF EVENT	Hezekiah Richardson	2 min. 15 sec.
5. D. PEAT AND MARY LEAVE	THEME	2 min. 30 sec.
6. T. IF IT SHOULD HAPPEN	Liebstd Wagner	5 min. 30 sec.
7. T. A NIGHT OF TERROR	Figaro's Hochzeit Mozart	2 min. 15 sec.
8. D. PEAT WAKES UP	If He Can Fight Like He Can Love Fcist	1 min. 45 sec.
9. T. AND TWO DAYS LATER	Pershing's March Watt	4 min. 45 sec.
10. T. LEAVING "OVER HERE"	Over There Cohan	1 min. 15 sec.
11. T. FRANCE	Marseillaise French	1 min. 30 sec.
12. D. THEY REACH THEIR BILLET	Canzonetta Godard	2 min. 15 sec.
13. T. YOU HAVE PUT IN MONTHS	Three Wonderful Letters from Home Shapiro	2 min.
14. T. IT SEEMED AT FIRST	Battle Agitato Minot	3 min. 30 sec.
15. T. VOLUNTEERS TO GET	Misterioso Dramatico Borch	3 min. 15 sec.
16. D. SOLDIERS FIND PEAT	Adagio Pathetic Godard	3 min. 30 sec.
17. T. I HAD A GREAT	The Flatterer Chamlnade	2 min. 15 sec.
18. T. AND THE REASON	Onward Christian Soldiers	45 sec.
19. T. YOU HAVE A VISITOR	THEME	2 min.
20. D. STATUE OF LIBERTY	The Star Spangled Banner	2 min.
CHARACTER	Dramatic.	
ATMOSPHERE	Canadian, French and American	
MECHANICAL EFFECTS	Auto, Gun Shots, Zeppelin, Aeroplane.	
SPECIAL EFFECTS	Flife In Marching.	
DIRECT CUES	"Over There" and "Star Spangled Banner."	
REMARKS	Follow the suggested numbers as closely as possible.	

"To Him That Hath."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows	Andante Pathetique Moderato, Borch	
1. AT SCREENING	The Broken Melody Van Blenc	2 min. 45 sec.
2. D. WHEN STRANGER KNOCKS AT	Adagio Expressivo Schumann	2 min.
3. D. WHEN ALDRICH GREET'S MOR-TON	THEME	2 min. 15 sec.
4. T. MORTON'S PREMONITION COMES	Organ only. Church Scene.	2 min.
5. T. I BRING THIS FOR MR MOR-TON	Andante Dramatic No. 15, Herbert	2 min. 45 sec.
6. T. PHILIP MORTON HAS PAID ME	Dramatic Tension Andino	2 min. 15 sec.
7. T. AFTER A SLEEPLESS NIGHT	THEME	4 min.
8. T. ALEXANDER CHAMBERS	Heavy Misterioso Levy	2 min. 15 sec.
9. T. AT 1 O'CLOCK EACH NIGHT	Lamento Gabriel-Marie	3 min. 45 sec.
10. T. KATE MORGAN	THEME	2 min. 45 sec.
11. T. PRISON MADE, EH SO YOU'VE	Premier Amour Benolst	3 min. 15 sec.
12. T. TOM JENKS A PRODUCT	Perpetual Motion Borch	2 min.
13. T. WON'T YOU STAY FOR SUPPER	Impish Elves Borch	3 min.
14. T. WELL, HOW ABOUT THE HON-ESTY	THEME	2 min. 15 sec.
15. T. SLEEP? ME? OH I SLEEP	Visions Buse	3 min. 30 sec.
16. T. NOT A CENT, YOU LOW DOWN	Agitato No. 49 Shepherd	15 sec.
17. T. MONTHS OF DESPAIR	Two Preludes Chopln	3 min.
18. T. THE ANNUAL OUTING OF THE	Mignonette Frml	2 min.
19. D. WHEN HELEN ENTERS DAVID'S	THEME	1 min. 45 sec.
20. T. AND YOU TRIED TO STEAL	Withered Flowers Klefert	4 min. 15 sec.
21. T. THE OPEN ROAD	Gruesome Misterioso Borch	2 min.

22. D. WHEN KATE DESCENDS STAIRS	Agitato No. 69 Minot	2 min.
23. T. THE SURRENDER	The Broken-Hearted Sparrow, Andante Expressivo Bendix	2 min. 30 sec.
24. T. IN THE MORNING	Barcarole Summer Idyl Buse	4 min. 30 sec.
25. T. AND HE DIDN'T KNOW I WAS	THEME	2 min. 15 sec.
26. T. I TOLD THE POOR NUT	Prelude Jarnefelt	2 min. 45 sec.
27. T. SO THIS IS MR. DAVID AL-DRICH	Aria Sonata Op. 11 Schumann	3 min. 30 sec.
28. T. FROM OUT THE SHADOWS	Adagio Cantabile Berge	2 min. 30 sec.
29. D. WHEN LILLIAN ENTERS DAVID'S	THEME	3 min.
30. T. YOU GET OUT OF HERE WITH	Lento Allegro Berge	3 min.
31. T. THE LOVE SUPREME	Adagietto Berge	3 min. 15 sec.
32. T. I HAVE JUST HEARD OF YOU	THEME	3 min. 15 sec.
CHARACTER	Dramatic.	
ATMOSPHERE	New York East Side.	
MECHANICAL EFFECTS	Phone, glass crash, storm.	
SPECIAL EFFECTS	Organ solo.	
REMARKS	Particularly note short church scene.	

"Woman of Impulse, A."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—Love Theme	Lee	
1. AT SCREENING	THEME	1 min.
2. T. AS CARMEN	Prelude from Carmen Bizet	15 sec.
3. T. AS GIOCONDA	Dance of the Hours Ponchlell	15 sec.
4. T. FATHER GIOVANNI OF	Spanish Moderato Redla	1 min. 30 sec.
5. D. GIRL PLAYING GUITAR	La Paloma Yradler	30 sec.
6. T. SIGNORA STUART	Spanish Moderato Redla	1 min. 15 sec.
7. T. BUT THE FEEBLE FLAME	Last Spring Grieg	1 min. 45 sec.
8. T. ELEANORA, NOW KNOWN AS	A La Modc Rosey	1 min. 15 sec.
9. T. I WORE IT AT MY DEBUT	Continue pp.	45 sec.
10. D. IN THEATRE BOX	THEME pp.	3 min. 15 sec.
11. D. ON THE STAGE	Habanera Bizet	1 min. 45 sec.
12. D. AUDIENCE LEAVING THEATRE	March (from Carmen) Bizet	45 sec.
13. D. IN BOX	Continue pp.	15 sec.
14. D. ON STAGE	Gypsy Dance (from Carmen) Bizet	1 min. 30 sec.
15. D. AUDIENCE APPLAUDING	Silence.	30 sec.
16. T. LA VECCI'S AMERICAN CON-TRACT	Impish Elves Borch	2 min. 30 sec.
17. T. I SAIL TO-MORROW	THEME	3 min. 30 sec.
18. T. BECAUSE I HAVE ONLY THIS	Dramatic Recitative Levy	2 min. 30 sec.
19. T. THE GAUDINEER HOME	Valse Divine Rosey	2 min. 15 sec.
20. T. LA VECCI, NOW THE COUNT-ESS	Valse Moderne Rosey	4 min.
21. T. IN LOUISIANA	Sunny South Lampe	2 min. 15 sec.
22. T. THE PERSISTENT DOCTOR	Continue to Action.	3 min. 30 sec.
23. T. THE GLAMOR OF THE GOLDEN	Southern Characteristic Ser-cnade.	1 min. 45 sec.
24. T. THE LITTLE BUD HAS	Appassionato Borch	1 min. 15 sec.
25. T. I AM SORRY FOR YOU	THEME	3 min. 30 sec.
26. T. WE ARE AT THE GAUDINEER	May Dreams Borch	4 min. 30 sec.
27. T. I CAME TO GET A WRAP	Tragic Theme Veley	3 min. 15 sec.
28. T. THE ACCUSATION	Sorrow Theme Roberts	3 min. 45 sec.
29. T. IF NO DOCTOR HAS ARRIVED	Cavatine Bohm	2 min. 30 sec.
30. T. SHE SPEAKS TRULY	Continue ff.	1 min. 15 sec.
31. T. ANOTHER HONEYMOON	THEME ff.	45 sec.
CHARACTER	Dramatic.	

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. Would it be possible for you to print a cue sheet for the serial, "Hands Up," in your columns, "Music for the Picture?" This would be greatly appreciated.

A. As you have noticed, all our cue sheets are classified and arranged in uniform style. Unfortunately, all those issued by the producer are not adaptable for rearrangement unless we alter the subject of the suggestions, which would be unfair to the arranger. However, we have spoken to the producers, and hope that all their cue sheets will soon appear in our department. If there is any assistance which we can offer personally, we will be glad to do so.

Q. I find in the cue sheet for "The Hun Within" four typically German numbers, as follows: "Lorelei," an old German folk-song; the American light opera drinking song, "Old Heidelberg"; the notorious "Wacht am Rhein," and Beethoven's "Egmont." While charmed with the beauty and technique of the play, the production was somewhat spoiled for me by the introduction of these German numbers, although one of them was purposefully omitted by the orchestra leader. It seems to me that, while the picture scenes

HONOR ROLL

Roses of Memory

By

BERNARD HAMLEN

Published by Carl Fischer, New York

An Andante Moderato song specially arranged for orchestra, which will prove a fine melancholy theme. It is new and will be popular.

are necessary to the action of the plot in the delineation of German character, the introduction of incidental German cue music is an offence to the ear that might easily be dispensed with, and good old U. S. A. music substituted. What do you think?

A. We are not responsible for the suggestions as embodied in "The Hun Within," as we have no authority to change any of the subject matter found in the cue sheets as presented to us for publication. However, we have seen the picture, and agree with you in your protest. In this particular instance, other selections are possible, and the ones used, although atmospheric, are not absolutely essential. You will note in our columns an article expressing our views of music from German origin.

Q. Will you kindly tell me in your Leader's Service Bureau where I can obtain the song recently published which begins, "Dear land of the free, the land of our birth?"

A. The patriotic song you mention is entitled "When the Bugle Calls for Old Glory." The words are by Walter S. Griffith, and the music by Everett J. Evans. You will be able to procure the music by addressing Mr. Griffith at the Riant Studio, 90 Rogers avenue, Brooklyn, N. Y.

Praises Mutual's Musical Settings.

The Mutual has received many complimentary letters of appreciation on the musical settings made for its productions which are printed on each press-sheet issued. These settings are compiled by Joseph O'Sullivan, Director of Music Service for Mutual, who has incorporated several interesting and helpful suggestions in his cue-sheets.

Max Adamsky, musical director of the Gold Theatre, Chicago, which ran "Love's Law," the first Gall Kane Production, released by Mutual, for two nights, is enthusiastic in his praise of Mutual's musical settings. Mr. Adamsky was soloist of the Chicago Grand Opera Co. for several seasons, and has played with the foremost symphony orchestras in America and Europe.

In a letter to Mutual, Mr. Adamsky says:

"I wish to say that it gave me great pleasure to synchronize the music cues compiled by you for 'Love's Law' which was shown at the Gold Theatre for two nights. The music was of a classic nature, well selected, and fitted the picture perfectly.

"Kindly send me, as soon as possible, cue-sheets on 'A Hoosier Romance' and 'His Birthright,' which are booked at the Gold. Also, send me orchestration of 'Nipponese,' the theme which you wrote for 'His Birthright.'"

The musical setting made for "His Birthright," the first Hawthorth Production starring the great Japanese actor, Sessue Hayakawa, contains a theme written by Mr. O'Sullivan "Nipponese," which is printed on an insert sent out with each pressbook of "His Birthright." This is distinctly Japanese in character, being based on fragments of old Japanese themes, an Old Samura Prayer and a Love-Lay supposed to have been indited by a Mikado of the seventh century furnishing material for this theme. It should prove a splendid aid in interpreting the character of action in "His Birthright."

Classified Cue Sheets Receive Praise.

During an itinerary of the Eastern states recently one of the representatives of the Moving Picture World received many favorable comments about our classified cue sheets. Exhibitors and musical directors were enthusiastic over the service rendered through the music department. It is the first time in the history of the industry that a trade journal has attempted to purvey a uniform music service, practical from every standpoint and easily read by the leader.

There were some who complained about the unsuitability of a few of the musical suggestions, but this is really a matter of personal opinion, and we have no authority to change any of the subject matter submitted to us by the producer. Others were loud in praise of the ease with which the classified cue sheets could be filed for future reference.

All this is most gratifying. Our department is for the leader. We wish to join hands with that of the producer that he may receive quick and reliable service, and every exhibitor should see that his leader gets our department, "Music for the Picture."

Index to Cue Sheets.

Picture	Producer	Folios
"Battling Jane".....	Paramount	226
"Girl of Today, The".....	Vitagraph	226
"Goat, The".....	Vitagraph	226
"Kildares of Storm".....	Metro	228
"Lure of Luxury, The".....	Universal	228
"Man from Funeral Range".....	Paramount	228
"Our Mrs. McChesney".....	Metro	230
"Pals First".....	Screen Classic	230
"Peck's Bad Girl".....	Goldwyn	230
"Private Peat".....	Paramount	230
"To Him That Hath".....	World	232
"Woman of Impulse".....	Paramount	232

DUSK IN JUNE

By FAY FOSTER

Makes a most remarkable photoplay theme and has been popularized upon all the programs of the greatest singers during the past year. An orchestral arrangement of this most beautiful song will shortly be issued.

ADVANCE OF PUBLICATION orders will be accepted at 50 cents for a complete orchestration, to be delivered as soon as issued. This price will be withdrawn.

WE'LL BE GOING HOME

Warship and Trench Song

of the

Sailors and Soldiers

Written for the Boys in Blue and Khaki
By the Rt. Reverend JAS. HENRY DARLINGTON
(Bishop of Harrisburg)

Motion Picture Theatres which have joined the "singing army" of the folks back home and will agree to use this stirring war song in their "Community Sings" may have a non-destructible slide of the words FREE, with order for song.

Helmeann Phonograph Record No. 1058

COMPLETE SUPPLY SERVICE FOR PHOTOPLAY MUSICIANS

By maintaining a deposit account you may insure prompt shipment of any material required, no matter by whom it may be published.

Cut out this advertisement, enclose 50 cents in stamps and mail at once to

BRYANT MUSIC CO.

64 W. 45th St., New York

Covers For Orchestrations

We bind your music, orchestration and parts so that it will open flat and last forever.

Union Hinge Binding Co.
120 W. 42nd St. New York

A M E R I C A N

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City



Music for the Picture

Conducted by GEORGE W. BEYNON

The Art of Picture Presentation Cannot Afford the Abuse of Silence or Semi-Silence

SINCE we have dwelt extensively upon the subject of the use of silence in picture playing, it seems only right that the abuse of silence receives some consideration.

Frequent silent moments in the changing from one number to the other detracts from the picture and creates a sense of piece-meal artistry that is both distasteful and displeasing to picture patrons. No matter how quietly you may finish a selection, no perceptible delay should occur before proceeding with the next number. A silence at this point will break the smoothness of accompaniment and divert attention from the feature.

Should the music finish in arpeggio style, with closing chords separated by rest signs, it is quite permissible to lengthen the duration of the rests until they become moments of silence. The chords must of necessity be six-fours, dominant sevenths, or repeated tonics, and, as the first two classes need resolution, the ear will hold the tone with expectation for what is to follow. This is done subconsciously and will detract in no way from the scene depicted upon the screen. The repetition of the tonic chords after pause rests must be done with a change of volume, either *crescendo* or *diminuendo* to make the finale effective, and immediately upon the completion of the last chord, the new number should begin.

All good speech makers understand the value of the rhetorical pause which usually signifies expectancy of a denouement or gives time for the auditors to absorb and digest the last emphatic statement. This silence can only be effective when the speaker chooses the proper psychological moment to continue his address. If he delay too long, the entire speech will "fall," and he will lose the attention of his listeners.

Music for the pictures may be emphasized and enhanced materially by the use of a rhetorical pause. The sad music slowly dies away as the scene, showing the unhappy heroine, slowly fades out. Behold! the next scene depicts the vile and violent villain hurriedly groping his way out of the darkness of a tunnel. Barely discernible in the distant and dim light is the sputtering fuse that will blow up the mine, endangering the lives of many toilers deep in a new shaft. The scene opens silently, as far as the music is concerned, while the villain hastily runs away. The sputtering fuse is shown again now, almost reaching the powder cap. Every eye is strained, every heart beats faster, every nerve is tense with expectancy.

Bang! the explosion occurs, tearing up the earth, and hurling debris. At the same instant, the music with a crash of cymbal and double forte chord, reinforces the dramatic episode.

This silence might be called the rhetorical pause of expectancy. It promises something big to follow, and makes more emphatic the explosion by its sudden volume, perfectly synchronized with the screen action. To prolong the silence until after the explosion would be suicidal, and would make the dramatic value of the scene farcical. Nevertheless, it has been done and will be done again, so long as musicians refuse to sleep in bed and take their naps in the orchestra pit.

Some orchestras still persist in allowing the opening title and introduction

Manager Robertson Likes Our Efforts.

The Rialto Theatre
Flatbush Ave. & Cortelyou Road
Brooklyn, New York
September 23, 1918.

My Dear Mr. Beynon:

Just a word to say I look for your musical column in the "Moving Picture World," as I do for my breakfast after my bath in the morning.

It is a great help and, believe me, I am benefiting by it.

Yours truly,
R. ROBERTSON, Mgr.

of the principal roles to be screened in silence. Their argument is to the effect that they must begin when the first scene is shown. They think they are fitting scenes, when they should be setting the picture in part and as a whole. The audience believes the leader is unprepared and the accusation is somewhat accurate and well founded.

This preliminary silence is not only an abuse of a dramatic factor, but the loss of a great opportunity for truly effective music. This spot should always be utilized to play a number that embodies the dominant emotion of the play, or to firmly establish the atmosphere of what is to follow. If a feature is worthy of a setting, it surely merits ushering in; if fit for presentation, it calls for a proper introduction.

While treating with the abuses of silence, let us note the misuse of what, for a better name, we call semi-silence—those interludes where one instrument plays a few bars alone.

During the running of "The Hypocrites," a few years ago, the orchestra played "Il Guarany" to accompany a

scene of riot, where a priest was stoned to death by the mob. Just at the height of the turmoil, when they were about to pounce upon their victim, the clarinet plaintively performed a cadenza. This was too much for the taut nerves of the assembled people and a roar of laughter spoiled the balance of the otherwise good program. It also spoiled the evening for the orchestra and especially for the careless conductor.

Cadenzas must be used sparingly in picture playing for they create a noticeable absence of sound that must be in keeping with the spirit of the scene to be permissible.

Small orchestras in suburban or small-town theatres are usually very painstaking in their musical program to an extent that sometimes gets them into difficulties. Desiring to obviate unpleasant harmonic changes of key, they allow their pianist to throw in a few chords of modulation as a solo between numbers. If a leader could only sit "out front" and hear those modulations every few minutes until his ears ached with the monotony of it, until he found himself listening in dread for the next one, he would never perpetrate such an abuse of semi-silence again. Choose the lesser of two evils if need be, but leave the pianistic thump-thumps out of your setting.

The semi-silence of trumpet calls must be used only after careful thought. A cornet suddenly breaking into brassy exclamation is not the most pleasing sensation at best and, if at every opportunity, the approach of our soldier boys is heralded by a blating bugle, it becomes tiresome, shoddy, cheap, and good ground for changing one's patronage.

There is another form of semi-silence that, when used occasionally and under the proper conditions, becomes most effective. Recently, while enjoying a bill offered at the Rialto Theatre, New York, the writer was shown a scenic dealing with "Tales from the Tall Timbers." It was educational in its mission and delineated the history of the tree from stump to saw mill. At a point where the log began to slide down the mountain side via a special chute, the orchestra stopped playing. Nothing was heard but a low rumbling of the timpani. This increased in speed and volume as the log rushed faster and faster toward the base of the mountain, and, as it plunged into the lake below, the mighty roaring suddenly ceased with the crash of cymbals, and the swish of sand blocks.

This form of semi-silence can only be used when the element of surprise is needed. Continual recourse to it would naturally bring it down to the level of all clap trap effects and ruin its usefulness as a dramatic factor or unexpected innovation.

CUE SHEETS for CURRENT FILMS

"America's Answer."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—None.	
1. AT SCREENING	Battle Hymn Republic 2 min. 45 sec.
2. T. GEN. PERSHING, COMMANDER.	Over There (Chorus only) 15 sec.
3. T. THESE ARE THE SHIPS THAT.	Columbia, the Gem of the 2 min. Ocean
4. T. AND WHILE THE SHIPS ARE.	Shadowland Gilbert 1 min.
5. T. NEARLY THREE MILES OF....	Hands Across the Sea...Sousa 1 min. 15 sec.
6. T. AND INCIDENTALLY WHEN NOON	.....Orchestra Tacet 45 sec. (Solo Trumpet) Mess Call
7. T. AND MUSIC MOVES THE FEET.	The Darkies' Jubilee..Turner 15 sec.
8. D. WHEN NEGRO SCENE FADES..	Over There (Chorus only) 1 min. 30 sec.
9. T. THE SECRET SHELL SWEPT...	The Venture Mareh...Franko 30 sec.
10. T. EMBATTLED VETERANS OF...	Le Pere de la Victoire..Ganne 30 sec. (Repeat first four bars)
11. T. AND HERE THEY COME.....	Here They Come.....Bergh 1 min. 15 sec.
12. T. AND THE BLUE JACKETS.....	Liberty Lads .....Smith 2 min.
13. T. THE FOREST OF FRANCE.....	Woodland Whispers..Czibulka 3 min. (Quasi Allegro)
14. T. NEAR THE SWISS FRONTIER..	By the Suwanee River segue 7 min. 45 sec. to Ole Virginny...Zamecalk
15. T. ONE OF THE REASONS WHY WE	.....Babillage .....Castillo 1 min. 15 sec. Allegretto Intermezzo.
16. T. FRENCH WOMEN PREPARE...	Valse Bleue .....Margls 1 min. 15 sec. Valse Moderato
17. T. A ROADWAY CAMOUFLAGED..	Miss Liberty .....Leroy 1 min. 15 sec.
18. T. PREPARING A SITE.....	The Wedding of the Rose, 30 sec. Moderato e Grazioso, Jessel
19. T. "YOU WILL BE GLAD TO NOTE"	.....Sly Boots .....McAll 2 min. 30 sec.
20. T. "THEY DON'T JUST WASH"	.....Sleeping Rose .....Borch 1 min. 45 sec. Valse Moderato
21. T. AND THE GRANDMOTHERS OF.	La Marseillaise 15 sec.
22. T. BACK WITH OUR BOYS AGAIN.	The Dixie Volunteers 1 min. 45 sec.
23. T. THE OCCIDENTAL SLIPS.....	My Dreamy China Lady, 15 sec. Van Alstyne
24. D. JAPS OFF SCREEN.....	Orchestra Tacet 15 sec. (Drums only)
25. T. WHEN THERE IS NOBODY ELSE	.....Light Romantic Theme...Luz 15 sec. Andante Moderato
26. T. MAN MADE THE WAR BUT GOD	.....Daughters of the American 1 min. 45 sec. Revolution .....Lampe
27. T. THE SALVATION ARMY.....	Thunder and Blazes.....Fuehl 2 min. 45 sec.
28. T. ON THE WAY TO TRENCHES...	The Rainbow March..Mauric 1 min.
29. T. A REMINDER OF HOME SWEET.	Home Sweet Home (in G). 30 sec.
30. T. IN ARMY LANGUAGE A GOU- LASII	.....Chanson Joyeuse.....Tobani 2 min. 45 sec. Allegro
31. T. AND UP THE ROADS OF WAR..	Over There 45 sec.
32. T. AND SOMEWHERE IN FRANCE.	La Marseillaise 1 min. 15 sec.
33. T. ANTI-AIRCRAFT GUNS	.....Allegro Agitato No. 1.Kiefert 3 min.
34. T. A TEMPORARY HOSPITAL....	My Angel of the Flaming 45 sec. Cross
35. T. OUR AVIATORS IN FRANCE...	The World's Progress..Herbert 1 min. 15 sec.
36. T. MARINES, SOLDIERS OF THE.	Galop .....Luz 2 min. Vivace
37. T. THEY SEARCH THE HEAVENS.	National Spirit .....Hager 1 min. 45 sec.
38. T. THE LATE MAJOR RAOUL....	Muffle Drums and Taps 30 sec.
39. T. A FRENCH GENERAL DECO- RATES	.....Blue Devils .....Levy 45 sec.
40. T. MAJOR GENERAL EDWARDS...	French National Defile 1 min. 15 sec. March .....Turlet
41. T. MAJOR ROOSEVELT DECO- RATES	.....The Stars and Stripes For- 1 min. 15 sec. ever .....Sousa
42. T. MARINES WAITING THE OR- DERS	.....Maestoso .....Lake 1 min. (Marcato)

43. T. CLOTHES CLEANED WHILE YOU	.....Western Intermezzo.....Luz 45 sec. Allegretto
44. T. THE BATTLE OF CANTIGNY...	Agitato—Langey—Flay twice 4 min. 45 sec. segue to Hurry No. 4.Minot
45. T. BACK OVER THE ROAD THEY.	Yankee Doodle 15 sec.
46. T. YOU HAVE SEEN UPON THIS..	Keep Your Head Down, 45 sec. Fritzie Boy .....Rice
47. T. AMERICA'S ANSWER	.....Over There 1 min.
CHARACTER	.....War Drama.
ATMOSPHERE	.....American and French.
MECHANICAL EFFECTS	.....Waves, battle effects.
SPECIAL EFFECTS	.....None.
DIRECT CUES	.....Home, Sweet Home.
REMARKS	.....Liberal use of effects in bat- tle scenes should be carried out.

"Appearance of Evil, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Serenata	
1. AT SCREENING	.....Moderato .....Crespi 2 min. 15 sec. THEME
2. T. DERE'S A FUNNY LADY.....	Capricious Annette.....Borch 3 min. Moderato Caprice
3. T. "GREAT NEWS I'VE GOT".....	THEME 2 min. 30 sec.
4. T. "AND WE HAVE NEVER GIVEN"	.....Adieu Waltz .....Friml 3 min. 45 sec. Valse Moderato
5. T. "I GUESS SHE SELECTED THIS"	.....Sweet Jasmine .....Bendix 3 min. 45 sec. Allegretto
6. T. "YOU ARE DISMISSED, YOU CAN"	.....Serenata .....Cajani 3 min. 30 sec. Allegretto Mosso
7. T. MR. QUIMBY, ELSIE'S FATHER.	Pessepied .....Dellbes 3 min. 30 sec. Allegro Moderato
8. T. "MY ELSIE IS A GOOD GIRL"...	Dramatic Recitative.....Levy 4 min. 15 sec.
9. T. THE PURITY LEAGUE.....	Romance .....Merlicanto 3 min. 45 sec. Moderato Con Espressione
10. T. "AND THAT'S WHAT I SAW"...	Gavotto .....Merlicanto 2 min. 45 sec.
11. T. "THIS DOES RUMOR LIKE"...	Gardenia .....Densmore 3 min. Anantino Moderato
12. T. "I CAN'T BELIEVE MAIDA"....	Intermezzo .....Huerter 3 min. Moderato
13. D. WHEN LOUISE RETURNS TO...	THEME 2 min. 45 sec.
14. D. WHEN MAIDA LEAVES.....	Valse Divine .....Rosey 3 min. Valse Lento
15. T. "THIS IS UNBEARABLE, I DO"...	Dramatic Narrative.....Pement 2 min. 30 sec.
16. T. "I—I TOLD THEM THAT I WAS"	.....Dawn of Love.....Bendix 3 min. 30 sec. Intermezzo Moderato
17. T. "THEY ARE ARRESTING MANY"	.....THEME 2 min. 15 sec.
18. T. "A LITTLE LATER NEAR THE"...	Organ Improvising 1 min.
19. T. "WHY—WHY WE KNEW WE WOULD"	.....Joy of Youth.....Raymond 1 min. 45 sec. Moderato Intermezzo
20. T. "AT LEAST YOU CAN DEFER"...	Impish Elves .....Borch 2 min. 15 sec. Intermezzo
21. T. LATER IN THE WEEK.....	The Dancesant .....Moquin 1 min. 45 sec. Moderato
22. T. "I'M SO GLAD TO HAVE YOU"...	THEME 2 min. 15 sec.
CHARACTER	.....Society Drama.
ATMOSPHERE	.....Suburban Town and New York City.
MECHANICAL EFFECTS	.....Door bell, telephone bell.
SPECIAL EFFECTS	.....Organ alone for wedding scene.
DIRECT CUES	.....None.
REMARKS	.....None.

"Border Wireless, The."

Released by Paramount—Five Reels.

Prepared by Music Film Co.

THEME—"Among the Roses".....	
1. AT SCREENING	.....Moderato .....Lake 1 min. 30 sec. Hurry No. 2.....Langey Allegretto
2. T. ARIZONA	.....The Vampire .....Leon 3 min. 15 sec. Moderato
3. D. HART GRABS MEXICAN.....	Dramatic Tension No. 9.Berg 1 min. 45 sec. Andante
4. D. MEXICAN LEAVES	.....THEME 1 min. 45 sec.
5. T. THE REJUVENATED	.....La Comedienne.....Hosmer 1 min. 15 sec. Allegretto
6. T. THE BUSINESS OF.....	Misterioso No. 3.....Berg 1 min. Moderato
7. T. THE ANSWER	.....Erking .....Schubert 1 min. 45 sec. Allegretto

How an Animated Song Sheet Boosted the Fourth Liberty Loan



Animated Song Sheet of Broadway Strand Theatre, Detroit.

There Were Sixty Girl Singers, One for Each Note. The Drop Measured Twenty-four by Thirty-four Feet.

FEW cities in the country are doing as much, none more, than Detroit, Michigan, to show their patriotism in a practical manner.

Detroit has many theatres successfully conducting community singing and was one of the first cities, if not the first, to start a movement of giving free theatre tickets to soldiers and sailors in uniform.

But the week of September 22 marked a radical and charming departure from the usual music program at the picture houses. It was inaugurated at the Broadway-Strand Theatre and was planned to start off the Fourth Liberty Loan selling campaign. It was called an "Animated Song Sheet" and consisted of a drop curtain twenty-four by thirty-four feet in size. On it was printed a reproduction of the chorus from the patriotic song, "For Your Boy and My Boy." Eddie McGrath sang the first verse and chorus. When he came to the second chorus, the drop was exposed. Through the round black part of each note was a girl's head—there were sixty of them—and they joined Mr. McGrath in the chorus. Naturally at each performance, this innovation elicited such tremendous applause that the encores were practically limitless.

The animated song sheet is not exactly a new idea, as it has been presented in vaudeville and with the big shows, but it is probably the first time it has been carried out on such an elaborate scale at any motion picture house.

The total expense, including salaries to the singers, came to nearly twenty-five hundred dollars. But the Broadway-Strand Theatre considers the outlay well spent to boost the Fourth Liberty Loan through its official songs.

"There Is No Hyphen in My Heart."

In 1916, a poem, under the above caption and written by Mrs. Josephine M. Fabricant, appeared in the New York Herald and The Globe. It was reprinted in the newspapers all over the country.

The poem took New York by storm and was read before over two thousand teachers during Liberty Week. Mrs. Fabricant recited it for six thousand people at the College of the City of New York, recently.

She has in her possession letters from many prominent people praising the poem. Colonel Roosevelt acknowledged it and

wrote "That is the real American doctrine."

It was published in July, 1918, by Lockhardt & Belder, being set to music by Mrs. Adriane Holmes Edwards, composer of the famous "God Bless You, My Dear." This latter song, Guiseppa de Lucca, the Metropolitan baritone, is using on his programs.

"There is No Hyphen in My Heart" has been sung very successfully at the camps by Raymond Ellis, the baritone of the London Opera Company. It is being sung at the patriotic gatherings for the Fourth Liberty Loan.

Audubon Picture Presentation Pleases.

It was Sunday evening at the Audubon Theatre at 165th street and Broadway, New York City. The feature for that last portion of the week was "Why America Will Win," being the life story of General Pershing filmatized. The orchestra consisted of twelve men and an organist, all fair material individually, the ensemble of which was splendid.

After a rather strenuous gastronomical exercise at the trenchant board, we repaired thither for lighter diversion of the mind. Mr. Fox surely knew we were coming and must have guessed our condition, for the soothing atmosphere of the Audubon settled upon us, and lo! we were content.

The feature had just commenced and the organist softly portrayed the picture musically. No clap-trap bells nor tin whistles annoyed us; no pomposity of tone marred the serenity of the occasion. Later, the orchestra took up the work and continued quietly but thoroughly to accompany the swift changing scenes. Beautifully balanced in tonal quality, always subdued, in volume well under the picture, it played music which fitted every foot of the picture as though a part of it. We were pleased.

Here, in a semi-vaudeville theatre, we found the true art of picture presentation flourishing like the green bay tree. Here we found perfect synchrony, perfect suitability, and perfect interpretation. 'Tis well, for this is an abundance of proof that fitting features must receive careful consideration, tedious thought and be well directed, to draw capacity houses in these days of fine filmcraft.

"Maryland" a Challenge for Secession.

When we are becoming intimately acquainted with the patriotic songs of America, we must not neglect the one poem which is of the South, for the South and by the South in a peculiar sense which isolates it from all others and leaves it standing on an eminence quite by itself.

When the great struggle between the North and the South had reached the crisis where the dissatisfied states were declaring their independence and, one by one, had begun to secede from the Union, James Ryder Randall, a native of Baltimore, was a young man twenty-two years old. Being engaged in newspaper work in Louisiana, at the outbreak of the Civil War, he had an opportunity to follow the course of events, and his heart was, naturally, with his mother state. In April, 1861, he read the grim statement that Northern troops had been fired upon while passing through Baltimore.

Mr. Randall had been greatly distressed and chagrined because Maryland did not cast in her fortunes with the new forming confederacy. But now he felt assured of her loyalty to the South and this unexpected act of rebellion seemed indicative of the future stand. The inspiration of this hope fired his imagination. It was midnight, but he responded to his emotions and, at a single sitting, produced what is, next to the "Battle Hymn of the Republic," the finest poem of the Civil War. Mr. Randall made the application more direct by its simple title "Maryland," and the lyrics had an appeal that was irresistible. The poem was published in the New Orleans "Delta" and attracted immediate attention.

It was first introduced as a war-song by Miss Jane Cary, a popular society girl of Baltimore, who sang it as her contribution to the festivities at a serenade given her by a division of Beauregard's army. She also had the honor of selecting the music for it, using the old German folk melody, "O Tannenbaum." This was an original Westphalian Folk Song, which assumed its present form in 1819, being adapted by August Zarnack, to whom we are indebted for the change from 4/4 to 3/4 time. Longfellow made a free translation of the lyrics of the song and called his poem, "O Hemlock Tree."

"Maryland," like many other songs born at the same period, has had its sectional appeal swallowed up in a national appreciation. In our time, there is as much enthusiasm evinced at the playing of "Maryland" before a New York audience as could be possible for one in Baltimore over this song, the "Marseillaise of the Confederacy."

"American Music Optimists" Greet Us.

Musical artists and composers of America, who have grown somewhat pessimistic over the future of their art, will be glad to know that there is a flourishing society in New York City which was organized and lives to further the interests of deserving American musicians.

The society is called "The American Music Optimists." Miss Mana Zucca, of 4 West 130th street, New York City, is the "fairy godmother" of the enterprise, and this gifted young composer ideally acts the part for which she has cast herself. She is an idealist and a firm believer in finding and helping the talented person who cannot just find himself.

With this end in view, compositions, either in manuscript or published form, can be submitted to the judges of the society. They will pass upon them. Those accepted will be presented at the concerts given at stated intervals. It is not necessary to be a member of the society to obtain a hearing, nor is any expense attached to these performances, as far as the composer is concerned.

The society has the indorsement of many people of prominence in the musical world, including Enrico Caruso, Gatticasazza, Daniel Frohman and Oscar Saenger.

8. T. ALSO PREPARING	.....	THEME	
1 min.			
9. T. HIS CHIEF TREASURER	.....	Marching Through Georgia,	
1 min.		March	Work
10. D. HART COMES OUT DOOR	.....	Sweet Belis	Gruenwalt
2 min. 45 sec.		Allegretto	
11. T. HAPPENED TO BE	.....	THEME	
3 min. 45 sec.			
12. T. BUT FIRST OF ALL	.....	My Country 'Tis of Thee,	
1 min. 45 sec.			Smith
13. D. TELEGRAPH TICKS	.....	Silence	
30 sec.			
14. T. THE OPERATOR AT	.....	Repeat My Country 'Tis of	
2 min. 15 sec.		Thee	
15. T. I'M GOING OVER	.....	THEME	
45 sec.			
16. D. SPY ON HORSE	.....	Repeat Misterioso No. 30.	Berg
2 min. 15 sec.		Moderato	
17. T. I RECKON YOU	.....	THEME	
1 min.			
18. D. HART LEAVES GIRL	.....	Misterioso No. 30.	Berg
2 min.			
19. D. HART GALLOPING FORWARD	.....	Allegro No. 1.	Langey
2 min.			
20. D. SPY IN OFFICE	.....	Hurry No. 4.	Lake
3 min. 30 sec.		Allegretto	
21. D. SPY AND GIRL	.....	Dramatic Andante No. 21	Berg
1 min. 30 sec.		Moderato	
22. D. GIRL CRYING AT WINDOW	.....	Thoughts No. 35.	Berg
1 min. 45 sec.		Andante	
23. T. WHILE AT THE PRUSSIAN	.....	Eriking	Scubert
2 min.			
24. T. THE UNCONSCIOUS AGENT	.....	Atonement	Zamecnik
3 min.		Andante	
25. T. GENERAL PERSHING	.....	Military Galop No. 7.	Berg
4 min. 30 sec.		Allegretto	
26. T. IN THE GREYING DUSK	.....	Misterioso No. 30.	Berg
3 min.			
27. D. HART CARRYING GIRL	.....	Allegro Agitato No. 1.	Berg
2 min. 45 sec.			
28. D. OPERATOR GRABS HART	.....	Battle Agitato No. 48.	Berg
1 min.		Allegretto	
29. D. BUGLER SOUNDS CALL	.....	Battle Agitato No. 48.	Berg
5 min. 45 sec.		Allegretto	
30. T. KAMERAD	.....	Silence.	
1 min. 30 sec.			
31. T. AS THE EAGLE	.....	THEME	
45 sec.			
32. D. TROOPS MARCHING TOWARD	.....	In Giving You 15 Uncle	
30 sec.		Sam	Schertzinger
		March	
CHARACTER	.....	Dramatic.	
ATMOSPHERE	.....	Patriotic.	
MECHANICAL EFFECTS	.....	Telegraph instrument	
SPECIAL EFFECTS	.....	Silence when telegraph tick	
DIRECT CUES	.....	None.	
REMARKS	.....	None.	

"Captain Kidd, Jr."

Released by Paramount—Five Reels.

Prepared by Film Music Co.

THEME—Comin Thru the Rye	.....	Andante	Scotch Song
1. AT SCREENING	.....	The Woodland Inn.	Bendix
6 min.		Allegro	
2. T. SURELY YOU DON'T	.....	Vision No. 42.	Berg
1 min.		Moderato.	
3. T. MEANWHILE IN THE ATTIC	.....	Mysterioso No. 3.	Berg
1 min.		Moderato.	
4. D. MARY ENTERS JIM'S ROOM	.....	Bon Vivant	Zamecnik
1 min. 45 sec.		Allegro.	
5. T. I UNDERSTAND THAT	.....	Mysterioso No. 3.	Berg
4 min.			
6. D. INSERT: "TO MY HEIRS"	.....	Allegro Agitato No. 1.	Berg
4 min. 45 sec.			
7. D. WILLIE ENTERS TO MARY	.....	The Broken Hearted Sparrow,	
1 min. 15 sec.			Bendix
8. T. THEY GOT AWAY	.....	Allegro Agitato No. 1.	Berg
3 min. 30 sec.			
9. T. WHILE THE FORTUNE	.....	Reuben and Rachel.	Goock
3 min. 45 sec.		Comedy.	
10. D. CARRIAGE DRIVES OFF	.....	Mysterioso No. 3.	Berg
1 min.			
11. T. LED TO CAPTAIN KIDD JR.	.....	Babillage	Castillo
4 min.		Allegro.	
12. T. THE TREASURE SEEKERS	.....	Mysterioso No. 29.	Berg
2 min. 30 sec.		Moderato.	
13. D. CONSTABLE STEPS OVER RAIL-	.....	Babillage	Castillo
ING	.....	
45 sec.			
14. D. CONSTABLE FALLS DOWN	.....	Mysterioso No. 29.	Berg
4 min.			
15. T. AN OVERSHADOWED EVENING	.....	Withered Flowers No. 41.	Berg
2 min. 15 sec.		Moderato.	
16. D. TACKING CARD ON POST	.....	Hurry No. 23.	Lake
1 min.		Agitato.	
17. T. BY THE END OF	.....	Babillage	Castillo
1 min. 15 sec.			
18. D. CONSTABLE AND FARMER	.....	Gruesome Mysterioso No. 31,	Berg
2 min. 15 sec.			
19. D. BRENT ENTERS THROUGH	.....	Hurry No. 26.	Berg
GATE	.....	Allegro.	
1 min. 45 sec.			
20. T. AND THEN DAY AND NIGHT	.....	Silence.	
30 sec.			

21. D. JIM STRIKES TREASURE BOX.	Bell Imitation No. 8.	Berg
2 min. 30 sec.	Allegro Agitato.	
22. D. JIM OPENS TREASURE BOX	.....	Silence.
1 min.		
23. D. END OF LETTER	.....	Yesterlove
6 min. 45 sec.		Borch
		Light Pathetic.
21. T. I HAVE COME TO SEE	.....	Silence.
1 min. 30 sec.		
25. T. IT'S ROBBERY, BUT	.....	Eleanor
2 min.		Deppea
26. T. I LOVE YOU, MARY	.....	THEME
45 sec.		Played softly.
CHARACTER	.....	Comedy.
ATMOSPHERE	.....	Neutral.
MECHANICAL EFFECTS	.....	None.
SPECIAL EFFECTS	.....	None.
DIRECT CUES	.....	None.
REMARKS	.....	None.

"Goddess of Lost Lake, The."

Released by Paralta—Five Reels.

Arranged by George W. Beynon.

THEME—Land of the Sky-Blue Water	.....	Andante	Cadman
1. AT SCREENING	.....	Pastorale	Thomas
3 min. 30 sec.			
2. T. WITHIN THE YEARS	.....	Indian Intermezzo	Kiefert
3 min.			
3. T. EVERY SPRING THE	.....	Eastern Romance	Korsaboff
2 min. 30 sec.		Moderato.	
4. T. BUT DEATH BEFELL	.....	Gruesome Mysterioso	Borch
2 min.			
5. T. THE COUNCIL	.....	Dagger Dance	Herbert
2 min.		Moderato.	
6. T. WITHIN ANOTHER GENER-	.....	Indian Wail	Dvorak
ATION	.....	Larghette.	
3 min.			
7. T. MARY, THE ONLY CHILD	.....	Indian Lament	Herbert
2 min. 30 sec.		Adagio.	
8. T. THE PASSAGE OF TEN YEARS	.....	Dance of the Debutantes,	
2 min.		Ballet Caprice.	Langey
9. D. APPEARANCE OF THORNE	.....	Indian Love Song	Laks
1 min.		Andante.	
10. T. IN THE HEART OF	.....	Canzonetta	Hollaender
2 min.		Allegretto.	
11. T. AND THEN HOME	.....	THEME	
3 min.			
12. T. ANOTHER DAY DAWNING	.....	Aisha	Lindson
3 min.		Indian Intermezzo.	
13. T. HOW	.....	Big Indian and His Maid	Levi
3 min. 30 sec.		Indian Intermezzo.	
14. T. HAMILTON'S INTEREST	.....	THEME	
2 min.			
15. T. WHAT WOULD YOU INDIANS	.....	Indian Love Theme.	Herbert
2 min.			
16. T. WITH THE FIRST LIGHT	.....	Cocheco	Reeves
2 min.		Moderato.	
17. T. THE FIRST CAMP	.....	Idille	Lack
2 min. 30 sec.		Moderato.	
18. D. HAMILTON AT FIRE	.....	A Vineyard Idyl.	Didier
3 min. 30 sec.		Moderato.	
19. T. I KNOW JUST HOW	.....	THEME	
2 min.			
20. T. YOU COME	.....	Dramatic Tension	Andino
3 min.			
21. D. MARTIN ENTERS BEDROOM	.....	Dramatic Allegro	O'Hare
1 min. 30 sec.			
22. D. INSERT DIPLOMA	.....	THEME	
1 min.			
23. T. SMARTING WITH WOUNDED	.....	Melancholic	Granier
2 min. 30 sec.		Andante Pathetic.	
24. T. THE BREATH OF THE MORN	.....	Beer Dance	Skilton
2 min. 30 sec.		Adagio Dramatic.	
25. T. BIG KOCK SPRING	.....	Agitato Mysterioso	Langey
1 min. 30 sec.			
26. D. HAMILTON SEES MARY	.....	THEME	
1 min.			
27. D. AT SHOT	.....	Silence.	
15 sec.			
28. D. MARY HEARS SHOT	.....	THEME	
1 min.			
CHARACTER	.....	Dramatic.	
ATMOSPHERE	.....	American Indian.	
MECHANICAL EFFECTS	.....	Hoof beats, shot.	

"Kiss or Kill."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Do It for Me	.....	Moderato	Hirsch
1. AT SCREENING	.....	In Old New York	Herbert
1 min. 30 sec.		Tempo di Valse.	
2. T. JACK WARNER	.....	Mrs. Casey	Hoschna
2 min.		Moderato.	
3. T. JACK WAS BEGINNING TO	.....	Sarabande	Burgmeln
1 min. 30 sec.		Allegro.	
4. T. DAVID MIDDLETON	.....	A Love Song	Bartlett
1 min. 30 sec.		Allegro.	
5. T. A YOUNG MAN	.....	Butterfly	Densmore
2 min. 30 sec.		Allegro Moderato.	
6. T. RUTH ORTON	.....	THEME	
2 min. 15 sec.			
7. D. NEPHEW AT DOOR	.....	Caprice	Relsenfeld
2 min.		Moderato.	

8. T. MARRY ME.....	Dodola.....	Frey
1 min. 30 sec.	Tempo di Valse.	
9. T. THE GIRL WAS SUCH A PEACH.....	Gavotte.....	Arditi
2 min.	Moderato.	
10. T. WHO ARE YOU.....	THEME	
1 min. 45 sec.	Moderato.	
11. D. JACK LEAVES RUTH.....	Air de Ballet.....	Herbert
2 min.	Allegro non Troppo.	
12. T. SAY, I THINK I'M GOING.....	Get Together.....	McClure
1 min. 30 sec.	Moderato.	
13. T. THE NEXT DAY.....	Air de Ballet.....	Herbert
1 min. 30 sec.	Allegretto.	
14. T. WHERE DO YOU GET THAT STUFF.....	Valse Graecise.....	German
2 min. 15 sec.	Allegretto.	
15. T. I ALWAYS KNEW YOU'D PAY.....	Mrs. Casey.....	Hoschna
2 min.	Moderato.	
16. D. JACK AND RUTH MEET.....	THEME	
1 min. 30 sec.		
17. T. ON THE WAY TO DINNER PARTY.....	A Kiss for Cinderella.....	Carroll
1 min. 15 sec.	Andante Moderato.	
18. T. IN CRAIG'S HOME.....	Beautiful Ohio.....	Kaiser
2 min. 30 sec.	Tempo di Valse.	
19. T. WHY ARE YOU SO QUIET.....	THEME	
2 min. 45 sec.		
20. T. I BELIEVE YOU.....	Coquetterie.....	Matbews
1 min. 30 sec.	Tempo di Valse.	
21. T. SHE CAN'T MARRY TWO MEN.....	Dramatic Agitato No. 38.....	Minot
2 min. 30 sec.	Moderato con Agltazio Ne.	
22. D. JACK ESCAPES.....	Hurry No. 1.....	Langey
1 min. 30 sec.	Allegro.	
23. T. GO TO MIDDLETON HOUSE.....	Atiana.....	Mendelssohn
3 min. 45 sec.	Molto Allegro.	
24. D. JACK ENTERS ROOM.....	THEME	
1 min. 30 sec.		
25. D. CRAIG ENTERS ROOM.....	La Coquette.....	Onlvas
1 min. 30 sec.	Moderato.	
26. T. GO HOME BOYS.....	THEME	
1 min. 30 sec.		
CHARACTER.....	Mystery Drama.	
ATMOSPHERE.....	American.	
MECHANICAL EFFECTS.....	None.	
SPECIAL EFFECTS.....	None.	
DIRECT CUES.....	None.	
REMARKS.....	None.	

"Law That Divides, The."

Released by Paralta—Five Reels.
Arranged by George W. Beyon.

THEME—Reverie.....	Andantino.....	Debussy
1. AT SCREENING.....	Prelude King Manfred.....	Rlenkeke
3 min. 30 sec.	Andante Dramatic.	
2. T. YOU ARE SAVING.....	Romance.....	Wienansky
2 min. 45 sec.	Andante Pathetic.	
3. T. THE END OF A LONG.....	Nocturne.....	Kargonoff
3 min. 30 sec.	Andante Pathetic.	
4. T. TEN YEARS LATER.....	THEME	
2 min. 15 sec.		
5. T. THE PHILANTHROPIC.....	Springtime.....	Drumm
2 min. 15 sec.	Valse Intermezzo.	
6. T. MRS. PRESTON MAKES.....	Souvenir.....	Gcehl
3 min. 15 sec.	Andante.	
7. T. I WANT TO ADOPT.....	Vicious.....	Tschalkowsky
2 min. 45 sec.	Andante.	
8. T. KATHLEEN IS INTRODUCED.....	THEME	
2 min. 15 sec.		
9. T. JACK PICKS A LIVE ONE.....	Agitated Misterioso No. 3.....	Langcy
1 min. 15 sec.		
10. T. JOHN DOUGLAS.....	Send Me a Curl.....	O'Hare
2 min.	Two-Step.	
11. T. THE DARK PAST.....	THEME	
1 min.		
12. T. JACK BAGGOT RETURNS.....	Prelude.....	Damroseh
3 min. 15 sec.	Andante.	
13. T. MRS. PRESTON ISSUES.....	Dabbillage.....	Castillo
2 min. 15 sec.	Allegretto.	
14. T. MRS. PRESTON IS.....	Serenade.....	Strube
2 min.	Andantino.	
15. T. MRS. PRESTON'S WEEK-END.....	Nadla.....	Wachs
2 min. 30 sec.	Mazurka.	
16. T. I AM GONNA MAKE.....	Dramatic Tension.....	Andino
1 min. 15 sec.		
17. T. THAT NIGHT.....	Agitato Dramatique.....	Borch
3 min.		
18. T. THE NEXT MORNING.....	Ingrid's Lament.....	Greig
3 min. 15 sec.	Andante Pathetic.	
19. T. A WEEK LATER.....	Reverie.....	Rissland
2 min. 15 sec.	Andante.	
20. T. KATHLEEN REACHES.....	Dramatic Tension No. 36.....	Andino
2 min. 15 sec.		
21. D. AT SHOT.....	Silence then THEME	
2 min. 15 sec.		
22. T. THE NEXT MORN.....	Nocturne.....	Krasyarowski
4 min.	Andante Sostenuto.	
23. T. WHERE IS YOUR MOTHER?.....	THEME	
2 min. 45 sec.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Neutral American.	
MECHANICAL EFFECTS.....	Pistol Shot.	

"Mirandy Smiles."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

THEME—Serenade.....	Moderato.....	Widor
1. AT SCREENING.....	Sparklets.....	Miles
1 min.	Allegretto.	
2. D. STRUGGLE ON STAGE.....	Allegro Agitato No. 1.....	Berg
1 min. 45 sec.	Allegro.	
3. D. MISS MARTIN FALLS.....	Silence.	
15 sec.		
4. D. MISS MARTIN AND PIANO.....	THEME	
1 min. 15 sec.		
5. D. CLOSE UP OF SCRUBWOMAN.....	Tulips.....	Miles
45 sec.	Andante.	
6. T. THE CHOIR AT ST. MARK'S.....	Prelude Manfred.....	Reinecke
1 min. 30 sec.	Andante.	
7. T. THE REHEARSAL.....	Forget-Me-Not.....	Macbeth
1 min. 30 sec.	Moderato.	
8. D. FLASHBACK TO BOY CHOIR.....	Prelude Manfred.....	Reinecke
1 min.	Andante.	
9. T. SUNDAY MORNING.....	The Wooing Hour.....	Zamecnik
1 min.	Allegretto.	
10. T. AT ST. MARKS.....	Prelude Manfred.....	Reinecke
3 min. 45 sec.	Andante.	
11. T. MONDAY SEES THE.....	The Woodland Inn.....	Bendlx
1 min. 15 sec.	Allegretto.	
12. T. AFTER FOUR DAYS OF.....	Popyland No. 13 A.....	Berg
1 min. 15 sec.	Moderato.	
13. D. BOYS START SINGING.....	Piano or Organ Improvising.	
30 sec.		
14. T. MEANTIME THE YOUNG.....	Melodie.....	Huerter
45 sec.	Andante.	
15. D. FLASHBACK TO SACRED CONCERT.....	Piano or Organ Improvising.	
45 sec.		
16. D. BOY FINISHES SINGING.....	Popyland No. 13 A.....	Berg
2 min. 30 sec.	Moderato.	
17. T. AT ROSE'S DOOR.....	Melodie.....	Huerter
1 min. 15 sec.	Andante.	
18. T. THE NEXT MORNING.....	THEME	
4 min. 45 sec.		
19. T. AFTERNOON FINDS THE.....	Andante Pathetique No. 23.....	Berg
1 min. 15 sec.	Andante.	
20. T. AFTER THE SUNDAY.....	Melodie.....	Huerter
1 min.		
21. T. THE SCRIBBING CIRCLE.....	Romanec.....	Karganoff
5 min. 30 sec.	Andante.	
22. T. LATER MIRANDY GOES.....	Fads and Fancies.....	Gruenwald
4 min. 30 sec.	Allegretto.	
23. T. ROSE BACK FROM.....	Melodie.....	Huerter
3 min. 15 sec.	Andante.	
24. D. FLASH TO BOY CHOIR.....	Piano or Organ Improvising.	
30 sec.		
25. T. HOW ARE WE EVER.....	THEME	
1 min. 30 sec.		
26. T. THE YOUNG RECTOR.....	Misterioso No. 3.....	Berg
2 min. 30 sec.	Andante.	
27. T. THE BOARDER'S WEDDING.....	Sweet Bells.....	Gruenwald
1 min. 45 sec.	Allegretto.	
28. D. MISS MARTIN DISCOVERS.....	Silence.	
30 sec.		
29. T. FOR THE LAND'S SALES.....	Bon Vivant.....	Zamecnik
4 min.	Allegro.	
30. T. AND SO PRESENTLY.....	Wedding March from Midsummer Night's.....	Berg
45 sec.	Allegro.	
31. T. AND LATER, THE FEAST.....	Kathleen Waltz.....	Berg
1 min. 30 sec.	Slow Waltz.	
32. T. WELL, NOW! AIN'T.....	Continue Waltz pp.	
1 min.		
33. D. CLOSE UP MISS MARTIN AND.....	THEME	
1 min.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Neutral.	
MECHANICAL EFFECTS.....	None.	
SPECIAL EFFECTS.....	Silence as Miss Martin falls, organ or piano solos.	
DIRECT CUES.....	None.	
REMARKS.....	Note particularly organ solos for effects.	

"Out of a Clear Sky."

Released by Paramount—Five Reels.
Prepared by M. Winkler.

THEME—May Dreams.....	Moderato Romancce.....	Borch
1. AT SCREENING.....	Hurry.....	Minot
1 min.		
2. T. IN THE SAME CAR.....	Continue pp.	
30 sec.		
3. T. BOB LAWRENCE.....	Heavy Misterioso.....	Levy
2 min. 30 sec.		
4. T. AND BECAUSE SHE SO.....	Le Retour.....	Bizet
2 min.	Allegro.	
5. D. RAILROAD ON BRIDGE.....	Continue to action.	
1 min. 15 sec.		
6. D. YOUNG MAN AND GIRL DISMOUNT.....	THEME	
3 min. 15 sec.		

- 7. T. LOOK HERE LITTLE GIRL..... Dramatic Narrative....Pement
1 min. 45 sec.
- 8. T. THEN CAME THE TIME..... Pathetic Andante.....Vely
1 min. 45 sec.
- 9. T. THEN CAME THE GERMANS.... Bombasto MarchFarrar
30 sec.
- 10. T. AS IF I WERE A PAWN..... L'AdieuKargauoff
1 min.
- 11. T. MY FATHER WAS KILLED..... Continue to action.
1 min.
- 12. D. IN TRENCH..... Battle Agitato No. 48. Shepherd
45 sec.
- 13. D. FLASHBACK TO INTERIOR OF. Broken MelodyVan Blanc
45 sec.
- 14. T. THEN MISS JANE..... Dramatic Recitative.Levy
1 min. 30 sec.
- 15. D. SUNSET AND SUNRISE..... FuriosoLevy
1 min.
- 16. T. MORNING MelodyHuertor
3 min. 15 sec. Moderato.
- 17. D. YOUNG MAN ON HORSE None.
15 sec.
- 18. T. WE JUST GOT OUT..... After SunsetPryor
4 min. 30 sec.
- 19. D. HOB KNOCKING ON DOOR THEME
2 min 15 sec
- 20. T. GRANNY WHITE Valse moderne Rosey
3 min 15 sec. Valse Lento.
- 21. T. NOW, LITTLE GIRL..... THEME
2 min.
- 22. T. CONFIDENCES THE NEXT Oppel Lives. Berch
1 min. 30 sec.
- 23. T. YOU MEAN HE NEEDS Continue to action.
2 min
- 24. T. A LIT OF HER DRESS L'AdieuFevarger
30 sec.
- 25. T. AN APT PUPIL Continue to action.
1 min. 45 sec
- 26. T. IT'S NOT TOO LATE..... Dramatic Tension Levy
2 min
- 27. T. IN THE HAYS THAT FOL-
LOWED Fast Large Castillo
1 min. 45 sec. Allegro.
- 28. T. IN MY COUNTRY THEME
2 min 15 sec
- 29. T. MISS JANE RETURNS Golden Youth Rosey
3 min 15 sec. Valse Lento.
- 30. T. SOME MEN ARE SO STUPID THEME
30 sec

CHARACTER Dramatic
 ATMOSPHERE American
 MECHANICAL EFFECTS Ice cream, water falls, gun shots, auto, electric explosion, baby crying
 SPECIAL EFFECTS Small drum for dog barks, cat meows, railroad bell, man whistles, girl sneezes, marching Germans
 DIRECT CUES None
 REMARKS Pay attention to cues for mechanical effects.

"Return of Mary, The."

Released by Metro—Five Reels.
Prepared by S. M. Berg

- THEME—Screening Moderato Creppl
- 1. AT SCREENING In Summer Fields Brahms
3 min 15 sec. Lento con Espressione.
- 2. T. FATHER, I HAD FORGOTTEN.. Faithfulness Brahms
4 min. Molto Lento
- 3. T. A MAN CRUSHED BY SORROW.. The Vain Suit Brahms
3 min. 30 sec. Cin Anna de Ambre
- 4. D. WHEN DENBY TALKS TO Andante Pathetique No. 23.
2 min 30 sec. Berch
- 5. T. BUT WHY WERE YOU SILENT. CavatinaBohm
3 min. Moderato Assai.
- 6. T. SHE THINKS SHE'S MY OWN.. Sinister Theme.....Vely
2 min. 45 sec.
- 7. T. YOU MUSTN'T CALL ME
DADDY Sweet PonderingsLangey
3 min. 45 sec. Andante.
- 8. T. FIVE HAPPY YEARS FINISH-
ING Bahilige Castillo
3 min. Allegro Intermezzo.
- 9. T. MY BOY THIS IS ALL ROT HeilsLangey
1 min. 45 sec. Andantino Intermezzo.
- 10. T. SWEET GIRL GRADUATES..... THEME
1 min.
- 11. T. THE COMMENCEMENT BALL... KathleenBerg
2 min. 30 sec. Valse Lento.
- 12. D. WHEN GUESTS START DANC-
ING A La Mode..... Rosey
1 min.
- 13. T. PERMIT ME TO PRESENT OUR. Valse ModerneRosey
1 min. 45 sec. Valse Moderato.
- 14. T. DON'T BE SELFISH, BOY..... Hunkatin Levy
2 min 15 sec
- 15. T. THE HAPPINESS OF HER NEW. ScherzettoBerge
2 min.
- 16. T. OH! ISN'T THERE, I NOTICE.. THEME
2 min. 15 sec.

- 17. T. THE CLEMENCY OF THE..... NovellettaD'Ambrosia
2 min. 45 sec. Moderato con Espressione.
 - 18. T. A GAME OF BRIDGE..... Dramatic Tension..... Levy
3 min. 45 sec.
 - 19. T. JACK, I MUST SEE HIM..... THEME
2 min. 15 sec.
 - 20. D. WHEN MARY LEAVES..... Fifth Noeturne..... Leybach
4 min. 30 sec. Allegretto Moderato.
 - 21. D. AT THE BREAKFAST TABLE... Dramatic Narrative....Pement
2 min.
 - 22. D. WHEN GRAHAM RETURNS..... Andante Dramatico No. 62,
3 min. 30 sec. Berch
 - 23. T. YOU DON'T KNOW THE WRONG. Dramatic Agitato No. 38. Minot
4 min.
 - 24. T. BRING YOUR MOTHER..... Dramatic Finale No. 63.. Smlth
3 min
 - 25. T. I KNEW I COULDN'T LOVE... THEME
3 min.
- CHARACTER Emotional drama.
 ATMOSPHERE Wealthy, modern home.
 MECHANICAL EFFECTS..... China crash, telephone bell.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... None.
 REMARKS None.

"Velvet Hand, A."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

- THEME—Universal Music Naughty MariettaHerbert
 - 1. AT SCREENING TarantellaBohm
2 min 15 sec. Allegro.
 - 2. T. WONDERFUL NEWS Vanity Caprice Jackson
2 min. Allegro.
 - 3. D. RUSSO IN GONDOLA..... O Sole Mio. Italian Song
1 min. 15 sec. Andantino.
 - 4. T. IN MILAN Maria, Maria..... Italian Song
1 min 30 sec. Andantino.
 - 5. D. FLASH BACK Margherita Italian Song
1 min. 15 sec. Allegro.
 - 6. T. PLAY PAIRE TutinellaBohm
1 min 30 sec. Allegro.
 - 7. T. DAY OF FESTIVAL..... Francesca Costa
2 min 15 sec. Tempo di Mareta.
 - 8. T. I'M GOING BACK Antonia Italian Song
2 min 45 sec. Allegro.
 - 9. D. RUSSO CLOSE UP Andante Dramatico No. 62,
1 min. 30 sec. Andante Berch
 - 10. D. RUSSO ATTACKS COUNT. Allegro Agitato No. 1.. Keifert
2 min. Allegro.
 - 11. T. I'VE KILLED A MAN..... Twilight Cesek
2 min 15 sec. Lento.
 - 12. T. MONTHS HAD PASSED..... EleneMussenct
1 min 30 sec. Triste e molto lento.
 - 13. T. A FEW YEARS LATER..... GondolieraMoskowsky
2 min 15 sec. Andante con mot.
 - 14. D. CURTAINS OF STAGE OPEN. Gayotte Raff
1 min 15 sec. Allegro
 - 15. T. AT LAST Chanson Bohemienne... Holdl
1 min. 30 sec. Valse Lente.
 - 16. D. COUNT AND FRIEND MEET... March of the Bersaglieri,
2 min. Tempo di Marcia. Ellenberg
 - 17. T. NIGHT AFTER NIGHT..... Serenade Napoletana Sgambati
1 min 30 sec. Allegretto.
 - 18. D. INTERIOR CAFE THEME.
1 min. 30 sec.
 - 19. T. REMEMBER YOUR OATH..... IntermezzoGranados
2 min. Allegro. (Omit introduction)
 - 20. T. DO YOU THINK..... Andante Appassionato No. 57.
1 min 30 sec. Moderato. Castillo
 - 21. T. I'VE DONE MY BEST..... THEME.
2 min. 30 sec. Moderato.
 - 22. D. COUNTESS AT STEPS Il Voto Giordano
3 min. Andante.
 - 23. D. COUNT IN BED Matrimonia Leon Cavallo
1 min 30 sec. Allegretto.
 - 24. D. FINDING IN THE Battle Agitato No. 48. Shepherd
1 min. 30 sec. Allegro.
 - 25. T. NOTHING MATTERS THEME.
1 min. 15 sec. Moderato.
 - 26. D. ATTACK ON TRENCH..... Furioso No. 60..... Shepherd
1 min 30 sec. Allegro.
 - 27. T. THEN CAME NEWS..... THEME.
1 min. 30 sec. Moderato.
- CHARACTER Dramatic.
 ATMOSPHERE Italian.
 MECHANICAL EFFECTS..... None.
 SPECIAL EFFECTS..... Much Italian Music.
 DIRECT CUES..... None.
 REMARKS None

The Fourth Liberty Loan is on, boys, and the opportunity has arrived to show the patriotic and thrifty citizenry of the picture player. Don't let it be said that the musician shirked his duty. Don't let it be said that he made no attempt to aid in the great fight for Democracy. Now is the time to show that we have a real live profession that interests itself in the civic life of the community and the state. Obscurity should not be our portion nor will it be, if the musician playing pictures grasps this opportunity—it really is a privilege—to buy bonds to his utmost and sees that his fellow players do likewise.

Draft your Music

Recruit your orchestra and meet the appeal of the hour

The FOTOPLAYER

performs patriotically by releasing musicians needed in war service

The FOTOPLAYER furnishes the necessary musical appeal in a real human way. The reed and string tones are faithfully reproduced—the drums and traps complete a full orchestral equipment.

The FOTOPLAYER may be played manually or by roll. The double tracker device permits the operation of two rolls—optional in tune and tempo—to fit the mood and action on the screen.

The FOTOPLAYER is built simple and strong, lowers the "up-keep" of the Pit and banishes the worries of an orchestra.

Hundreds of enterprising exhibitors are convinced that the FOTOPLAYER is a successful substitute for an orchestra.

WE CONSTRUCT ORCHESTRAL PIPE ORGANS TO MEET YOUR REQUIREMENTS—WRITE US

The American Photo Player Co.

62 West 45th Street
NEW YORK CITY

Sherman, Clay & Co.
SEATTLE, WASH., and
PORTLAND, ORE.

Lyon & Healy
CHICAGO, ILL.

Geo. L. Parker
120 Bowdoin Street
BOSTON, MASS.

109 Caldea Gate Avenue
SAN FRANCISCO, CAL.

J W Jenkins Sons Music Co.
KANSAS CITY, MO.

Frederickson-Kroh Music Co.
OKLAHOMA CITY, OKLA.

737 South Olive Street
LOS ANGELES, CAL.

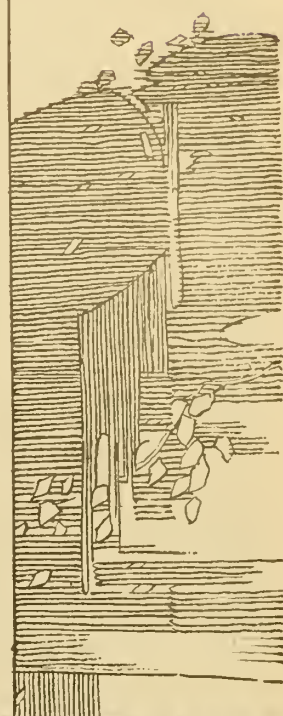
64 E Jackson Boulevard
CHICAGO, ILL.

W J Dyer & Bro.
ST PAUL, MINN.

Cohen & Hughes
BALTIMORE, MD.

E Witmas & Co.
MEMPHIS, TENN.

Dealey Music Co.
SALT LAKE CITY, UTAH



LEADER'S SERVICE BUREAU.

Suggestions Offered. Questions Answered.

Q. WILL you kindly tell me through the Leader's Service Bureau the name of the national song of Italy?

A.—The official national air of Italy is the "Marcia Reale," but the "Garibaldi Hymn" is the most popular and universally used song of that country.

Q.—I am looking for a new supply of music for the piano. Would it be possible for you to notify some of the music publishers to send me catalogues that I may select what I need?

A.—You will find in the advertisements run in the department "Music for the Pictures" of the Moving Picture World, a considerable number of publishers who would be glad to hear from you. We suggest that you write to the Music Service Exchange, 507 Fifth avenue, New York City, as they seem to be especially fitted for supplying a library of all classes of music, from all publishers. Anything we can do to help you, rest assured will be done.

Q.—Who is the author of the now very popular song, "Keep the Home Fires Burning?" Can you tell me any thing about its origin?

A.—The writer of the lyrics of "Keep the Home Fires Burning," Mrs. Lena Guilbert Ford, was killed in a German aeroplane raid on London in March, 1918. Ivor Novello was the composer of the music for Mrs. Ford's words. He tells the story of the birth of the song in this way: "I do not know what inspired me, but I had in mind the keeping of as many homes as possible happy during the absence of the soldiers. The phrase, 'Keep the home fires burning' kept running in my mind. I called up Mrs. Ford, whom I knew for a good writer of lyrics, and talked with her about it. She came in and wrote the words in ten minutes. I did the music in about the same time and the whole thing was fixed up in about half an hour." That is the history of a song that sells millions of copies.

Q.—Can you tell me anything about Jan Sibellus. We read that he had perished by order of the Red Guards?

A.—We infer by your question that you mean the Finnish composer, Jan Sibellus. As a matter of fact, he was sentenced to death by the Red Guards a short time ago. But he escaped, and after hiding for days in a cellar, eventually reached Stockholm, where he now is. It seems that to save the life of Sibellus, a friend of his had to appeal to the war minister of Finland. This man was a liberated felon and a one-time cornet player. He knew the Sibellus compositions and favored them, hence his kindly offices were not difficult to get.

"The Legend"—A Grand Opera by Brell.

Who was that musical scoffer who loudly told us we had no musician in the picture industry? Have him paged that he may hear the glad tidings that brings refutation to his calumnies.

Signor Gatti of the Metropolitan Opera Company has announced, among the great operas to be presented during the coming season, one called "The Legend," composed by our old friend, Joseph C. Brell, of the "Birth of the Nation" fame. He also wrote the music for "Intolerance" and a series of exceptional photoplay hurries published by Chappell & Co.

With evident satisfaction, Signor Gatti says: "Mr. Brell's opera is entitled 'The Legend,' book by Jacques Byrne. It is a dramatic episode, the locale of which is a remote district in an imaginary Muscovite country. The author, I understand, has written a number of moving picture scenarios. Mr. Brell is the composer of several successful popular songs and has learned his technique as an operatic composer by writing incidental music for big cinema productions."

We congratulate Mr. Brell and wish him

a wonderful success in his new musical field. We shall certainly be on hand to hear the opera and hope that the afore-said scoffer sits in the adjacent seat.

The American Flag.

By Mayor L. C. Hodgson.

It is no fabric of silk or bunting—no mere beautiful cloth woven by human hands. It is a living thing, pulsing with the throbbing ardors of humanity, glowing with the fervor of immortal hopes, leaping out in ecstasies of love and dream. It is a song—the song of upward looking men. It is an altar fragrant with sacrifice. It is a garden wherefrom a nation grew, watered by the pure blood of heroes. It is a Heaven wherein the sanctified are

HONOR ROLL

FELICIA

By

VERNON EVILLE

Published by Boosey & Co.
New York

Perhaps no waltz has sold so well in phonographic records as "Felicia." It is bright in melody, treated in a masterly fashion and should prove a big acquisition to the library of the leader.

gathered. It is the home where freemen dwell. It is the battlefield whereon honor strikes its blow for the cause of God. It is a flame springing up to consume injustice and wither the hosts of wrong. It is a voice that speaks with the eloquence of graves where sleep those who died to make it mean purity and righteousness. He who looks upon that flag with ransomed eyes beholds within its fold the valor and the faith of Lexington and Gettysburg—the blazing eyes of the embattled farmers at Concord Bridge—the fierce splendors of the ocean that was the cradle of Paul Jones—the clarion death cry above the ruined Alamo—the prayer of Washington at Valley Forge—the agony of Lincoln as he paced the midnight hours—and, crowning all, the wind swept faces of boys who die today along the thunder smitten hills of France. The flag of the United States is the Glory of God shining in the faces of those who dream of a world made clean enough to be the dwelling place of God. It turns our sorrows into exultation and our sacrifices into melody of service. For such a flag true men will always gladly die—for such a flag good men will always nobly live.—The International Musician.

Harris Brings Out Several Song Hits.

A manager of one of the best known minstrel companies recently called at the Charles K. Harris offices in search of songs.

For an end number he chose "If You Hear Them Calling Clancey," "He's My Boy," and as a ballad, "Smile When I'm Leaving, Don't Cry When I'm Gone." Several other selections gave equal satisfaction; particularly, "Under the Blue Skies of France," and the new heart ballad, "Why Did You Come Into My Life."

The latest march number, "One, Two, Three, Boys, Over the Top We Go," is counted a big success, as is also the novelty ballad, "Bring Back Those Bygone Days to Me."

In the leading vaudeville houses, "Hello,

Girlie," "Liberty Glide," "Sweetness, Honeysuckle of Mine," "At the Allies' Flower Garden Ball" and "Break the News to Mother," are making a decided impression.

Mr. Harris now has a number of manuscripts ready and they give promise of equal popularity with his already published musical successes.

THE WINDJAMMERS.

By Harold Willard Gleason.

They sing the praise of infantry
Which messes up the Huns,
An' also of artillery
That works the bloom'n' guns;
The engineers an' cavalry
An' aviators, too,
All get their share of glory—
An' they earn it, very true—
But there's one branch of the service
They never think to praise,
Though deservin' it, by Pershing!
In a hundred different ways:

Chorus.

It's the windjammers, the windjammers,
The regimental bands!
An' it's many men are thankin' God
For some bass drummer's hands!
For they help to carry wounded
When the bearers ain't about;
When you get yours in No Man's Land
It's "blowhards" pulls you out!

They're a scraggy lookin' outfit
Of all sizes, sorts and shapes,
An' their mouths are mostly puckered
Like they're eatin' sour grapes.
But they cheer us to the trenches
Through the shrapnel, mud an' rain,
An' when our bit is over,
Sure, they play us back again!

Chorus.

Oh, the windjammers, the windjammers,
The regimental bands!
You can see the shoulders straighten
As we pass the "blowhards' stands.
They may not snipe the Fritziess
An' they may not cross the top,
But when "cheero" stuff is needed
They keep playin' till they drop!
The International Musician.

Flammer Secures Sidney Homer's Latest.

It is seldom that a composer writes lyrics in every way equal to his music. It is all the more gratifying, then, to discover a song to which the composer has contributed a beautiful poem.

Sidney Homer has just written a song called "Homeland," which, not only his friends, but many musicians, not personally interested, consider the best he has ever done. It has a message for the whole world:

There's a homeland, a true land,
Across the sea,
Where they watch and wait,
And trust in me,
I'll go back to that land
When my task is done;
I'll go back to that land
When my fight is won,
And say to them that mourn:
"God's peace is yours forever more."

This song has just been published in two keys by Harold Flammer, Inc.

Index to Cue Sheets.

Picture	Producer	Page
America's Answer.....	World	380
Appearance of Evil.....	World	380
Border Wireless.....	Paramount ..	380
Captain Kidd, Jr.....	Paramount ..	382
Goddess of Lost Lake.....	Paralta	382
Kiss or Kill.....	Universal	382
Law That Divides, The.....	Paralta	384
Miranda Smiles.....	Paramount ..	384
Out of a Clear Sky.....	Paramount ..	384
Return of Mary.....	Metro	386
Velvet Hand	Universal	386



Music for the Picture

Conducted by GEORGE W. BEYNON

The Proper Presentation of Pictures Requires Careful Choice of Incidental Music

Part 1.

MANY orchestral leaders regard the theme as the chief factor in a musical setting. Their energies being directed toward making it so, and in the focusing upon one musical item, they foreshorten their vision, losing the larger view of the general picture presentation. The theme then becomes a jagged rock projecting toward heaven from a drab and somewhat level ground composed of trivial and inconsequential melodies.

Many plays have failed, not because of the poor acting of the star, nor for lack of plot, but because the supporting cast did not support. The artistic acting of the principal role stood away from that of the "small parts" so unmistakably that there seemed no connection between them. Thus an auditor would be led to believe that he was viewing two plays upon the same stage all for the one price of admission. He might not regret the box office toll if the star occupied the stage the entire evening, but the weak cast spoiled the show.

There are four ways to open a feature: Some play the theme while the characters are introduced, and the main title with its accompanying sub-titles, recounts who is to blame for that which follows. A carefully selected number in which is embodied the general atmosphere or dominant emotion of the play sometimes ushers in the picture. Then again, there are those careless and lazy musicians who play anything neutral and new to save themselves trouble. The fourth, and perhaps the most inexcusable way of presenting the feature, is allowing it to be screened in silence. When we say silence—musical silence is meant, for when the music is *tacet* there is always the clicking of the operating machine to be heard, in addition to the whispered spelling out of names and titles.

The use of the theme at screening is frequently the best choice, especially if the picture lacks atmosphere of a characteristic nature, for it impresses itself upon the minds of the audience at once because of the paucity of action in the film. Nevertheless, owing to the frequency with which it is employed later, it is better to refrain from using it unless the necessity really arises.

The best choice of incidental music to start a musical setting is always one in which is found the general sentiment of the picture or the atmosphere in which the play is cloaked. This sometimes requires a marked degree of discretion. The leader must know his musical history and be an adept in picking out one school from the other.

An experience which illustrates this

occurred in the presentation of one of these super features, for which a special score was arranged and an augmented orchestra engaged. The plot was highly dramatic in character, and the arranger, wishing to musically prepare the minds of the audience for what they might expect, opened with *Espana Rhapsody*. Immediately the patrons were imbued with the fact that the picture would be Spanish in atmosphere. Much to their surprise and disgust the first scene opened in Paris, while the orchestra still played the music of Spain. Not once during the entire eight reels was there a glimpse of any location that was not French. The plot was French, the acting was French, the costumes were French, and all typically so. Later the music became French also, but somewhat apologetic, as though feeling its guilt and fearing the censure of its auditors.

Never introduce a Japanese picture by playing an Egyptian serenade, for there will surely be a son of Nippon grinding his teeth somewhere in the audience. An excuse that there is but little Japanese music may have some good ground to stand on, but this does not make it valid, for there is certainly enough to fit one picture, and few exhibitors run two Japanese pictures in consecutive order. If the leader can fit one he can fit all by a simple arrangement of ballads, marches, intermezzos or serenades.

The fellow that uses the first portion of the picture to "try out" a new number deserves no consideration. He is throwing away a golden opportunity for a good beginning which might set the stamp of merit upon his work. He is deliberately insulting the intelligence of the audience, who, with half an eye, can see that he is "practising." He is remiss in his duty to his employer and is flagrantly unconscious of the interests of the producer, who made it possible that the musician might extend his field of endeavors.

Silence is unforgivable, as we have shown in a recent article dealing with that subject. No picture should start in silence under any conditions.

The time will come when the picture will be preceded by a musical overture, in which will be found the theme and the principal melodies of the score to follow, blended together in much the same form as a grand opera overture. The picture will be screened at a point in the music which will allow for the finish of the overture at the commencement of the first scene depicted. Then will the recognition of picture music be complete, and it will take its rightful place by the side of grand operas and symphonies.

"Salome" Score Sets a New Standard.

The score's the thing—for pictures. Cue sheets may be the first aid to the injured, but a musical score is the cure. It makes a picture speak in atmospheric terms that are readily and simply comprehensible.

William Fox is presenting his big biblical drama, "Salome," at the Forty-fourth Street Theatre, accompanied by an orchestra of twenty-four musicians directed by George M. Rubenstein. Mr. Rubenstein arranged the score, and we can conscientiously say that it ranks with the best in all points, and sets a new standard in some.

Mr. Rubenstein's scores run to long selections, chosen with great care and an eye to detail of screen action. No difficulties are encountered in setting a feature with one hundred and four numbers, but there is a real art in properly portraying a picture with twenty-five. "Salome" has the usual number of short scenes, but the long selections have in them changes of tempi and rhythm that suit several short scenes without change. The idea of the dominant emotion prevails throughout the entire score, the climaxes are well worked up, the atmosphere is held completely and the music, though ably supporting the screen action, does not predominate at any point.

The high lights of the music was brought forth in the poisoning of Naomi, the homecoming of Herod and the storm scene in the palace culminating in the death of Salome. A love theme was used that conveyed the wilfulness and cunning of the heroine, while at the same time it breathed but passionate love. Herod was given a martial theme that fitted him well. Then there was a little original number signifying the plotting of evil. This number was most typical in its appeal.

The most hypocritical mind could find no flaws in the music, but we feel that the finale is not strictly in keeping with the spirit of the last scene, depicting the crushing to death of Salome. At the title "Kill her" the storm music should cease abruptly and a paraphrase of the theme of John the Baptist close the picture. This theme was a fine piece of original writing, symbolizing the imperishable faith in God, majestic in rhythm and fervently religious in character. By introducing dissonant and weird harmonies and playing it grandioso, the moral motive of the picture showing the triumph of John the Baptist even after death would have been wonderfully exemplified.

"Salome" music is another milestone on the road of scores, and we congratulate Mr. Rubenstein upon the effective manner by which he takes his auditors to Palestine and keeps them there for the entire evening.

CUE SHEETS for CURRENT FILMS

"Brazen Beauty, The"

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Rainbow Girl.....	Moderato.....	Hirsch
1. AT SCREENING.....	Indianola.....	Onivas
1 min. 30 sec.	Moderato.	
2. T. I SAID I WANTED.....	Down South.....	Myddleton
2 min. 30 sec.	Moderato.	
3. T. MY DAD KNEW.....	Hurry No. 2.....	Langey
1 min. 15 sec.	Allegro.	
4. T. I WANT A PALACE.....	The Hobbledochoy.....	Olson
1 min. 15 sec.	Tempo di Marcia.	
5. T. AT HOTEL REX.....	Cbarming.....	Joyce
2 min.	Tempo di Valse.	
6. T. FREDERICK REID.....	Air de Ballet.....	Borch
3 min.	Allegretto.	
7. D. JACALA LEAVES ELEVATOR.....	Serenade.....	Arensky
2 min. 30 sec.	Allegro.	
8. T. JACALA'S FIRST DAY.....	N' Everything.....	Jolson
3 min.	Moderato.	
9. D. JACALA SITS ON SOFA.....	Meditation.....	Glazounow
2 min. 15 sec.	Andante Sostenuto.	
10. T. PLANNING HER SOCIAL CA- REER.....	Pizzicato Caprice.....	Relsenfeld
3 min.	Allegretto.	
11. T. SHOW THEM TO VERANDA.....	Smiles and Kisses.....	Vessey
1 min. 30 sec.	Tempo di Valse.	
12. T. ABOARD KENNETH HIDE'S.....	Eve.....	Crawford
1 min. 15 sec.	Allegro.	
13. T. SOCIETY DID NOT SATISFY.....	Intermezzo.....	Arensky
1 min.	Allegro.	
14. D. STORM CLOUDS APPEAR.....	Allegro No. 1.....	Langey
1 min. 30 sec.	Galop.	
15. D. HYDE JUMPS INTO WATER.....	Furioso No. 2.....	Langey
1 min. 30 sec.	Allegro Furioso.	
16. T. MAY I CALL?.....	THEME	
2 min. 30 sec.		
17. T. PLAYING THE GAME.....	Polo Rag.....	Romberg
1 min. 30 sec.	Allegro.	
18. T. I HOPE YOU HAVE.....	THEME	
2 min. 15 sec.		
19. T. STRUGGLING BETWEEN.....	Sobriety.....	Caruso
1 min. 45 sec.	Moderato.	
20. T. FEARING.....	Serenade Madine Gabriel Marie	
2 min. 15 sec.	Allegretto.	
21. T. THE WEEK END.....	Midsummer.....	McQuarrie
1 min. 15 sec.	Allegretto.	
22. T. MY DEAR.....	Oh! You Sweetie.....	Romberg
1 min. 15 sec.	Allegro.	
23. T. SHE LEFT ME.....	THEME	
1 min. 30 sec.		
24. T. I DON'T THINK.....	Forget Me Not.....	McKee
1 min. 45 sec.	Tempo di Valse.	
25. T. I HAVE ALWAYS.....	THEME	
1 min. 30 sec.		
26. D. HOSTESS FINDS JACALA IN.....	Appassionato No. 40.....	Borch
1 min.	Agitato.	
27. T. JACALA, YOU' ARE.....	THEME	
1 min. 30 sec.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Western and Modern city so- ciety.	

"He Comes Up Smiling"

Released by Artercraft—Five Reels.

Prepared by Film Music Company.

THEME—Summer Nights.....	Moderato.....	Roberta
1. AT SCREENING.....	March Bizarre No. 14.....	Berg
9 min. 15 sec.	Allegro.	
2. T. WOULD YOU MIND?.....	Sunset.....	Brewer
2 min.	Moderato.	
3. T. WAITING!.....	A Garden Dance.....	Vargas
3 min. 15 sec.	Allegretto.	
4. D. WILLIAM HARGRAVE.....	Iris.....	Reynard
1 min. 15 sec.	Allegretto.	
5. T. A BEE'S A BEE.....	Dutch Windmill.....	
4 min. 15 sec.	Allegro.	
6. T. GENERAL CROSSMAN.....	Sweet Belis.....	Gunenwald
2 min. 15 sec.	Allegretto.	
7. D. FAIRBANK'S SMILING AT.....	THEME	
6 min. 15 sec.		
8. T. AT CLOVERDALE INN.....	Le Secret.....	Gentler
3 min.	Allegretto.	
9. T. ARE YOU FOND OF?.....	THEME	
2 min. 30 sec.		
10. T. AGAMENNON? YOU.....	Light Misterioso No. 3.....	Berg
5 min. 30 sec.	Andante	
11. T. OFF FOR THE.....	Hon Vivant.....	
1 min. 45 sec.	Allegretto.	
12. T. RESTFUL MILES AWAY.....	Cavatina.....	Raff
1 min. 30 sec.	Andante.	
13. T. AND WHILE BARTLET.....	Hurry No. 26.....	Lake
1 min.	Moderato.	

14. T. PLAY HOURS MAKING.....	Cupid's Frolic.....	Miles
1 min.	Allegretto.	
15. T. GIFT OF GOD.....	THEME	
1 min. 15 sec.		
16. T. I LOVE HER?.....	I Love Her, Goodness How I Love Her.	
1 min. 15 sec.	Andante.	
17. T. A WING OF THE.....	March Bizarre.....	Berg
6 min. 30 sec.	Allegro.	
18. T. THE PROBLEM OF.....	Dance Fantastique.....	Reynard
1 min. 30 sec.	Allegretto.	
19. T. BATCHELOR IN HIS.....	Furioso No. 11.....	Berg
2 min. 45 sec.	Allegro.	
20. T. ALL GOOD THINGS MUST.....	THEME	
2 min. 15 sec.		
21. D. FAIRBANKS LEAVES GIRL.....	March Bizarre No. 14.....	Berg
4 min.	Allegro.	
22. D. FAIRBANKS JUMPS INTO AUTO.....	Allegro No. 10.....	Lake
2 min.	Allegro.	
23. T. YOU'D BETTER STICK.....	THEME	
2 min. 15 sec.		
CHARACTER.....	Comedy.	
ATMOSPHERE.....	Neutral.	
MECHANICAL EFFECTS.....	Auto; hoof beats.	
SPECIAL EFFECTS.....	None.	
DIRECT CUES.....	"I Love Her, Goodness, How I Love Her."	
REMARKS.....	None.	

"Hidden Fires"

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—May Dreams.....	Moderato.....	Borch
1. AT SCREENING.....	Dramatic Recitative.....	Levy
2 min. 30 sec.		
2. T. I LOVE YOU, STEPHEN.....	Continue pp.	
30 sec.		
3. T. THE HOUSE WHICH LOUIS.....	THEME	
2 min.		
4. T. AND THE BOULONGE SAILED.....	Continue ff.	
1 min. 30 sec.		
5. T. BUT THE BOULONGE DID NOT.....	Babilage.....	Castillo
2 min. 30 sec.	Allegretto.	
6. T. AND ALL THAT PEGGY.....	A Summer Dream.....	Flath
4 min. 45 sec.	Moderato.	
7. T. GET THE GIRL AT THE CIGAR.....	Andante Dramatico No. 62,	Borch
2 min. 30 sec.		
8. T. I KNEW A GIRL.....	THEME	
2 min. 45 sec.		
9. T. BUT LOUISE HAD NOT SAILED.....	Continue pp.	
30 sec.		
10. T. TWO WEEKS LATER.....	Capricious Annette.....	Borch
2 min. 30 sec.	Moderato.	
11. T. AT DU GRANVILLE'S.....	Golden Youth.....	Rosey
2 min.	Valse Lento.	
12. T. UNDERWOOD HAS TAKEN UP.....	Sweet Ponderings.....	Langey
1 min.	Andante Moderato.	
13. T. AND LOUISE TIRED.....	Continue to action.	
2 min.		
14. T. LOUISE, DEAR, AREN'T.....	Scherzetto.....	Berge
2 min. 45 sec.		
15. T. AND HE STEPPED UP.....	Adagletto.....	Berge
3 min. 30 sec.		
16. T. AND LOUISE WALKING AWAY.....	Melody.....	Rachmaninoff
2 min. 30 sec.		
17. T. WHO ARE YOU?.....	THEME	
5 min. 15 sec.		
18. T. I DON'T UNDERSTAND IT.....	Continue pp.	
45 sec.		
19. T. AN HOUR LATER.....	Love Theme.....	Lee
1 min. 30 sec.	Andante.	
20. T. LOUISE! LOUISE!.....	Continue ff.	
1 min.		
21. D. NEAR CIGAR STAND.....	Frlils and Furbelows.....	Crespi
2 min. 30 sec.	Rondo Rocco.	
22. T. GEORGE LANDIS, SR.....	Continue to action.	
1 min.		
23. T. AND IT SEEMS THAT.....	THEME ff.	
1 min. 30 sec.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Neutral.	

"Hugon, the Mighty"

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—By the Saskatchewan.....	Moderato.....	Caryll
1. AT SCREENING.....	Maple Leaf Forever,	
1 min.	Moderato. Canadian Song	
2. T. A FOOL CANADIAN.....	Vive La Canadienne,	
1 min. 15 sec.	Canadian Song	
	Allegro Moderato.	
3. T. THE TRANQUIL VILLAGE.....	Canzonetta.....	Nocede
3 min.	Allegretto.	
4. T. CHIEF BLACK FACE.....	Dagger Dance.....	Herbert
1 min. 30 sec.	Maestoso.	
5. T. ROQUE.....	Mystery.....	Baynes
2 min. 15 sec.	Tempo di Valse.	
6. D. ROQUE RUNNING.....	Willow Blossoms.....	Sousa
1 min. 30 sec.	Allegro.	

The Servant of Solomon Visits Rialto.

"O King live forever! This day thy servant hath seen many new sights pleasing to the eye and sounds to the ear more pleasing.

"O King live forever!

"Thy poor servant didst journey to that far-famed house of mirth, called the Rialto, and ruled over by one, of the house of Rothapfel with his overseer, one Reisenfeld.

"Lo and behold, O mighty King, when thy lowly servant had entered therein, there stretched before his eyes a multitude of people, intently listening to music made by a great number of men playing upon strange instruments and directed by one, who waved a wand to and fro in rhythmic fashion.

"Wondrous was the music, in a manner Capricious, in atmosphere Spanish, and written by a man who comes of the barbarians upon the Russian steppes. Wierd was the movement of the sounds and seemingly divided into five parts. Some of the populace, kindly inclined, told us that the man Reisenfeld, a chief among men, directed and controlled the music. Never hath thy benighted servant heard the like; neither at Ephesus nor Tarsus, Athens nor Carthage.

"O King, live forever!

"Hardly had the last strain died away and the people's acclaim subsided, when, lo and behold; there arose before us a vision of far distant lands. Truly it was not a mirage nor was it the workings of our trick-playing brain for, verily, it moved, and other lands, other trees and lakes loomed up before us. And the birds were seen to fly; the lapping waves threw crested foam. And all the while, music of wildness and savagery permeated the air, like to that of the natives in the Caribbean Isles.

"All too soon did this pass and our ears were greeted by the flute-like tones of a beautiful damsel, who sang in a foreign tongue, a song called Jeanne D'Arc. From the house of Rosner came this maid, whose Christian name was Annie, and great was the applause that greeted the end of the song.

"O King, live forever!

"Long years hath thy servant ministered unto thee and never failed in speaking the truth. Credit his unworthy words when he tells thee another moving vision appeared like unto the first, but marked in difference. Men were seen marching, ships at sea, prominent speakers and the chief of the tribe of Roosevelt. All were animated and seemed to live, yet no sound came but the sharp and lively music, which ever changed in speed.

"Another singer came forth and we heard the strange tale about the paradise of the Etheopians from Africa, written by one Meyerbeer, he of the unworthy race called Hun. Well was it sung, and the music withal was good, save for a weakness which seemed to overcome the players when the singer took a very high note and seemed so lonely with his tone. 'Twas said the singer lacked support.

"Again there came the moving vision. It told a tale of pirates bold and bad, of hidden treasure, wicked men and wily thieves, of true devotion and brilliant bravery. We saw a fair damsel of the house of Lee, Lila by name, save the ship, rescue her father, unearth the treasure and promise betrothal to her lover. Creepy was the music and well-suited to the tale as it was unfolded before our eyes. As the scene changed, so changed the music, and verily the music portrayed the inaudible sounds of the actors.

"O King, live forever!

"The end is not yet. More music followed and then another tale, not so well told, but created for laughter. Light and frolicsome were the actors and many foolish things did they do for the enjoyment of the assembled people.

"Then, O King, thy servant fell from grace and dignity of mien. His laughter did well up within him and could not be restrained. Fearing that strange eyes might see the foolishness of the servant of Solomon and heap upon thee, O King,

derision and contumely, he did run away and straightway hasten thither that thou mightest know of the wonders at the Rialto Theatre during this week commencing the sixth day of the tenth month of this year of thy noble reign."

The Strand Music Falls Far Below Par.

One swallow does not make a meal nor, two birds a summer and, by the same token, two bright spots in a musical program only mitigate its offensiveness, but cannot eradicate its faultiness.

The vocal rendition of the Berceuse from Jocelyn accompanied by cello—the program announced a violin obligato—and harp was delightful. Each artist showed to good advantage and the general ensemble was splendid. The trio made a pretty tableau and received a well merited curtain call.

Herbert Watrous, the well-known basso, is always good. He seemed to be suffering from a cold, but it did not seriously interfere with his singing of the "Bedouin Love Song." As a second number, he sang Van Alstyne's "Buy Bonds for Your Boy and Mine." This met with a spontaneous and patriotic reception.

Our pre-eminent desire is to close the review at this point, for, truly readers who quail at the sight of a mangled form and whom the sight of gore turns pale, should now turn to the next article.

A. Reiser held the helm of the good ship, Music for the Pictures, and tried to steer a course free from rocks and shoals. Either his eyesight failed him or some one had tampered with his chart and compass.

The conducting of the Overture, "Mignon," was without exception the most puerile attempt we have ever witnessed. In the first place, the orchestra is too small to adequately perform a work which calls into play every section of the orchestra in constant contrapuntal melodies. In the second place, Mr. Reiser seemed unfamiliar with the score and, lastly, there was a perceptible lack of unity in the attacks and endings.

The pictorial review was played to the beating of time in a circle while the director searched for some music that seemed to be missing from his stand. No attempt was made to keep the tempo of marching men and the "breaks" came in the middle of well defined musical phrases. After each, there was considerable silence and at times these waits became so long that wagers could be laid that the orchestra had finished its work for the evening.

A selection, with the unmistakable atmosphere of Spain in its introduction, was used for an Italian scene. Still in Italy, the orchestra suddenly changed to an English march when Tommy Atkins was shown. Why change the musical atmosphere when the location remains the same?—Englishmen in Italy do not make it England. The introduction of the Belgian National Air, during a short scene dealing with Belgium, brought many patriotic and sympathetic patrons to their feet. At the sixteenth bar, a perfect cadence, the subtitle read, "Miss Farrar sells bonds," and we were brought back to America. The orchestra heeded not the title, but played La Brabanconne to its conclusion, while the audience bobbed up and down in a quandary.

But why proceed further? The musical program offered for the week of September 29 was without exception a disgrace to a reputable motion picture theatre charging an admission of sixty cents.

Popular War Song Chosen by B. S. Moss.

Charles K. Harris, the composer and music publisher, has signed over the picture rights of his popular Spanish-American war song, "Just Break the News to Mother," to B. S. Moss.

The song is to be made the nucleus of a seven-reel feature, upon which work will be begun as soon as possible.

"Ben Bolt" Not Regarded as American.

Surprisingly few people seem inclined to accept "Ben Bolt" as anything but English. This is doubtless due to the fact that the composer of the music chanced to be English by birth, and the writer of the lyrics was "English" by name. But the latter was a native of the United States, so the song rightly belongs among the Folk Songs of America.

Dr. Thomas Dunn English was born in Philadelphia in the summer of 1819. He received the degree of Doctor of Medicine from the University of Pennsylvania when he was only twenty years of age, studied law and was admitted to the bar four years later. In 1859, he removed to Fort Lee, N. J., where he devoted his life to literary pursuits, becoming editor and publisher as well.

While Dr. English was in New York, in 1842, N. P. Willis, editor of the New Mirror, asked him for a gratuitous contribution to the Mirror, intimating that he desired a sea song. Dr. English promised, went home and attempted to make good. Only one line of the sea would come to his mind and that one was embodied in the last verse of the poem as "Ben Bolt of the salt sea gale." From the first, the poem found favor and within the year was reprinted in England.

The poet thought it might be a greater success if set to music. Dominick May wrote an air for it, but it was never printed. Then Dr. English essayed one. This was printed, but it had no sale. A peculiarity of the composition was that it was written entirely for the black keys. Could "Ben Bolt" have been a pirate bold, one wonders?

In 1848, a play was brought out in Pittsburgh. This was called "The Battle of Buena Vista. In it the song of "Ben Bolt" was introduced. A. M. Hunt, an Englishman, had read the words in a newspaper and gave them from memory to Nelson Kneass, calling on his imagination when memory failed him. Kneass adapted a German melody to the lines, and they were sung in the play. The drama died, but the song which played only a minor part in it lived on. A music publisher from Cincinnati bought the copyright, and it was the business success of his life.

Nothing was heard but the song. "Sweet Alice" became the darling of the day. A steamboat in the West and a ship in the East were christened with her name. The one blew up and the other sank, but "Alice" floated on the sea of popular favor, and would not drown. The song was almost as popular in England as here, and was sung on the street and in the drawing-room with equal fervor.

The composer, Nelson Kneass, came of a good English family, but chose a nomadic life. He was at one time a teacher of music in New York; a singer in the Park Theatre; and, afterward, a member of a negro minstrel troupe. A jolly, companionable fellow, he was enemy to no one but himself, but ended a precarious existence in dire poverty. He always complained that he received but a trifle for his musical setting to "Ben Bolt." But the writer of the song received less, as he had nothing—not even a copy of the song published. To add insult to injury, his complaint that the words had been mutilated was met with the unflattering assurance that they were vastly improved thereby.

The song was practically forgotten when it received a new lease of life through Du Maurier's "Trilby" in 1895. A few years ago, the play was revived. At this revival, Miss Phyllis Nielson Terry acted the part of Trilby and sang the song in a delightfully pleasing manner. Again, for a few days, the music was in the air, but it was soon crowded out by more recent and less sentimental music of the popular variety. The last verse seems prophetic:

"There's change in the things I loved,
Ben Bolt.
They have changed from the old to the new."

7. T. MOTHER, I BELIEVE MARIE.....In the Everglades.....Byrnm 1 min. 15 sec. Moderato Grazioso.	8. T. MEANWHILE IN VALLEY.....Dagger Dance.....Herbert 4 min. Maestoso.	9. T. YOU JEAN.....Shades of Night.....Friedland 2 min. 30 sec. Allegretto.	10. T. SO, YOU BOTHER, LADY.....Agitato No. 49.....Sbepberd 1 min. 30 sec. Allegro.	11. T. NOW RUN HOME.....End of Weary Day.....Beresford 1 min. 45 sec. Tempo di Valse.	12. D. ROQUE ENTERS JOINT.....The Zoo-Step.....Wilson 1 min. 30 sec. Allegro.	13. T. AND THERE CAME TO MARIE..THEME 1 min. 30 sec.	14. T. FOR SAKE OF MARIE.....Rustle of Spring.....Sinding 3 min. Agitato.	15. T. I JUST TRY TO MAKE.....THEME 2 min. 15 sec.	16. D. MARIE AND GABRIEL WALK...Punebinello.....Herbert 1 min. 15 sec. Allegro Rubato.	17. T. THAT NIGHT.....Appassionato No. 55.....Borch 2 min. Allegro.	18. T. BLACK HAWK STILL BELIEVES.Dagger Dance.....Herbert 1 min. 45 sec. Maestoso.	19. T. ALLOW US TO.....Agitato.....Langey 1 min. 15 sec. Allegro Agitato.	20. T. AND THE FRAGMENT.....Land of Dreams.....Drifmill 1 min. 30 sec. Moderato.	21. T. I'VE COME TO TAKE TRAIL...THEME 1 min. 30 sec.	22. T. AT LIGHT ROZUE.....Romance.....Tsebakowsky 2 min. Moderato.	23. D. VILLAGE EXCITEMENT.....Woodland Whispers.....Czibukka 1 min. 30 sec. Allegro Moderato.	24. T. YOU CAN ATTEND WEDDING...Pleading.....Wood 2 min. 30 sec. Andantino.	25. T. THE FISH IS BIGGER.....Sinbad.....Romberg 1 min. 30 sec. Allegro.	26. T. MARIE HUGAN HAS RETURNED THEME 1 min. 30 sec.
---	---	---	---	---	---	---	---	---	--	---	--	---	--	--	--	---	---	--	---

CHARACTER.....Dramatic.
ATMOSPHERE.....Canadian.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS.....None.

"Laughing Bill Hyde"

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—My Paradise.....Moderato.....Zamecnik	1. AT SCREENING.....THEME 1 min. 45 sec.	2. T. LAUGHING BILL HYDE.....Sinister Theme.....Levy 3 min. 45 sec.	3. T. BEFORE BILL LAY THE OPEN..Heavy Misterioso.....Levy 2 min. 30 sec.	4. T. EVEN THOMAS, THE VILLAGE..Bleeding Heart.....Levy 1 min. 45 sec.	5. T. ALICE WALKER THE DOC- TOR S.....Summer Nights.....Roberts 1 min. 45 sec. Moderato.	6. T. TRAVELING BY BLIND BAG- GAGE.....Reve D'Amour.....Zamecnik 2 min. 30 sec. Allegretto.	7. T. LAUGHING BILL HYDE HAD THEME 2 min. 30 sec.	8. T. JOSEPH WESLEY SAYFORTH...Ecstasy.....Zamecnik 3 min. 30 sec. Allegro.	9. T. THE AURORA IS MINE.....Dramatic Recitative.....Levy 1 min.	10. T. THERE WAS GREAT EXCITE- MENT.....Turbulence.....Borch 1 min. Allegro Agitato.	11. T. THOSE WERE GREAT DAYS...May Dreams.....Borch 1 min. 45 sec. Moderato.	12. T. TONATAH RAN THE CAMP...Dramatic Agitato.....Hough 1 min. 30 sec.	13. T. NO IF I WANTED TO KILL HIM.Continue pp and slow. 45 sec.	14. T. THE AURORA CLAIM, WHERE Return to Me Soon.....Gresh 2 min. 30 sec. Allegro.	15. T. DRY PANNING A MEXICAN...Dramatic Tension No. 9.....Andino 2 min. 30 sec.	16. T. MY FATHER WAS A TEACHER..Continue ff 30 sec.	17. T. SET A THIEF TO.....Continue pp 45 sec.	18. T. LAUGHING BILL HAD ALMOST Golden Youth.....Rosey 1 min. 15 sec. Valse Lento.	19. D. NEAR MINING CAMP.....Phyllis.....Deppen 1 min. 30 sec.	20. T. DR THOMAS DID HAVE.....Continue pp. 45 sec.	21. T. BURG AND SLEVIN.....THEME 4 min.	22. D. NEAR LANDING.....Perpetual motion.....Borch 1 min. 30 sec. Allegro Agitato.	23. T. DOC, HERE'S A CUSTOMER...Sparklets.....Miles 1 min. 15 sec. Allegretto.	24. D. INTERIOR OF SALOON.....Savannah.....Rosey 2 min.
---	---	--	---	---	---	--	--	---	---	---	--	--	--	--	--	--	--	--	--	---	--	--	--	--

25. T. BETTER WALK AROUND.....Sorrow Theme.....Roberts 1 min. 30 sec.	26. D. THE FIGHT IN BEDROOM.....Continue ff. with ad lib. tym- pani rolls. 30 sec.	27. T. HE DARN NEAR KILLED HIM..THEME ff. 1 min. 30 sec.	28. T. WEEK BY WEEK.....Pizzicato Misterioso.....Minot 2 min. 30 sec.	29. T. BILL WAS NOT ACCUSTOMED..Impuls Elves.....Borch 4 min. 45 sec. Intermezzo.	30. T. BURG AND SLEVIN DECIDED..Gruesome Misterioso.....Borch 2 min. 15 sec.	31. T. YOU'RE DOUBLE CROSSIN'...Continue ff. 45 sec.	32. T. THE SALE.....Frill and Furbelows.....Crespi 3 min. Rondo Rococo.	33. T. HERE'S SOME NEWS, KID.....THEME ff. 2 min. 45 sec.
--	--	---	--	---	---	---	---	--

CHARACTER.....Dramatic.
ATMOSPHERE.....Alaskan.
MECHANICAL EFFECTS.....Railroad, Gun shot.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS.....None.

"Mrs. Leffingwell's Boots"

Released by Select—Five Reels.

Prepared by Harley Hamilton.

THEME—None.	1. AT SCREENING.....Manhattan March.....Tobani 2 min. 30 sec.	2. T. BUT, ON THIS PARTICULAR..Girl 'o Mine.....Tours 2 min. 30 sec.	3. T. I'LL KEEP THEM ALL.....Babilage.....Gillet 2 min. 45 sec. Allegro.	4. T. ROB, WE MUST GO TO CLO- VELLY.....Basket of Roses.....Albers 1 min. 45 sec. Moderato.	5. T. I'LL CALL UP NANCY.....Phyllis.....Deppen 3 min. Tempo di Valse.	6. T. ALECK, HAVING TIED UP...Club Galop.....Lauredean 2 min. 30 sec.	7. T. HADN'T YOU BETTER SEE...Adulntion Two-Step.....Seltzer 2 min. 15 sec.	8. T. THE CONQUERING HERO.....Midsummer.....Maquarre 2 min.	9. T. MRS. LEFFINGWELL IS NOT...I'm Only Dreaming.....Frml 3 min. 15 sec. Tempo giusto.	10. D. CLOSE-UP OF LETTER.....Iris.....Reynard 1 min. 45 sec. Moderato.	11. T. IS POOR MR. LEFFINGWELL...Serenade.....Zerkowitz 2 min. Allegro.	12. T. ROB, I'M NOT ASKING FOR...Gavotte Piquante.....Pierson 4 min. 15 sec. Allegro.	13. T. THAT EVENING WALTER...Aunt Patsy.....Richardson 3 min. 15 sec.	14. T. I KNOW YOU ARE THERE...Agitato No. 1.....Langey 2 min.	15. T. AS THE DAYS GO BY.....Home Sweet Home.....Palne 1 min. Andante.	16. T. NOW MRS. LEFFINGWELL...Mignonette.....Frml 2 min. Moderato.	17. T. I'M CALLED AWAY ON URGENT.Springtime.....Drumm 2 min. 30 sec. Valse Lento.	18. T. SO, WHILE MRS. BROWN...Furioso No. 1.....Langey 1 min. 45 sec. Allegro.	19. T. MABEL, DOES THIS MEAN...Romance.....Rubenstein 2 min. 30 sec. Andante.	20. T. OH YES, YOU WATCHED ME...Dramatic Allegro No. 1.....Langey 1 min. 45 sec. Allegro.	21. T. AT TEN O'CLOCK.....Gavotte Piquante.....Pierson 2 min. Allegro.	22. T. CAN'T GET HOME—BRIDGE...Club Galop.....Laurenden 1 min. 15 sec.	23. T. ALECK'S LITTLE IDEA IS TO..Misterioso No. 3.....Andino 1 min. 30 sec.	24. T. OH! I'LL MOUNT GUARD.....Liselotte.....Adam 2 min. 45 sec. Tempo rubato.	25. T. DON'T WORRY, LITTLE ONE..Ruy Blas.....Mendelssohn 1 min. 45 sec. Allegro molto.	26. T. HE DID IT! HE DID IT!...A Baton's Rompus.....Gillet 2 min. 15 sec.	27. T. YAH-UND DEY VAS YOOST...Romance.....Rubenstein 1 min. 45 sec. Andante.
-------------	--	---	--	--	--	--	--	--	---	---	---	---	--	--	--	--	---	--	---	---	--	---	---	---	--	--	---

CHARACTER.....Comedy.
ATMOSPHERE.....Neutral.

"Romance of Tarzan, The."

Released by First National—Seven Reels.

Prepared by S. M. Berg.

THEME—Savage Theme.....Weird Oriental.....Levy	1. AT SCREENING.....THEME 2 min. 30 sec.	2. T. OFF THE COAST OF AFRICA...Joyous Allegro.....Borch 1 min.	3. T. ONLY THE LEOPARD OUTSIDE..Gruesome Misterioso.....Borch 1 min. 15 sec.
--	---	--	---

4. T. BELIEVING LORD CREYSTOKE. Lento Allegro.....Berge
2 min. 30 sec.
5. T. TARZAN AT TWENTY LOST.... Dramatic Narrative....Pement
1 min. 45 sec.
6. T. ATTACKED BY THE NATIVES.. FuriosoKiefert
45 sec.
7. T. TO THEM CAME LOVE..... THEME
2 min.
8. T. SINCE THE PASSING OF HIS... GraciousnessSmith
1 min. 30 sec.
9. D. WHEN FATHER FINDS JANE.. Allegro Agitato.....Andino
1 min. 15 sec.
10. T. DETERMINED ON REVENGE
FOR Indian War Dance....Herbert
1 min. 30 sec.
11. T. I AM NOT PARTICULARLY.... Indian Intermezzo....Herbert
2 min.
12. D. WHEN NATIVES ATTACK
CABIN Agitato No. 69.....Minot
2 min. 45 sec.
Allegro Agitato.
13. T. LONG YEARS AGO, LORD GREY. Furioso No. 60.....Shepherd
1 min. 45 sec.
14. T. WE MUST WAIT FOR TARZAN. FuriosoLevy
3 min. 30 sec.
15. D. WHEN TARZAN SEES SHIP.... THEME
1 min. 45 sec.
16. T. AT SUNSET FIVE HOURS
LATER The Melody of the Bell.Herbert
1 min. 15 sec.
17. D. WHEN MISSION SCENE FADES. AlhoradaAndino
3 min. 45 sec.
Caprice Espagnola.
18. T. SICKENED BY THREE DAYS OF. Hurry No. 33.....Minot
30 sec.
19. T. ACCOMPANIED BY HIS FAITH-
FUL Capricious Annette.....Borch
1 min. 30 sec.
Moderato Caprice.
20. T. ALL DAY HE LABORED HARD. THEME
2 min.
21. T. WEEKS PASSED AND THE
TRAMP BahllageCastillo
3 min. 15 sec.
Allegretto Intermezzo.
22. T. WE WERE TRAVELING THIS. KathleenBerg
2 min. 15 sec.
Valse Lento.
23. T. NOT THE LEAST AMONGST HIS. MexicansHerbert
1 min. 15 sec.
24. D. WHEN TARZAN CLIMBS
THROUGH Orchestra Tacet.
30 sec.
25. D. WHEN TARZAN FIGHTS WITH. Agitato Apassionato.....Borch
45 sec.
26. D. TARZAN AT THE BAR..... THEME
1 min. 45 sec.
27. T. I THINK YOU'D BEST RETURN. RondoBerge
30 sec.
28. D. WHEN BANDIT ENTERS
GARDEN Sonata Pathetique...Beethoven
1 min.
29. D. AS SCENE FADES TO TARZAN. Wild and Woolly.....Minot
2 min.
30. T. DOES HE LOVE YOU..... Agitato No. 49.....Shepherd
2 min. 30 sec.
31. D. WHEN JANE SEES FATHER.... THEME
1 min.
32. T. UNDER THE GUISE..... Love Song Orientale...Kiefert
1 min. 30 sec.
33. T. TWO WEEKS OF FASHION-
ABLE Sleeping Rose.....Borch
3 min. 45 sec.
Valse Lento.
34. T. THE HOME OF THE COUNTESS. The Vampire.....Levy
3 min.
35. D. WHEN TARZAN JUMPS FROM
CAR THEME
1 min. 15 sec.
36. D. CLOCK FACE 9.30..... Popular Ballad in Burlesque.
1 min. 15 sec.
37. T. IN THE JUNGLE WE KILLED.. Dramatic Agitato No. 43.Borch
1 min. 30 sec.
38. T. WHERE DID TARZAN GO..... The Vampire.....Levy
2 min.
39. T. IN THAT AWFUL PLACE I WAS. Love Song Orientale...Kiefert
1 min.
40. T. AS DELILAH OF OLD..... My Heart at Thy Sweet Voice.
1 min. 15 sec.
(Aria from Samson & Delilah)
41. D. WHEN TARZAN LEAVES..... May Dreams.....Borch
2 min.
42. T. I'LL TELL JANE YOU HAVE... Agitato No. 37.....Andino
15 sec.
43. T. WHY NEED A MAN LIKE YOU. THEME
1 min. 15 sec.
44. D. WHEN TARZAN SEES JANE.... Piano only Improvising.
1 min. 45 sec.
45. T. COME QUICKLY, JUAN IS.... Vivo Finale.....Berge
1 min. 45 sec.
46. T. THANK HEAVEN YOU HAVE... The Vampire.....Levy
2 min.
47. T. YOUR COUSIN, CLAYTON, PAID. Hurry No. 26.....Minot
2 min.
48. T. WHAT MAKES ME SO WEAK?.. THEME
3 min.
49. T. DO YOU LOVE HIM?..... AdaglettoBerge
3 min.
50. T. IT SEEMED THE VERY..... Storm Furioso.....Minot
1 min.
51. T. A MEMORY OF JANE..... THEME
2 min.
52. T. AND THERE IS THE MAN..... Dramatic Recitative.....Levy
2 min.
53. T. HURRY AND PACK, WE'RE... Impish Elves.....Borch
1 min.
54. D. AT THE COUNTESS' ROOM.... Dramatic Agitato No. 38.Minot
45 sec.
55. T. EVER BEFORE HIM FLOATED.. THEME
1 min. 15 sec.
56. T. AND SO LOVE BRIDGED..... Popular Love Ballad.
1 min.
- CHARACTER Dramatic.
ATMOSPHERE African jungle, ocean and Eng-
land.
MECHANICAL EFFECTS..... Storm, fire, water, 'phone, glass
crash, auto.
SPECIAL EFFECTS..... Piano solo, singer, guitar, or-
chestra tacit.
DIRECT CUES..... My Heart at Thy Sweet Voice.
REMARKS Follow cues carefully for ef-
fects.
- "Soul Without Windows, The"**
Released by World—Five Reels.
Prepared by S. M. Berg.
- THEME—Impish Elves.....IntermezzoBorch
1. AT SCREENING.....Tulips and Pansies.....Beunet
2 min. 45 sec.
Andante Moderato.
2. T. A MILE FROM THE VILLAGE.. Slow Broad Gavotte for Quaker
1 min. 45 sec.
Air.
3. D. WHEN WOMAN FAINTS..... Dramatic Tension No. 67,
1 min. 15 sec. Shepherd
4. D. WHEN WOMAN IS LAID ON
BED Andante Doloroso.....Borch
3 min. 30 sec.
5. T. THE YEARS PASS AND AS....THEME
1 min. 45 sec.
6. D. WHEN HO-PAMA ENTERS.....The Music Master.....Hegner
3 min.
Allegretto Grazioso.
7. T. YOU WILL FIND HO-PAMA....The Wedding of the Rose,
3 min. 15 sec. Intermezzo. Jessel
8. T. IN THE SHAKER COLONY....THEME
2 min. 30 sec.
9. T. AS THE SHAKERS CONDEMN.. SerenataCrespi
1 min. 15 sec. Violin, guitar and mandolin
only.
10. T. AND STRANGE, TENDER SOB-
BING Pathetic Violin Solo.
1 min. 45 sec. Violin only.
11. T. SCOTT MALLORY AND HIS....Gavotte Piquante.....Pierson
3 min. Allegro Grazioso.
12. D. WHEN HO-PAMA STEALS.....Bright Violin Solo.
30 sec.
13. T. HOW DO YOU DO, LITTLE....THEME
1 min.
14. D. WHEN MUSICIANS MISS.....Perpetual Motion.....Borch
3 min. 30 sec. Allegro Agitato.
15. T. WEEK-END GUESTS AT THE...NolaArndt
1 min. 15 sec. Allegretto.
16. T. WHERE IS FAITH?..... Agitato Appassionato No. 55,
2 min. Borch
17. T. LATER AN EXAMINATION..... Dramatic Tension No. 36,
4 min. 15 sec. Andino
18. T. I WILL NOT TIE..... Dramatic Agitato No. 38,
2 min. 45 sec. Minot
19. T. ONCE EVERY YEAR STRANG-
ERS Quaker Air.
3 min. 45 sec.
20. T. IF OF HER OWN FREE WILL...THEME
2 min. 30 sec.
21. D. WHEN HO-PAMA ENTERS..... ChiffonetteAtherton
3 min. Moderato con Grazia.
22. D. WHEN HO-PAMA ENTERS
SCOTT'STHEME
2 min. 15 sec.
23. T. BROTHER, SAVE ME..... Garden of Love...Ascher-Mahl
2 min. 15 sec. Moderato Caprice.
24. T. I HAVE COME TO ASK YOUR...THEME
1 min.
25. T. SIX MONTHS PASS THE.....LegendeFriml
2 min. Moderato con Expressione.
26. T. LOVE MAKES ONE HAPPY....Celtic Dance.....Bulliard
3 min. 15 sec. Andante Grazioso.
27. D. WHEN HO-PAMA TAKES VIO-
LIN Violin Solo.
2 min. Violin only.
28. T. TIME PASSES AND ONE DAY...Violin Solo with Piano accom-
paniment.
1 min.
29. T. WHILE BURIED IN HIS BOOKS..MelodieHuerter
3 min. Andante Cantabile.
30. T. IT IS THE SAME AS THE ONE..Angel's Serenade.....Braga
3 min. 15 sec. Andante Con Moto.
31. T. I REMEMBER THEM AS IF IT..THEME
1 min. 45 sec.
CHARACTER Dramatic.

ATMOSPHERE Shaker Community.
 MECHANICAL EFFECTS..... Train, waves.
 SPECIAL EFFECTS..... Violin, guitar and mandolin
 / trio; Violin solo; Piano
 thump.
 DIRECT CUES..... None.
 REMARKS Particularly note instrumental
 solos.

"Three X Gordon"

Released by Del Hampton.

Arranged by George W. Beynon.

THEME—Au Fait..... Allegretto Ewing
 1. AT SCREENING..... Evensong Martin
 2 min. 15 sec. Andante.
 2. T. THE AFTERNOON PROGRAM..... Moore Holly
 1 min. 45 sec. Valse.
 3. T. THE LITTLE UNCERTAINTY..... THEME
 3 min. 45 sec.
 4. T. OLD JIM GORDON..... La Caresse..... Hemberger
 2 min. 45 sec. Allegro.
 5. T. A STIR OF THE ANCESTRAL..... Melancholic Granier
 2 min. 15 sec. Andante.
 6. T. HE THAT TURNETH..... March Funebre Lancini
 4 min. 30 sec. Moderato.
 7. T. LEAD ON..... O, What a difference just a few
 2 min. 30 sec. hours make Old Song.
 8. T. THE NEXT MORNING..... Bowl of Pansies..... Reynard
 2 min. 15 sec. Moderato.
 9. T. EVENING..... At Sunset..... Brewer
 2 min. 45 sec. Moderato.
 10. T. THE PRICE THEY PAID..... A Vineyard Idyll Didier
 2 min. 15 sec. Andantino.
 11. T. AFTER SUPPER..... A Ruben's Fox-Trot.
 2 min. 15 sec. Rube Stuff.
 12. T. NEWS AFTER MANY DAYS..... Petals Rayman
 3 min. 30 sec. Allegretto Pizzicato.
 13. T. THE NEIGHBORING TOWN..... Badinage Herbert
 2 min. Allegro.
 14. T. THEIR FIRST CLIENT..... Misterioso Agitato. Smith
 3 min. 15 sec.
 15. T. THE ANGUISH OF A SOUL..... Capricious Annette..... Borch
 2 min. 15 sec. Moderato.
 16. T. THE EFFECT..... Ditson Agitato Langey
 2 min.
 17. T. AND IN TIME..... Fancy Free..... Crawford
 2 min. 15 sec. One-Step.
 18. T. TIME FOR REFLECTION..... THEME
 2 min. 30 sec.
 19. T. BUT WALTER PAYS..... Dramatic Tension. Andino
 2 min. 45 sec.
 20. T. PLOW OR PADDLE..... Serenade Arensky
 2 min. 15 sec. Allegro.
 21. T. WITH THE BURSTING..... We're Coming Sousa
 2 min. 15 sec. Patriotic March.
 22. T. ON LEAVE..... THEME
 2 min.
 CHARACTER Light Comedy.
 ATMOSPHERE Neutral.
 MECHANICAL EFFECTS..... Follow the picture.
 REMARKS The marching of soldiers in the
 last scene may be fitted if de-
 sired.

"Together."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Why Don't You Moderato Caldwell
 1. AT SCREENING..... Air de Ballet..... Chaminade
 2 min. 45 sec. Allegro.
 2. T. HOME FOR VACATION..... Snylc Dance No. 10..... Dvorak
 1 min. 45 sec. Allegretto Grazioso.
 3. D. LAURA AT TREE..... THEME
 1 min. 30 sec. Moderato.
 4. T. INSERT TELEGRAM..... A Love Song..... Bartlett
 1 min. 30 sec. Allegretto.
 5. T. THE SNAIL..... Pickaninnies Paradise..... Osborne
 1 min. 30 sec. Moderato.
 6. T. ARRIVING AT HOME..... Dramatic Agitato No. 38,
 2 min. 30 sec. Moderato Agitazione. Minot
 7. D. JIM ENTERS HOUSE..... THEME
 1 min. 30 sec.
 8. D. CROOKS IN GRASS..... Oh! How I Wish I Could Sleep,
 2 min. 30 sec. Moderato. Wendling
 9. D. LAURA ENTERS HOUSE..... Sinbad Romberg
 4 min. Allegro.
 10. T. WHY DO PEOPLE MAKE WILLS..... The Hobbledoy Olson
 2 min. 45 sec. Tempo di Marcia.
 11. T. INSERT LETTER..... Romance Tschalkowsky
 - 3 min. 45 sec. Moderato.
 12. T. A SHORT TIME AFTER..... Canzonetta D'Ambrosio
 2 min. 30 sec. Allegretto.
 13. D. LAURA AND CHILDREN LEAVE..... Apassionato Berge
 1 min. 45 sec. Andante Apassionato.
 14. T. I NOTE Woodland Whispers..... Von Blon
 2 min. 30 sec. Moderato.
 15. T. YER DON'T LIFT A PIN..... Hurry No. 1..... Langey
 1 min. 4 sec. Allegro.

16. T. SOMETHING HIT ME..... Do-Re-Me Motzan
 1 min. 30 sec. Moderato.
 17. T. I GOT AN IDEA..... Smiles, Then Kisses..... Ancliffe
 3 min. Tempo di Valse.
 18. D. CROOK OPENS WINDOW..... Misterioso No. 1..... Langey
 2 min. 15 sec. Moderato.
 19. D. RESTAURANT Jazz Baskette
 1 min. 15 sec. Moderato.
 20. T. WHY HAVE YOU NOT..... Pizzicato Lusk
 1 min. 30 sec. Moderato.
 21. D. FLASH BACK RESTAURANT..... Fancy Free..... Barratt
 1 min. 45 sec. Moderato.
 22. D. FIGHT STARTS..... Allegro Agitato No. 8..... Andino
 3 min. Allegro Vivace.
 23. T. SAY, YOUNG FELLER..... After You've Gone..... Layton
 2 min. 30 sec. Allegro.
 24. T. THEM GOT NO BRAINS..... Hurry No. 33..... Minot
 2 min. 15 sec. Vivace.
 25. T. THAT'S YOUR BROTHER..... Caprice Pryor
 1 min. 30 sec. Allegro.
 26. D. CHILDREN AT TABLE..... THEME
 1 min. 30 sec.
 CHARACTER Drama.
 ATMOSPHERE Neutral.
 MECHANICAL EFFECTS None.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... None.
 REMARKS None.

"Unexpected Places."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Comedy Allegro..... Allegro Glucoso Berg
 1. AT SCREENING..... Trade Review March..... Berg
 2 min. 30 sec.
 2. T. IN AMERICA TWO REPORTERS. THEME
 2 min.
 3. T. AT ONE OF NEW YORK'S BIG..... Agitato No. 69..... Minot
 1 min. Allegro Agitato.
 4. D. WHEN SCENE FADES TO..... Dramatic Tension No. 67,
 2 min. 30 sec. Shepherd
 5. T. HERE'S A PEACH OF A YARN. THEME
 1 min. 30 sec.
 6. D. VARDEN IN RESTAURANT..... Slimy Viper..... Borch
 2 min. 30 sec.
 7. T. DEAR ENGLISH RELATIVE..... Valse Moderne..... Rosey
 2 min. Valse Moderato.
 8. D. WHEN VARDEN ARISES..... Vivo Finale..... Berge
 2 min. 30 sec.
 9. T. ONE-HALF AMERICAN, ONE-
 HALF THEME
 2 min.
 10. D. WHEN DICK ENTERS ROOM..... Agitato No. 49..... Shepherd
 1 min. 45 sec.
 11. T. GREAT STORY, BUT I'LL..... Rondo Berge
 1 min. 30 sec.
 12. T. AT PENCEST, THE HOME..... Babbling Castillo
 4 min. Allegretto Intermezzo.
 13. D. WHEN BUTLER ENTERS BED-
 ROOM Savannah Rosey
 3 min. 15 sec.
 14. T. YOUR PAPERS ARE SAFE..... Graciousness No. 53..... Smith
 3 min. 45 sec.
 15. T. THERE'S A CHANCE THOSE..... Furioso No. 60..... Shepherd
 1 min. 30 sec.
 16. T. IT'S NOTHING, I'VE CUT..... THEME
 1 min. 15 sec.
 17. T. NO LOCHINVAR, BUT WITH..... Capricious Annette..... Borch
 1 min. 15 sec.
 18. D. WHEN RUTH AND DICK ENTER. THEME
 3 min. 15 sec.
 19. T. YOUR WIFE HAS JUST AR-
 RIVED Dramatic Agitato No. 43. Borch
 3 min. 30 sec.
 20. D. WHEN SPIES WHISTLE..... Sinister Theme..... Vely
 3 min.
 21. T. GET THE GIRL..... Perpetual Motion..... Borch
 3 min. 30 sec. Allegro Agitato.
 22. D. WHEN SPY PHONES..... Turbulence Borch
 2 min. 30 sec. Allegro Agitato.
 23. D. WHEN DICK IS SEIZED..... Hurry No. 33..... Minot
 2 min. 30 sec.
 24. T. WAIT FOR ME DOWN THE..... Hurry No. 26..... Minot
 2 min. 45 sec.
 25. T. LORD VARDEN Hurry Levy
 2 min. 45 sec.
 26. T. I WANT HER TO MARRY..... THEME
 1 min.
 CHARACTER Comedy.
 ATMOSPHERE New York.
 MECHANICAL EFFECTS..... Phon, shots, auto.
 SPECIAL EFFECTS..... None.
 DIRECT CUES..... None.
 REMARKS None.

Notice to the Readers.

The edict has gone forth that production of pictures shall cease for the period of four weeks. This means that new pictures will not be released and consequently no cue sheets will be issued. If you miss a few of them in this department don't blame us, for we aim to only print those which are in advance of release date.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. WILL you kindly and clearly state your opinion on the use of German music in the playing of pictures? Some people think Beethoven, Bach and Handel are permissible while Wagner, Strauss and the later composers should be shunned. Personally, I agree with this idea. What do you think?

A. In a case of this kind, personal opinion should play no part. We are living in America, citizens of a country fighting for democracy. The feeling against Germany is rightly intense, and we have a duty toward ourselves. Nothing coming from a German source should be played at this time. It is not a question as to whether Beethoven was a Hun; it is a question of patriotism. Every piece of music composed by Germans of any period is inherently propaganda, pleasing to the enemy. If it is pleasing, it gives comfort and thus is treasonable. Look to the noble Frenchman for music that will fit your needs. He is our ally and every piece of his music which you buy is helping him and our cause.

Q. Where can I procure a representative library cheap?

A. Many leaders are selling their libraries on account of the draft. We will be pleased to send you the addresses of such when we hear of their desire to sell. Why not try the "Music Service Exchange?" They might help you.

Q. What is the latest march by Sousa, and where can I get it?

A. We do not know the latest, but a very recent one is "Solid Men to the Front," published by G. Schirmer, Inc.

Q. I wish to compliment you upon the cue sheet service in the Moving Picture World. Would it be possible to induce all the producers to accept this uniform standardization? I am sure all leaders will welcome it.

A. Thanks. We will try to induce.

Q. The military bands have increased to proportions almost incredible, some being six hundred strong. Where is the advantage?

A. Personally, we see no advantages and many disadvantages. Band arrangements are usually made for thirty-three men and a band of six hundred would naturally require nineteen sets of orchestration for every one performed. This means much music weight and difficulty in procuring same. Besides a big band of that size is more or less unwieldy to direct and maneuver.

Q. Where can I procure all the orchestral numbers written by George Drumm?

A. At G. Schirmer's, Inc., New York.

Q. I can play a Wurlitzer pipe organ and am looked upon as a fine picture player. My experience has been long and varied. Where can I get a position?

A. Use the classified ads of the Moving Picture World as a medium. A position is now open and we are writing you full particulars.

George M. Cohan Writes for Olcott.

Geo. M. Cohan is writing all the songs in the new play he recently finished for Chauncey Olcott. These numbers will be published by M. Whitmark & Sons.

These music publishers put out Mr. Cohan's tremendous march song success, "When You Come Back, And You Will Come Back, There's the Whole World Waiting for You."

"I'm True to Them All, and They're Just as True to Me," is the title of a new song written by Mr. Cohan. It has been introduced into Klaw & Erlanger's "The Girl Behind the Gun," being specially written for this show, and forming one of the most conspicuous singing successes of the piece. This song is written in the liveliest Cohanesque vein, and bids fair to attain the same measure of popularity that all this versatile writer's numbers invariably achieve.

Ballad Approved by Famous Producer.

A few days after D. W. Griffith launched his supreme masterpiece, "Hearts of the World," the great producer was besieged by composers and song-writers offering compositions bearing the name of the production.

At first, Mr. Griffith gave little heed to these manuscripts, because the music for the play had already been compiled and printed, and he did not feel that he was justified in making any interpolations. But the compositions became so

HONOR ROLL

"ANTONY AND CLEOPATRA"

By

R. GRUNWALD

Published by Ditson & Co.
Boston—New York.

This is an Oriental Suite comprising

1. In the Arbor—Andante con moto.
2. Dance of the Nubians—Allo. Moderato.
3. Solo Dance—tempo, di minuet.
4. Antony's Victory—tempo di Marcia.

These four movements speak for themselves and we heartily recommend this suite to every leader who desires a well stocked library.

numerous that he finally decided to give them his attention. After going over several of them, he called his general musical director, Mr. Elinor, and several co-workers and members of his company together, and asked them to form an opinion and make a selection. After a week's hard work, it was agreed that the song submitted by James W. Casey, of New York City, was best suited to "Hearts of the World," and, in compliment to Mr. Casey, a telegram of endorsement was sent to this composer.

"Hearts of the World," published by the Echo Publishing Co., was first introduced at the Forty-fourth Street Theatre in New York, and immediately became a favorite. In every city where the Griffith production is offered, the fame of the song seems to have reached.

Rialto Orchestra Features "Il Guarany."

"Il Guarany," by Gomez, was the overture opening the bill at the Rialto Theatre during the week of September 29. This overture for some time was regarded as a rather difficult piece of interpretation, but by constant repetition it has attained a traditional treatment that in a way appears difficult. The Rialto Symphony Orchestra, under the baton of Mr. Finston, played well, but the last movement was too fast and there was a tendency toward choppiness in it that detracted.

Miss Josephine Forsythe was programmed to sing an (a) and (b) number composed of "Loch Lomon" and "Coming Thro' the Rye." It is too bad that she did not sing these numbers for her rendition surely would have been better than the one she attempted. "Love Is Best of All," a light operatic solo, calls for range. Miss Forsythe did not show one, though it may have been hidden upon her person somewhere. "Love Is Best of All" requires a little warmth of feeling in portrayal, but the lady seemed cold.

Martin Brefel, a tenor, sang the aria from Flotow's "Martha," in fine voice. His top tones were most pleasing and the bridging of his register showed fine technical training.

The Scenic, dealing with the "Tales of the Tall Timbers," was fitted with an oriental opening. This was poor judg-

ment for it confused the atmosphere. Why use oriental music when a pastorage of natural quality would be most appropriate?

We never fail to marvel at the beautiful settings so simply synchronized for the Animated Magazine. Short numbers are used and this is really the secret of their success. It might be added that well-known melodies play a large part in interpreting the pictorial. Mr. Rothapfel believes in the reinforcement of ideas as well as the association of them.

The feature music is always good and one review becomes so like another that we merely mention it in passing.

The comedy and entr' acts were well played and Marche Militaire, by Schubert, as an organ solo, closed the program.

Music for "Ruling Passions" Pleasing.

At the trade showing of "Ruling Passions," the musical setting proved one of the best we have listened to for a long while. Mr. Luz was responsible for the artistic score and also conducted the large orchestra.

The overture was a bit ragged and the solo instruments had difficulty in cadenzas, but from the commencement of the picture everything went smoothly and in perfect synchrony. The fact that the themes were chosen, not for the principal roles, but for specified emotions, such as Hate, Love, Revenge and Mercy is worthy of special mention and should be followed by all leaders playing this picture.

Another little touch that won comment was the introduction of Cliribribim to typify the Italian organ grinders. The music always was held subservient to the action and proved pleasing throughout.

Producers should endeavor to show their pictures to the best advantage and that can only be done when the musical accompaniment is well selected and carefully played.

Music Aids in Registering Emotions.

There are two reasons why music bears an important relationship to the motion picture. In the first place, appropriate music helps a picture to "get over" to an audience with the emotion sought for by the players.

Music carries its own delicate appeal which is felt by the audience and sways it to the quick pulsating appreciating of the story unfolded on the screen. That is why many studios today have adopted music to assist emotional stars in putting over some great heart-throbbing scene, the strains of the music making the players feel their parts more deeply, thereby obtaining better results. Just as the music helps the artist attain more realistic expression while acting a role, so will it assist the audience in feeling the proper emotions when the same picture is shown on the screen if appropriate music is played.

Another important bearing music has upon the motion picture is in its appeal to the better classes which are being daily drawn to pictures. Music has done a great deal in elevating the standard of motion picture audiences, and I dare say that in a few years no picture theatre, however small, will be without its orchestra.

WILLIAM A. BRADY

Index to Cue Sheets—Oct. 26, 1918.

Picture	Producer	Page
"Brazen Beauty," The	Universal	512
"He Comes Up Smiling"	Artercraft	512
"Hidden Fires"	Goldwyn	512
"Hugon The Mighty"	Universal	512
"Laughing Bill Hyde"	Goldwyn	514
"Mrs. Leffingwell's Boots"	Select	514
"Romance of Tarzan"	First National	514
"Soul Without Windows"	World	514
"Three X Gordon"	Bel Hampton	516
"Together"	Universal	516
"Unexpected Places"	Metro	516



Music for the Picture

Conducted by GEORGE W. BEYNON

The Evolution of Picture Music Is the Result of Conscientious Effort

Part I.

BACK in the days of the store front "Movies," there was noise with the picture instead of music for the photoplay. The film was run in silence except for the beating of the big drum outside, for the purpose of drawing the crowds to this new form of side show. Intermittently might be heard the voice of the "barker" droning his droll catch-phrases, informing the inquisitive populace that for "One dime, ten cents, or a tenth part of a dollar," they could see "the greatest wonder of the age, the cinematograph showing MOV-ING PIC-CHURES." The greater the merits of this one-reeler, the greater the noise which accompanied it.

That was in 1903—not so far back as we count years—but from the standpoint of the film industry, dimly in the distant and distasteful past. Following closely upon the discovery that the "movie" fad could become a great entertainment institution, a few progressives installed a piano to entertain the audience, which arrived early and were forced to wait until there were sufficient paid admissions to warrant starting the show. Those were the days when they "packed 'em in," rushed the five hundred feet through, and began packing them in again for another speedy depletion of their dimes. During the "packing" process, the pianist regaled the seated ones with some music, mostly apropos of nothing, being an extemporization hastily improvised from his admittedly fertile brain—that is, he admitted the fertility.

The moment the lights went out, and he could no longer be seen, he refused to be heard and took himself off to one of the back exits to enjoy a cigarette in quiet. The shuffling of retreating feet was the signal to again begin work and, having mentally composed a marvelous little ditty while under the influence of nicotine, he straightway rushed in and perpetrated it upon the piano and the incoming crowd.

Yes, indeed, those were the halcyon times! Sometimes as many as twenty shows were run off in a day if the crowds were eager; if not, the number fell away to ten. Rainy days were the *betes noir* of the showman and the ballyhoo man, the latter being forced to don his mackintosh and rubber boots, calling his wares from beneath the shade of an umbrella. Likewise, the pianist dreaded wet weather for the piano was slow to fill up and his working hours became longer in the aggregate.

By accident, a conscientious musician must have slipped into the ranks, for it is recorded that one so far forgot himself as to play soft music for a particu-

larly touching death-bed scene. The records go further and inform us that it received much applause—not the death-bed scene—but the innovation. That young man started something. He had fitted music to a portion of the plot and, though it was only one scene and, in all probability, the big moment of the picture, his idea was the tiny seed from which has sprung up a profession enlisting over forty thousand musicians.

Naturally the next step was the rearrangement of the duties of the pianist.

Let the people wait in silence! His work had become too valuable in accompanying the picture to permit the playing of interludes. He was called upon to play for all the scenes and use his own judgment. He did both. His playing was bad, but his judgment was worse; so they brought the big drum from the outside and hired a man to liven up the "music."

Well, if "music" means life, that "Movie" house became the liveliest place in town. It resolved itself into a question in the minds of the performers as to whom could make the most noise, and it simply had to be decided one way or the other. The pianist averred that the drum was not a musical instrument and he could prove it by crashing chords and glistening glissandos. On the other hand, the loyal mind of the drummer could not conceive of superiority in an instrument called to sound by twiddling fingers. Never should it be said that Big Bass Drum, his little brother, Snare Drum, and his first cousin, Cymbal, allowed a mere piano to out-voice the great family of Percussion. That started something else.

Whereas the first era of picture accompaniment gave us noise on the outside, the second produced greater din on the inside. In the excitement of the contest, the participants forgot all about the picture and lovelorn he-ros be-moaned their sad lot to the accompaniment of musical cannonading, while Death, Despair, Distress, and Deep Grief stalked through the story to the same thundrous racket.

This phase of picture playing grew worse even in spite of the fact that almost all the showmen followed the lead and installed pianos. Nowhere was there to be found peace, and the patrons complained bitterly. It was too much—too much noise and too little show for too much money. This condition had to be changed—and it was, slightly.

A violinist was introduced into this harmonious group, to produce a modicum of sweetness. The drummer was admonished to restrain his arm exercises and the pianist was expected to co-operate with the newcomer. This trio paid more attention to the picture and followed it

after a fashion, but therein lay the fault. They followed it instead of fitting it. Nevertheless, much progress was made toward the right objective and through their mistakes they were learning.

Of course it was not to be expected that they should play continuously. Oh no! They only played during those scenes which appealed to them as holding possibilities for music with which they were conversant.

Coincident with the advent of the "fiddler," there appeared by the drummer's side a few more members of the Percussion family.

There was Baby Triangle, with her tiny voice, Sister Bell, to provide church atmosphere and another first cousin, Chinese Gong. They brought with them other more distant relatives to produce special mechanical effects, such as coconut shells for hoof-beats, a ratchet block, sand block, and a box of glass. In fact, it looked as though the Percussion family was holding reunion that was meant to be permanent. The dismal sounds emanating from that quarter led one to suspect that father and mother were absent.

Notwithstanding the mediocrity of the artists in their picture accompaniment, the people liked the music and said so. This pleased the managers and they began looking around for musical novelties to prolong the short shows. The store front was going and the little theatre, having a three to six hundred seating capacity, was arriving.

About this time, Mitchell Mark opened the Comique Theatre in Boston, in which he built an orchestral pit of such depth that the musicians were entirely hidden from the view of the audience. His idea met with unanimous approval and another step had been taken for the advancement of picture music.

Mr. Marks established himself as an ultra progressive when, in 1907, he opened the Alhambra Theatre on Euclid avenue in Cleveland, in which there was installed the first church organ to be used in the "movies." He also engaged an orchestra of eight pieces to create a pleasing ensemble and for the accompaniment of vocalists, one of whom appeared on each program. The scale of prices ranged from ten to fifty cents.

It must be remembered that pictures were still released in single reel lengths only, and it is rather interesting to note the arrangement of the program which consisted of the following, in the order named: An Orchestral Overture; Scenes from Shadowland; Organ Solo; Scenes from Shadowland; Vocal Selection; Scenes from Shadowland; and Exit March.

This program was evolved by Mr. Marks and grew under the excellent management of Mr. Harold Edell. It was the forerunner of the picture palace and its galaxy of musical talent.

Hezekiah Hiram Hears Strand Music.

IT WAS Sunday night, October 25, when we arrived at the spacious portals of the Strand lobby. We were more than surprised, and a bit disconcerted, to find in the long lines of humanity eager for tickets an old friend. Hezekiah Hiram was his cognomen, and he hails from the "tall timbers," where a little plot of ground, which he boastfully calls a farm, gives him and his family daily sustenance.

After the long-lost-brother stuff had been duly performed and our tickets had been taken, we found seats. From the moment we entered the auditorium until the close of the performance, "Hez"—we called him that for short, when we wanted to borrow money—kept up a running commentary upon the various musical offerings. Hezekiah, being the "champeen" harmonica player of Berkshire county, "By Heck," his opinion upon musical matters was highly rated among his fellows.

"Wal, I'll be swizzled if that there orchestr' ain't the biggest I seen since I was in Boston. That Czardas, I reckon be a dance that comes from somewhere in the war zone. It certainly sounds mighty good."

He was right. The overture conducted by Carl Edouarde, was good in the full significance of the word. The crowded theatre showed its appreciation unmistakably.

After the Topical Review, which was played vigorously but not always in time with the marching soldiers, Hiram broke out again.

"Wal, I swan, if that ain't one of the usher gals up there singin' that 'Down in Mobile' song."

"Not 'Down in Mobile, Hez,' but 'La Donna E Mobile' from the opera 'Rigoletto,' we replied.

"Be that as it may, it sounds mighty like a man dressed up like a woman to me," he said.

"This lady, old friend, is a female tenor and sings the great arias from grand opera as easily as Caruso. Watch her breathing, note her clear enunciation, her diction, and clean-cut attacks. Isn't she wonderful?" we queried.

He did not reply, for at that moment Miss Jane Holden finished her song and the audience simply screamed their applause. It was truly an ovation and merited indeed. Miss Holden's voice is remarkable and her singing portrays the highest technical form without the usual machine-like precision that take away soulfulness.

Another real artiste, Alys Michot, rendered the "Bell Song" from "Lakme" and proved herself most adept in coloratura roles. The opening cadenza is one of the biggest things in opera because of its long duration without accompaniment. Many of the noted singers fall below the key before they reach the song proper, but Miss Michot held the pitch perfectly.

The entire performance was meritorious. Mr. Edouarde paid close attention to synchrony, and, although sometimes he was forced to run over the cues to reach his musical cadence by "pulling" the orchestra, the break was made imperceptible.

As we ambled out, Hezekiah seemed in a brown study. He was cogitating. Now, when a Hiram begins cogitating there's sure to be a surprising denouement. And there was. As if some inner force propelled the words from his body he exclaimed:

"All they need in that orchestr' is a good strong harmonica player, and, by Dad, I'm goin' to apply to Mr. Strand before I'm another day older."

Rivoli Music for Pictorial Perfect.

The Rivoli orchestra opened the performance with the presentation of "Mignon" overture, conducted by Erno Rapee. The Horn solo was particularly pleasing and the general orchestral ensemble was fine.

"Midst Peaceful Scenes" showed valleys and mountains, rivers and rivulets, forests and glades. It was truly pastorale and peaceful, yet the first selection used

was most grandioso in its style. The second choice was better.

"Gypsy Airs," by Sarasate, played as a violin solo by Alberto Bachmann, proved pleasing. During the lento movement, the curtain fell back, showing the candle lighted cell of a monk, with a little harmonium occupying the center of the room. This setting was very artistic and in keeping with the music.

The Animated Pictorial was wonderful from the musical standpoint. It was 100 per cent. artistic, suitable and synchronous. We know that is strong praise, but even that does not express the merit of the setting.

Glady Rice, soprano, sang "The Last Rose of Summer." Seated on a bench with a big moon rising behind her in the night sky, she made a pretty silhouette which conveyed more to the audience than the singing. Of course the proverbial rose was in evidence, but added nothing to the general good effect. To create the atmosphere for the song, the orchestra played part of "In the Gloaming."

The fitting of the feature, "A Woman of Impulse," was splendid. Opening with characteristic Italian folk songs, it proceeded smoothly into the overture from "Carmen." Then, as parts of the opera were shown, the music belonging to them was used. The "Habanera" we felt, could have been replaced by the "Seguidilla," and more made out of the scene. The theme for the heroine was Nevin's "Venetian Love Song," and nothing else could have been chosen that would portray her better.

Pershing Says Music Is Essential.

When General Pershing arrived in France, he immediately discovered a great difference, on comparison, between the French and American military bands. He found the French military bands were never less than fifty instrumentalists, and a drum and bugle corps of from 25 to 30. He took immediate steps to have the military bands of the U. S. increased from 28 to 50. Since then the Government has opened schools of instruction for army musicians, which already has caused great improvement. The improvement would be still more marked if the military had a distinct unit of their own, instead of being attached to the headquarter, non-commissioned staff. That may come in time, through either orders of the commander-in-chief, or Congressional legislation. Let us pray that it may come speedily.

The press dispatches credit General Pershing with making another improvement which means much to the bands of the military service of the country.

Since bands were first made a part of the military service, about three centuries ago, the bandsmen have always been detailed as stretcher bearers during battle. The present system of war is entirely different from what it was formerly. Then, battles were fought in the open, and rarely lasted longer than one day. Now, war is a matter of trench warfare, and is a continuous affair. The men of the trenches are frequently relieved for rest and recuperation. When they return to their billets, they need not only rest, but recreation, and recreation without music is unthinkable. But the members of the bands are at the front acting as stretcher bearers. The Doughboys, immortalized by this war as the knightliest soldiers that ever bore arms, growled, like good soldiers often do, on account of the absence of their bands, and those growls finally reached General Pershing's ears. He at once recognized, like a good old soldier, that there was some merit in the doughboys' growl, as to their being deprived of music while recuperating for the next scrap with the Boche. So he issued an order that bandsmen should be withdrawn from stretcher service, and still there are some people whose souls are so dead that they insist that music is a special invention of his Satanic Majesty to corrupt the souls of mankind. "The Old Oaken Bucket," by Woodworth.

On a poor, run-down farm in Scituate, Mass., in January, 1785, there came into the world Samuel Woodworth, a child of poverty, who never lived to experience anything else except for a few rare and fleeting moments and at long divided intervals.

His life began prosaically enough, and he dragged through the years too lacking in ambition to work and with no taste for study. At fourteen, he had acquired only the most superficial knowledge of the "Three Rs," but he had, seemingly, a natural talent for writing, and had already composed several short poems. These verses were submitted to the village school master and the local minister. Both gentlemen were greatly impressed and pronounced the literary effusions remarkable. The minister took the lad into his family and conscientiously tried to teach him Latin and English. But the boy scribbled away his time and refused to study. The preacher seemed not easily discouraged, for he, in conjunction with the aforesaid school teacher, tried to interest some of the wealthy people to the extent of providing a fund whereby the young Samuel could be sent to college. But the attempt was abortive and his future education was given up.

Then Woodworth took matters into his own hands and decided upon printing as a profession, going to Boston to learn the intricacies of the trade. However, at the end of his apprenticeship, he tired of the routine work, and became a wanderer—a tramp printer—stopping for a few days' work as funds failed him, in towns through which he passed.

Eventually, he drifted to New York, where he established a newspaper, procuring an outfit on credit. He christened his venture "The Belles Lettres Repository." As might have been naturally predicted, the undertaking proved a failure. Once more the wander-lure seized him, and history repeated itself. But New York evidently had some charm for him, as finally he gravitated back again and selfishly divided the miseries of his poverty-stricken existence with a wife and four children.

During the war of 1812-15, Mr. Woodworth conducted a weekly newspaper called "The War." He also equally well mismanaged a monthly magazine, and the result was inevitable. Again he repaired to a printing office and accepted work as the lesser of two evils. He seems to have made a somewhat good impression in this place, for he was asked to write, in the style of a romance, a history of the war with England. It was entitled "The Champions of Freedom." No one reads it now, but at the time it was so popular that the printing was begun when only two sheets were written.

This little history became the rage, and it brought Woodworth before the public. Two reliable publishing houses offered to collect, illustrate and publish his poems, accompanied by a sketch of his life. If the man had only been gifted with sufficient ambition, he could have amassed a fortune before his popularity waned. But he let his opportunity slip by as usual.

"The Old Oaken Bucket" was written in the summer of 1819, when, with his long-suffering family, the poet was living in Duane street, New York City. One day he came in, tired and thirsty. He poured out a glass of water and drained it. As he set the glass down, he exclaimed: "That is very refreshing, but how much more so would it be to take a good, long draught from the old oaken bucket I left hanging in the well at my father's home." His wife said: "Wouldn't that be a pretty subject for a poem?" At this suggestion he seized a pen and, as the picture of his childhood home rose vividly to his fancy, he wrote the words which have lived for a century and the only one of all his writings that is at all known at this time.

The name of Frederick Smith appears as the composer of the music, but he was merely the arranger. An adaptation of Kjalmark's music for Moore's "Araby's Daughter" furnished the melody.

CUE SHEETS for CURRENT FILMS

"Everybody's Girl."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

- THEME—Sleeping Rose.....Valse Lento.....Borch
1. AT SCREENING.....THEME
2 min. 45 sec.
 2. T. BRICK DUST ROW RECEIVED.....Liselotte.....Adam
3 min. 15 sec. Moderato Rubato.
 3. T. IT WILL HAVE TO, IF I.....Cupid and Butterfly.....d'Albret
3 min. Intermezzo Grazioso.
 4. T. CONSCIENCE IS A QUEER.....In Poppyland.....Alhers
3 min. 45 sec. Moderato Grazioso.
 5. T. SYMONDS, I'M GOING TO.....Over the Top, Boys.....Berg
1 min. Allegro.
 6. T. WATCH YOUR STEP, THE.....THEME
2 min. 15 sec.
 7. T. SO IN DUE COURSE BLINKER..Savannah.....Rosey
2 min. 15 sec.
 8. T. BY A SUDDEN MIRACLE.....A La Mode.....Rosey
2 min.
 9. T. THE NORTH WOODS SEEM TO..Hunkatin.....Levy
1 min.
 10. T. OF COURSE, IT HAD TO COME..THEME
1 min. 45 sec.
 11. T. BRICK DUST ROW LIES.....Agitato No. 49.....Shepherd
1 min.
 12. T. DON'T YELL SIS, A GUY.....Dramatic Tension No. 36,
3 min. 15 sec. Andino
 13. T. SIS, YOU'RE ALL.....Andante Doloroso, No. 51,
1 min. 30 sec. Borch
 14. T. GOOD-NIGHT, BILL.....Barcarole.....Buse
2 min. 15 sec.
 15. T. ON THE TEN O'CLOCK BOAT...THEME
3 min.
 16. T. WHERE DO YOU MEET THESE..A Garden Dance.....Vargas
1 min. 45 sec. Allegro Moderato.
 17. D. WHEN SAILOR DISCOVERS...Agitato No. 69.....Minot
2 min. 45 sec. Allegro Agitato.
 18. T. IN THE MORNING.....Andante Doloroso No. 70,
2 min. 15 sec. Borch
 19. T. NOW LISTEN, IF YOU WILL...Air de Ballet.....Borch
3 min. 15 sec. Allegretto Moderato.
 20. T. BILL, YOU DO THAT AND.....Love in April.....Kriens
3 min. Allegretto Moderato.
 21. D. WHEN BLINKER ENTERS.....THEME
1 min. 15 sec.
 22. T. THE REAL FAIRYLAND.....Capricious Annette.....Borch
1 min. 45 sec. Moderato.
- CHARACTERComedy.
 ATMOSPHEREConey Island and City slums.
 MECHANICAL EFFECTS.....Shots, police whistle, steamboat whistle, fire effects.
 SPECIAL EFFECTS.....None.
 DIRECT CUES.....None.
 REMARKSNone.

"Her Great Chance."

Released by Select—Five Reels.

Prepared by M. Winkler.

- THEME—Love Theme.....Moderato.....Abbott Lee
1. AT SCREENING.....Longing.....Armand
2 min. 45 sec. Moderato.
 2. T. BY CONTRAST, THE LOT.....Humorous Drinking Theme,
1 min. 45 sec. Levy
 3. D. TELEPHONING.....Continue pp.
30 sec.
 4. D. INTERIOR OF DEPARTMENT..Al Fresco.....Etienne
1 min. 15 sec. Moderato.
 5. T. THANK YOU, FATHER.....Continue to action.
2 min. 15 sec.
 6. T. HELLO, KITTY MALONY.....Babillage.....Castillo
1 min. 15 sec. Allegretto.
 7. T. AT THE END OF THE WORK...Continue pp.
45 sec.
 8. T. THE STAG HOTEL.....Capricious Annette.....Borch
4 min. 30 sec. Moderato Caprice.
 9. T. WHERE THE SHADY RIVER...Valse Divine.....Rosey
3 min. Valse Lente.
 10. T. A QUIET LITTLE EVENING...Hunkatin.....Levy
1 min. 30 sec.
 11. T. GO TO IT KIDDO.....Continue pp.
1 min.
 12. T. COME AWAY LOO.....THEME
5 min.
 13. T. FRIENDS, MY LIFE IS A
WRECK.....Slidus Trombonus.....Lake
3 min. 45 sec.
 14. T. IT WAS MIDAFTERNOON.....Ecstasy.....Zamecnik
3 min. Allegro.
 15. T. MR. BROOKS IS CALLING.....Serenade.....Czerwonky
2 min. 45 sec. Andante Moderato.

16. T. CHARLIE, THAT SWIM FEST..THEME
1 min. 45 sec.
17. T. FLAMM AVENUE WHERE.....Dramatic Recitative.....Levy
3 min. 15 sec.
18. D. IN BEDROOM.....Continue pp.
1 min. 30 sec.
19. T. A QUIET SPOT OR TWO.....Dolrosa.....Tobani
4 min.
20. T. THOUGHT I WAS ROVING.....THEME
1 min. 15 sec.
21. T. THE GOLDEN WORDS.....Tacet.
30 sec.
22. D. AFTER THE WEDDING CERE-
MONY.....Golden Youth.....Rosey
1 min. 15 sec. Valse Lento.
23. D. CLOSE-UP OF NEWSPAPER...Sorrow Theme.....Roberts
1 min. 45 sec. Andante.
24. T. I CANNOT MAKE AMENDS....Dramatic Tension No. 64.Borch
1 min. 45 sec.
25. T. WHAT HAVE I DONE TO YOU?..THEME
1 min.
26. T. AND THEN HE REALIZED. Spanish Elves.....Borch
1 min. 30 sec. Intermezzo.

CHARACTERDramatic.
 ATMOSPHERENeutral.
 MECHANICAL EFFECTS.....None.
 SPECIAL EFFECTS.....None.
 DIRECT CUES.....None.
 REMARKSNone.

"Hoarded Assets."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

- THEME—ReverieAndanteVieuxtemps
1. AT SCREENING.....Grave.....Berge
3 min. Allegro Molto.
 2. T. THE NEXT EVENING JERRY...Gruesome Misterioso....Borch
1 min.
 3. D. WHEN JERRY OPENS PACK-
AGESAdmiration.....Jackson
1 min. Moderato Grazioso.
 4. T. DEAR JERRY, AM PLAYING...Withered Flowers.....Kieffert
1 min. 45 sec. Intermezzo.
 5. T. CLAIRE DAWSON, FROM.....THEME
2 min. 15 sec.
 6. T. I'M SORRY, I HAVE A.....A Frivolous Patrol...Goublier
3 min. 15 sec. Caprice—Intermezzo.
 7. T. NIGHT FINDS JERRY AT THE..THEME
1 min. 30 sec.
 8. T. AIN'T THESE PRECIOUS.....Agitato No. 49.....Shepherd
1 min. 30 sec.
 9. T. CLAIRE, JERRY'S MOTOR.....A Fanciful Vision...Rubinstein
3 min. Adagio.
 10. D. WHEN CLAIRE ENTERS.....Tendre Amour.....Clements
1 min. 45 sec. Moderato.
 11. T. THE PLAN.....Misterioso Dramatico No. 22,
2 min. 30 sec. Borch
 12. D. WHEN RIVAL PIRATES SEE...Dramatic Agitato.....Hough
1 min. 45 sec.
 13. T. THERE COMES MY KEGS.....Dream Faces.....Hollowell
3 min. 45 sec. Moderato.
 14. T. MORNING.....Nocturnal Pièce.....Schumann
4 min. Andante.
 15. T. WHOSE ON YOUR MIND.....Menuet.....Beethoven
1 min. 15 sec. Allegretto.
 16. T. I WENT AWAY CLAIRE.....THEME
1 min. 45 sec.
 17. T. I'M SORRY, MR. BARR.....La Mosaria.....Morse
2 min. 45 sec.
 18. T. THE HONEYMOON A MATE...THEME
1 min. 15 sec.
 19. T. RYAN PICKS UP A CLUE.....Longing.....Florida
3 min. Andantino Grazioso.
 20. T. SEE IF THE WOMAN KNOWS...Dramatic Finalc.....Smith
2 min. 45 sec. Agitato Appassionato.
 21. T. I DON'T BELIEVE IT.....Ecstasy.....Zamecnik
3 min. Appassionato Moderato.
 22. T. JERRY FINDS HONEST.....THEME
2 min.
 23. T. THE NEED OF MONEY FOR THE.Dramatic Tension No. 36,
2 min. 30 sec. Andino
 24. T. I GOT YOU, JERRY.....Andante Dramatic No. 15,
2 min. 30 sec. Herbert
 25. T. BARR SAID YOU WERE A.....THEME
1 min. 45 sec.

CHARACTERDramatic.
 ATMOSPHERENeutral.
 MECHANICAL EFFECTS.....Water, motorboat.
 SPECIAL EFFECTS.....None.
 DIRECT CUES.....None.
 REMARKSParticularly note motorboat effects.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. I am a clarinet player in an orchestra of three pieces, and there have been complaints that all the audience can hear is the clarinet. In spite of the fact that I play as softly as possible, the instrument still stands out above the others. How can I remedy it?

A. The clarinet has no place in a three-piece orchestra, and if the reed effect is required, we would suggest that you play a baritone saxophone reading from the cello part. Even under those conditions it would be necessary to hold in all the time.

* * *

Q. Would you give me a list of Grieg numbers which would be suitable for pictures?

A. All Grieg's music is especially adapted for pictures and wonderfully effective for scenes which are atmospheric. The following list are those which are most frequently used:

- Norwegian Dance Asra
- No Spring Repose of the Forest
- Temple Dance With a Violet
- Bridal Procession Arabian Dance
- Three Lyric Pieces At Home
- A Dream Suite No. 1 and No. 2

Allegretto

(From Violin Sonata No. 2)

Q. Who was the composer of the American opera "Bianca," and has it been performed in America?

A. Henry Hadley is the composer of the one-act opera which had its first presentation at the Park Theatre in New York towards the end of last season. It is published by Harold Flammer, Inc.

* * *

Q. I see in the advertisements in your department mention of the Professional School of Picture Playing. Would you explain what it consists and whether it is as your recommendation or not?

A. We are pleased to recommend the Professional School of Picture Playing as the one and only school of the kind in the country. Its faculty is composed of experienced musicians in picture playing, and they have taken over the Strand Theatre in Los Angeles, where every day features are screened and students instructed in the art of playing them.

* * *

Q. Our theatre has been closed because of influenza for four or five weeks and, as I am the organist, there is nothing for me to do during that time. Nothing has been said about paying salaries. Can I collect?

A. If your theatre has been closed by the local Board of Health, the law provides that you should receive salary for the full period unless two weeks' notice is given that your services will no longer be required. If you are a member of the Musicians' Union two weeks' notice must be given anyway.

* * *

Q. Is the Caruso advertised to appear in pictures the same Caruso who sings in Opera?

A. It is indeed.

* * *

Q. Who are the noted conductors or musical directors in New York who specialize in symphony work?

A. Joseph Stransky, Conductor of the Philharmonic Society; Walter Damrosch, Director of the New York Symphony; Modest Altschuler, Conductor of the Russian Symphony; Arnold Volpe, Conductor of Young Men's Symphony Orchestra; Christian Kriens, of the Kriens' Symphony Club.

* * *

Q. Who wrote "Freedom for All Forever," and where can I get it?

A. Lieut. B. C. Hilliam was the composer, and M. Witmark & Sons, New York, are the publishers.

* * *

Q. Can you tell me whether the following composers are living and of what nationality they were: Boito, Debussy, Charpentier and Parry?

A. Arrigo Boito, an Italian composer

known for his opera, "Mefistofele," died in the last year. Debussy also passed away recently, much admired by his fellow countrymen in France. Charpentier, we believe, is still alive and also in France. Parry is a little known Englishman who died last year after bringing forth some works that astounded the musical public.

* * *

"The Battle Hymn of Democracy" Music.

Music is said to embody the expression of the most secret emotions and to be the audible outreaching of the human soul toward the Infinite.

The Great War is the grandest tumult of all time. It has been like the majestic sweep of the God of nature in a great storm.

Perhaps it is the majesty of the action that has inspired such universal heroism among the soldiers.

With all this as an inspiration, "The Battle Hymn of Democracy" has been written. The song is stately and majestic, yet full of variety and color and has an unmistakable appeal.

The publishers of this splendid song, the Armageddon Publishing Company,

HONOR ROLL

THE WALTZ WE LOVE

By ARMAND VECSEY

The Successor to Missouri Waltz

Published by Chappel and Co.
New York

This waltz should meet the needs of every leader in pictures. It has a perfect rhythm and a wonderful melody. Add it to your library.

have prepared a new piano and organ accompaniment and are having a new band orchestration written. This music, they feel, will properly interpret the spirit of the song and become a fitting setting for the splendid thought it expresses.

Liberty Loan Drive Boosted by Song.

"O never a Fritz shall sail
On a ship that sails with me,
Never a box or bale

That smells of Germany."

Thus the chorus of the song runs. It is not at all surprising that the new song, "The Likes of They," did such excellent service in the Fourth Liberty Loan Drive when it embodies the above sentiments.

This song, the lyrics of which are by A. P. Herbert and the music by C. A. Lidgey, is not a gem of literature and was not intended to be such. But it breathes the spirit of the men who are fighting to free the world from the machinations of the Huns, and is written in an idiom that appeals to our hearts.

The publishers, Chappel & Co., Ltd., are to be congratulated upon this song so full of heart appeal. It should become very popular, particularly with our boys in khaki.

Index to Cue Sheets, November 9, 1918.

Picture	Producer	Page
Everybody's Girl...	Vitagraph	666
Her Great Chance..	Select	666
Hoarded Assets.....	Vitagraph	666

"CARRY ON"

20 ORCH. HITS \$2.00

WAR PRICES!!!

SPECIAL "STOCK-UP" OFFER TO ORCHESTRA LEADERS

20 Numbers for \$2.00 for ten piano and cello. All are taken from our most popular and best selling numbers. If you miss this great offer of 20 Real Dance Hits you miss the biggest value we have ever offered to you. Count them and "stock up."

- 1 AMARYLLIS WALTZ**
By Armand Vecsey. A Great Hit in New York.
- 2 PETROGRAD WALTZ**
Bright and Snappy. Excellent for Dancing.
- 3 MYRRA WALTZ**
Founded on the Well-Known McCormack Song, "I Know of Two Bright Eyes."
- 4 LOVE MOON FOX TROT**
Some Dancing Number.
- 5 MEDUSA WALTZ**
By Armand Vecsey. A Great Success.
- 6 Your Eyes Have Told Me So**
Universally Popular English Song Classic.
- 7 LAZY DANCE**
Excellent Dancing Number.
- 8 God Bring You Safely**
TO OUR ARMS AGAIN
The Song-Prayer with a Melody that Haunts.
- 9 EVENSONG WALTZ**
Also Arranged as an Entr'acte.
- 10 CLINGING ARMS WALTZ**
Leaders Say This Waltz Will Outlive All Others.
- 11 ALLIES MARCH TO FREEDOM**
By F. Paoli Tosti, the Great Italian Composer.
- 12 SUMMERTIME MOON**
The Famous Moon Duet.
- 13 SUNBEAMS**
An Ideal Entr'acte Number.
- 14 LADDIE IN KHAKI**
A Song by the Composer of "Keep the Home Fires Burning."
- 15 Any Place Is Heaven**
IF YOU ARE NEAR ME
Song by John McCormack. Great Success.
- 16 PERFECT MELODY**
Nothing Finer Has Been Written. The Melody is Pure.
- 17 MY LOVE TO YOU**
Chansonette.
- 18 WAITING**
The Great Popular Song Hit Which Will Be Bigger Than "Keep the Home Fires Burning."
- 19 Mavourneen Roamin'**
A Little High-Class Irish Song. Sung by Lambert Murphy.
- 20 MOTHER O' MINE**
The Famous Setting by Frank E. Tours.

(If you have any of these numbers, we will substitute up to three (3) different numbers of our own selection, but no more. Just mail coupon.)

Dept. M

CHAPPELL & CO., Ltd.
41 EAST 34th ST. NEW YORK

For enclosed \$2.00 send your special Summer offer of 20 fine orchestra hits.

Name.....

Address.....

City.....

State.....



Music for the Picture

Conducted by GEORGE W. BEYNON

The Evolution of Picture Music Is the Result of Conscientious Effort

Part III.

Theatres were assuming larger proportions and the time was ripe for more innovations. Here entered Mr. and Mrs. Tympani to complete the family reunion of Percussion. The family now being together and in conclave solemn, it was to be expected that there would be some momentous upheaval in the realm of picture music, and there was.

During the slow growth of the cue sheets, musical scores crept into existence. The Essanay Company of Chicago produced a feature of five reels accompanied by a piano score which could be played on the organ. These scores were rented to the exhibitor at fifty cents a day and proved very helpful in properly interpreting the picture, but were not a financial gain to the company. This was in 1912, and there were no further experiments in musical scores until the run of "The Birth of a Nation" in New York during the year 1915.

The music for "The Birth of a Nation" will go down in the annals of the history of the film industry as an epoch of greatest importance. It was arranged for an orchestra of forty pieces and was clearly synchronized to the minutest detail. Joseph Breil composed and arranged it and, in so doing, he set a high mark at which future composers might shoot. At the time of writing, after three years of musical advance, "The Birth of a Nation" score still stands as a criterion, and no subsequent score has transcended its beauty or comprehensiveness.

Following closely upon the enthusiastic and popular reception of this famous score, the writer presented at the Broadway Theatre, New York, September 16, 1915, a musical score arranged for the Oliver Morosco picturization of "Peer Gynt."

Never was there a more severe test set for synchrony than this first performance of "Peer Gynt." Because of an unexpected delay in getting the music from the printer, there was no rehearsal, and the writer was forced to conduct a newly gathered together orchestra of fifty instruments through the intricacies of Grieg and at the same time bring the music out coincidentally with the scenes. All went well until Peer Gynt shot the Southerner. Immediately after that there was a scene which was interpreted by using "Dixie." For some unaccountable reason, the shooting was delayed and the orchestra could not, with justice to the merits of the number being played, be held back until the duellists had vindicated their

honor. Thus a moment before the shot the orchestra started "Dixie." No doubt at that moment the Southerner wished he was in Dixie, and the appreciative audience thought they were listening to a musical joke perpetrated to relieve the dramatic tension. Nevertheless, it was a bad break and was criticised severely by the daily papers.

If we are conscientious and painstaking in our efforts, we learn by our mistakes, and following scores were more successful.

The Paramount saw the possibilities of this new form of music service, and by an arrangement entered into with G. Schreier, Inc., and the writer, printed orchestral scores for one hundred and sixteen pictures. These were rented to an exhibitor for a nominal fee, and letters of praise were received from hundreds of those deriving benefit therefrom.

But the time was not ripe for such an elaborate form of picture music. The service was poorly advertised and all those interested lost money. It was discontinued—not because the idea was wrong nor because the scores contained little merit—but from the pure lack of support expected from the exchange and the exhibitors.

During this period, S. L. Rothapfel, sometimes called "The Little Napoleon of the picture industry," saw the vast possibilities of the musical part of his program, and, being engaged to open the Strand Theatre on Broadway, gathered together an orchestra of thirty-five expert instrumentalists and installed a large organ as a permanent feature of this new house. Carl Edouarde was engaged to conduct this constellation of artists, and a standard program of merit was conceived, in which singers of reputation had a prominent place.

The Strand became the Mecca, not only for picture "fans," but for all lovers of the truly artistic music. Nothing like it had been seen before; never had the "movies" been run on such a large and elaborate scale. Picture presentation became an art which met with popular favor throughout the country. Live exhibitors everywhere began to pattern their amusement palaces after the Strand model. The name "Movie" lost its significance, and in its place we heard such new dignified terms as "Picture Show," "Temple of the Motion Pictures" and "Picture Palace."

The program opened with an overture of classic nature or excerpts from symphonies or operas. Then followed music fitting an educational subject. A vocal number separated the Scenic from the Pictorial Review, followed by another vocal selection. Then came the feature, an entr'acte by the orchestra, a

comedy, and the bill closed with an organ solo.

Music from beginning to end, this program established itself in the hearts of the people and, although only four shows were run daily, the receipts were counted in thousands of dollars.

The musicians who made no pretense of fitting the picture, but calmly sat waiting for a scene to appear that should fit the music they were capable of "faking," had gone and the orchestra pit was to know them no more forever. Their places were filled with competent and painstaking artists who gave the scenes depicted an intelligent attention and who played the music in perfect synchrony.

There is indeed a far cry from the store front of earlier days to the "Picture Palace Beautiful," and a long flight from the big drum to the synchrony orchestra. This astonishing evolution was not brought about suddenly, but only through the slow process of evolution in picture playing, materially assisted and encouraged by the upward trend of film craft and the increased interest and patronage of musically appreciative picture lovers.

Death of Harold Edel Stuns Picturedom.

Active, useful and fruitful in the picture field, drawing to him countless friends because of his sunny disposition, Mr. Harold Edel, managing director of the Strand Theatre, New York, finished his work and passed into the Great Beyond, Saturday, November 3.

Though young in years, Mr. Edel's life was filled to overflowing with managerial activities, and his energetic mentality refused to rest even when it seemed vitally necessary. Had the career of Mr. Edel been turned from executive and business channels into the stream of art, he would have proved a wonderful musician.

From earliest childhood, he loved music, and became fairly proficient as a pianist. It was his good fortune to have many opportunities of hearing the best operas and symphonic works. He reveled in musical color, and being an apt student, soon learned the fundamental principles that distinguish artists from amateurs.

All this stood him in good stead when he undertook the management of picture theatres for the late Mitchell Mark. Mr. Edel's modesty never permitted him to accept the credit for his musical conceptions, and it was characteristic of the man that he should force the crown of achievements accomplished upon the head of his friend and employer.

The passing of Mr. Harold Edel, to many is shocking; to a few, calamitous; and to countless well wishers has created a void impossible to fill. To those of his family suffering in bereavement, we personally extend our inexpressible sympathy.

CUE SHEETS for CURRENT FILMS

"Make Believe Wife, The."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—Capricious Annette	Moderato	Borch
1. T. AT SCREENING	Whispering Flowers	Bion
2. T. WHAT COULD BE SWEETER?	Tickletoe	
3. T. THEN THERE IS EILEEN	Valse Moderne	Rosey
4. T. OH GEE, BAD LUCK	Tickletoe	
5. T. ANOTHER WEEK-END	Intermezzo	Huerter
6. T. TOWARD DOWN IN THE	Quietude	Gregh
7. D. PHYLISS NEAR BROOK	Continue to action	
8. T. ALONE WITH THAT MAN	Storm Furioso	Levy
9. T. LORDY, TO BE LOST	Continue to action pp. or ff.	
10. T. WHILE DOWN ON THE LAKE	Continue pp and slow	
11. T. TOWARD MORNING	Gruesome Mysterioso	Borch
12. T. "OUCH, I THOUGHT IT WAS"	Continue pp.	
13. T. "WELL, YOU'LL ADMIT"	Dramatic Recitative	Levy
14. T. IF IT IS THE ONLY WAY	THEME	
15. T. AND SO A VERY FEW DAYS	You Made Me What I am To-day	
16. T. A NEW IDEA	THEME	
17. T. GRAND CENTRAL STATION	Where Do We Go From Here?	
18. D. PHYLISS EXAMINING CON-TENTS	Flirtation	Meyer-Helmund
19. T. AND MANNING NINETY MILES	Visions	Buse
20. T. IN THE MORNING	Sleeping Rose	Borch
21. T. THE LONELY LITTLE	THEME	
22. D. PHYLISS TELEPHONING	Continue to action	
23. T. AND SO ON THE FOLLOWING	Impish Elves	Borch
24. T. DOAN JOAN MANNING	Golden Youth	Rosey
25. T. OH, HOH, SO THIS IS CHINA	Chinese Allegretto	Winkler
26. T. WHO IS IN THAT ROOM?	Melody	Kretschmer
27. T. "IVE A SPLENDID SCHEME"	Serio Comique	Sorensen
28. T. I WOULD NEVER MARRY YOU	Continue to action	
29. T. WELL, YOU POOR	THEME	
CHARACTER	Comedy	
ATMOSPHERE	Adirondacks and city	
MECHANICAL EFFECTS	Dinner gong, phone	
SPECIAL EFFECTS	None	
DIRECT CUES	None	
REMARKS	None	

"Panther Woman, The."

Released by First National—Six Reels.

Prepared by S. M. Berg.

THEME—Adagietto	Andante	Berge
1. AT SCREENING	Ein Maerchen	Bach
2. D. WHEN INTRODUCTION FADES	Capricious Annette	Borch
3. T. MADAME PETROVA AS	THEME	
4. T. "BYRON, WELL IT MIGHT"	Moods	Holly
5. T. "WHAT A WONDERFUL SPOT"	THEME	
6. T. KNOWLEDGE OF LIFE	Dramatic Tension No. 36	
7. T. "I NEVER KNEW I COULD BE"	Memories	Crespi
8. T. "SO PATIENCE, YOU CAN"	Suzanne	Rolfe
9. T. MRS. PEELE'S SON	THEME	

10. T. SEVERAL WEEKS OF CON-STANT	Petals	Raymond
11. D. WHEN PATIENCE AND BEV-ERLY	THEME	
12. T. THE RETURN FROM THE	Valse Divine	Rosey
13. T. LATIMER BURR	Friels and Furbelows	Crespi
14. T. HER MEETING WITH GARAN	THEME	
15. T. IN THE SUCCEEDING MONTHS	Dramatic Finale No. 63	Smith
16. T. IN THE EARLY DAWN	Mysterioso Dramatico No. 22	Borch
17. T. "YOU ARE WORSE THAN A"	Dramatic Andante No. 24	Borch
18. T. "DON'T CRY, HAL, THERE"	THEME	
19. T. THE DAY OF THE TRIAL	Last Dream of the Virgin	Massenet
20. T. "I ONLY KNOW THAT SHE"	The Angels Whisper	Sommerlatt
21. T. AFTER MANY HOURS	THEME	
22. T. "THE DAYS AND NIGHTS"	Adagio Cantabile	Berge
23. T. "MY CHILD AN INNOCENT"	Tragic Theme	Vely
24. T. IT IS HEREBY ORDERED	Agitato No. 69	Minot
25. D. WHEN GOV. SIGNS PARDON	Vivo Finale	Berge
26. T. "STOP"	THEME	
CHARACTER	Dramatic	
ATMOSPHERE	Western, city society, and prison	
MECHANICAL EFFECTS	Waterfall, glass crash, automobile	

"Tongues of Flame."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Love is a Story	Andantino	Herbert
1. AT SCREENING	March Joyeous	Chabrier
2. D. GIRL STABS SHERIFF	Dramatic Tension No. 64	Borch
3. D. DORMANT AT TREE	Andantino con Moto	
4. T. THE VISION	Intermezzo	Hadley
5. T. DEEP IN THE NIGHT	Russian Pansy	Langey
6. T. REV. MR. WYNN	Puck	Grieg
7. T. YOU MUSTN'T STAY	THEME	
8. T. AS WEEKS PASSED	Andante Pathetique	Berge
9. T. THE FOLLOWING DAY	Clarice	Loud
10. T. IN THE SILENCE	THEME	
11. T. JACK BRACE	A Kiss for Cinderella	Carroll
12. D. NELLIE RECEIVES RING	Poppyland	Kiefert
13. T. PLEASE MAIL THIS	Whispering Willows	Herbert
14. T. A DAY CAME	Barcarole	Holmes
15. T. THE SHERIFF	Misterioso Dramatico No. 22	Borch
16. T. I DONT WANT ANY HELP	Dramatic Andante No. 24	Borch
17. T. NELLIE HAVE YOU	Poppyland	Kiefert
18. D. GIRL IN WOODS	Hurry No. 33	Minot
19. T. LOOK, THE WOODS ARE ON FIRE	Tempest	Lake
20. D. DORMANT AND GIRL OUT OF	THEME	
21. D. NELLIE READING NEWSPAPER	Poppyland	Kiefert
CHARACTER	Dramatic	
ATMOSPHERE	Forest	

"Columbia, the Gem of the Ocean."

The peculiar nature of his occupation and a certain amount of leisure which is unavoidable on board ship, have given the sailor many opportunities for music that the average soldier cannot hope to enjoy. Even while at work, the former is far more accustomed to lighten his labors with song than the latter.

Taking these facts into consideration, it is rather surprising that few songs have been written that are distinctly of the ocean in atmosphere.

Among this little group and embodying the spirit of power and patriotism, we have "Columbia, the Gem of the Ocean." It can scarcely be ignored when reviewing our national songs as the words are distinctly American.

So many wordy battles have been fought about it that it would be interesting for that reason if it had no other title to distinction. England has set up some very well-defined claims for it. One English writer very sensibly argued that the "Gem of the Ocean" was far more applicable to the Island of Great Britain than to a large continent, three thousand miles wide, and bounded by land on two sides. In England, the song is called "Britannia, the Pride of the Ocean" and is quite as popular there under that name as in this country by the one with which we have become familiar.

If the tune alone was concerned in the controversy, it would not be quite such a puzzle. But the writer of the American lyrics seems to be equally a question never satisfactorily decided. There were two claimants for the honor, and a surprising amount of valuable time has been wasted trying to substantiate the assertion of one or the other of the two gentlemen interested: Thomas á Becket and David T. Shaw.

Mr. Becket relates this story, which sounds plausible: In the fall of 1843, while he was engaged at the Chestnut Street Theatre, Philadelphia, Mr. Shaw, then singing in the Chinese Museum in the same city, called upon Mr. Becket and requested him to write the music for a song to be used in a benefit given Mr. Shaw. The latter produced some lines which he wished used as a nucleus. Mr. Becket states that these verses were so ungrammatical and so deficient in measure it was impossible to set them to music. He pointed out this fact to Mr. Shaw, who acknowledged the truth of the statement. The two men then went to the house of a friend who had a piano. There Mr. Becket wrote the first two verses in pencil and composed the music. On reaching home again, he added a third verse, arranged the music and made a copy in ink. This he gave to Mr. Shaw, requesting him not to give or sell a copy. Then he adds: "A few weeks later I left for New Orleans and was greatly surprised to see a published copy, entitled 'Columbia, the Gem of the Ocean,' written, composed and sung by David Shaw and arranged by Thomas á Becket, Esq."

Mr. Becket proceeds to relate that upon his return to Philadelphia he called upon the publisher. By him, Mr. Becket was assured that the song had been purchased from Mr. Shaw. Mr. Becket thereupon produced the original pencil written manuscript and claimed the copyright. In a few weeks, the song made its reappearance and the credit was given to Mr. Becket.

The song did not take long to find its way across the ocean, and was sung everywhere in England. Mr. Becket seems to have had a rather difficult task in reserving to himself the honor of writing the song. For, when he visited London in 1847, he again found that the credit had been diverted into other channels and it was accepted everywhere as an English composition. He quaintly adds: "Perhaps it really is, I being an Englishman by birth."

Thus the song, familiarly known as the "Red, White and Blue" flourishes. Its

origin is shrouded in claims and counter-claims, but any amount of controversy cannot conceal the fact that it is warmly received as one of our patriotic airs. It breathes a warm national spirit which is a part of our American life and indicative of the spirit which in this present national crisis, has made "Columbia ride safe thro' the storm."

Patriotic Rally for Thanksgiving Day.

A patriotic allegory entitled "Three Stars," the work of Mrs. David Allen Campbell, founder of National Song Day, will be a Thanksgiving Day attraction in motion picture theatres throughout the United States. In connection with this picture the song, "Three Stars," will be sung by the audience. The words are by Charles Knap, and the music is Mrs. Campbell's composition. In the choruses she has used the refrains of three old familiar songs. This fact alone should insure an ovation for the song, aside from the merit of the verses.

Promptly on the stroke of four o'clock, Eastern time, Thanksgiving afternoon, if the splendid idea works out as planned, audiences all over the country will begin the same patriotic song, and there will follow the unfolding of a picture unique in the annals of the screen and universal in its appeal to patriotism.

The allegory consists of five panoramic pictures depicting mankind's slow progress through the ages of Autocracy's oppression down to the present time.

The first picture shows humanity crushed by war, famine and pestilence, heavily burdened by the weapons of Autocracy and crying into omnipotence for deliverance. Following this is a vision of Democracy, with the sword of Jehovah in hand, answering the call to which all the forces of humanity respond.

These epic scenes move in quick succession across the screen, and fade into the dim scene of our American boys answering the call to arms and to the Blue Star of Valor shining overhead, while the audience will be invited to sing the first verse of the song:

"Blue Star of Valor glowing
On service flags of white,
You mark a hero's going
To fight the fight for Right."

The blue star dissolving as the boys march away, the oncoming scene portrays the first defeat of Autocracy in battle—the boys in action—whereupon the Silver Star of Service appears, while the audience sings in unison:

"Bright star of Silver shining,
In fire of battle tried;
The dross of life refining
By action glorified."

The Star of Service finally is dissolved into the Stars and Stripes, significant of the end of the conflict.

Then follows the Gold Star of Sacrifice, while the audience joins in singing:

"O, star of Gold! Immortal!
O, sacrifice supreme!
You shine thro' Heaven's portal
With Star of Bethlehem."

This star dissolves into a blue background, the Star of Bethlehem appears, and the audience sings the last stanza of "The Battle Hymn of the Republic."

The "Liberty Song" is being arranged under the direction of Mrs. Philip North Moore, president of the National Council of Women, an organization seven million strong. The basic idea is to create a wave of patriotic melody that will reach from ocean to ocean.

New Ballad, "When I Come Home to You."

"Smiles" has made such a hit wherever it is heard—and it is sung everywhere—that music lovers will be glad to hear that Mr. J. Will Callahan, the writer of "Smiles," has a new ballad, "When I Come Back to You." This song has been set to music by Frank H. Grey, and the publishers, Huntzinger & Dilworth, are predicting a great future for it.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. I have a new theatre under my management and the work of gathering together musicians who can play well has been somewhat hard. After getting what I consider a good orchestra together, they refuse to play more than seven hours a day. As you can readily understand, with our show running continuously from 1:30 p. m. to 11 p. m., we must have music. What shall I do?

A. Music is not mechanical and good results cannot be obtained if the players are forced to play for hours at a stretch. No doubt the musicians whom you have secured are Union men and they cannot play more than seven hours without breaking one of the Union rules. Your data is somewhat meager from which to form a basis of advice; but, taking it for granted that the orchestra is a small one, we would suggest that there be a relief pianist or organist employed. He should open the show and play until 2:15 p. m., when the orchestra begins and plays until 5:15. The relief then should carry the supper show until 7 p. m., and the orchestra again take up the burden from 7 to 11 p. m. Moreover, don't make the boys play steadily even when they are in the pit. Give them breathing spells by the interpolation of the organ or piano. This will give you better music.

* * *

Q. My cellist refuses to play on a cement floor, claiming that he gets rheumatism. How can I please him?

A. Cement floors are poor sound resonators and much of your beauty of tone is lost because of non-resiliency. Get a false wood flooring laid over the cement, and it will hold your cellist and prove a blessing as a sounding board for your music.

* * *

Q. Should I start my music "at screening" or wait until the first scene of the picture?

A. Never allow a foot of film to lack musical accompaniment of some sort.

Index to Cut Sheets, Nov. 23, 1918.

Picture.	Producer.	Page.
"Make Believe Wife, The"	Paramount	836
"Panther Woman, The"	First National	836
"Tongues of Flame"....	Universal	836

A Song With a Remarkable Message

"Three Stars"

Words by
CHARLES KNAP

Music by
MRS. DAVID ALLEN CAMPBELL

Two million American homes have loved ones in the Service. All these homes have the Service Flag with its *Blue Star*, some have the *Silver Star* in battle tried, and some the *Gold Star* of sacrifice supreme.

PUBLISHED IN TWO KEYS

Price 50c.

ORCHESTRA BAND
MUSICAL MONITOR PUB. CO.
1425 BROADWAY, NEW YORK



Music for the Picture

Conducted by **GEORGE W. BEYNON**

"Le Roi est Mort, Vive Le Roi," Is a Thought for The Leader

THE King is dead! Long live the King! Kaiser War is finished at last and the Prince of Peace, though long delayed, has come to his own. All the uncertainty and anxiety consequent upon the past unsettled conditions are out of place now and should cease; doubts and fears should no longer harass the mind; and the brightness of the future should be an incentive to greater endeavor everywhere—particularly in the realm of picture music.

The picture industry is here to stay. There can be no doubt about that. Its stability is a guarantee that the field for musicians will not only remain open but will increase in breadth and opportunity. Orchestras will be enlarged; more attention will be paid to the musical portion of picture programs; and the chance for fame and fortune will present itself to those who love their art—whose clearness of vision and industriousness prove paramount.

There is no greater educational medium along this line than the photoplay theatres that feature music. For little money, every one can hear music of some kind. It lies with the musical director whether that music shall be good, bad or indifferent. Poor music will not only kill the opportunity of the leader for advancement but will retard the upward growth of an art that has suffered much and sorely needs cultivation. Too many leaders of mediocre ability have undertaken the work of fitting music to pictures. When their positions have seemed secure, they have lost all ambition to provide something of merit and simply carried out a musical routine—in other words, got into a musical treadmill grind. Over the graves of such the last rites should be solemnly spoken "for the good of the service."

Every leader has a grave responsibility and a momentous mission to perform, the shirking of which will stamp him as a traitor to his fellows and unworthy of the trust which has been imposed upon him.

His technical duties consist of fitting and playing the picture music. For these duties he receives a salary commensurate with the size of his library and the musical ability he displays. The salary provides his livelihood, and the fault rests with himself if his wages are not adequate for his needs.

His moral duty, as a man and a lover of music, is to educate the people to an appreciation of the best classics of this and by-gone days. Beethoven, Bach, Berlioz, Verdi, Liszt, Handel, Tschai-kowsky, Dvorak and the host of musical masters should become readily comprehensible to the audiences through the efforts of the picture player. The pre-

vailing admiration for rag time and "shoo-fly" music should give place to a deep respect for music of a better class. The hearts of the populace should be touched by the grandeur of songs that have stood the test of time, and the symphonic works should become as familiar as folk songs.

Nothing musical is too big for the picture theatre. Symphonies are being played in the larger houses where large orchestras handle the music, and simplified arrangements have been made to meet the requirements of smaller combinations of musicians. The publishers will gladly co-operate with the leaders throughout the country, in order that music shall be raised to a higher standard.

Moreover, the war being over, the European countries will enter into active competition in the presentation of pictures. We have decidedly the big advantage and should retain it at all hazards. There is possible an American School of Music if the efforts of our composers be firmly fostered. But in order to bring this about, the classics must be thoroughly understood and appreciated by the masses. The fundamental principles of good music must form the basis of American art, and from the people of this country must arise a prophet who will lead America into a musical fold all her own.

"The old order changeth." Let it change! Become the instrument that forces the change, but be certain that the change shall be for the better. Regard not your responsibilities lightly lest days of regret become your reward. Put into your work every ounce of energy and every mental effort of which you are capable. Have high ideals and live up to them. Thus, through industry and conscientious devotion to your profession, the joy of service will be yours in the greater musical uplift movement which is sure to be the ultimate result.

"A Life on the Ocean Wave," by Sargent.

The author of this stirring sea song, Epes Sargent, was born in Gloucester, Mass., in September, 1812. Many years of his life were spent in Boston, where he acquired eminence as a journalist and an enviable reputation throughout the country as the writer of much distinctive prose and poetry, and the editor of several fine collections.

Henry Russell, the English composer and baritone singer, came to New York in 1833, and a friendship was established between Mr. Russell and Mr. Sargent that was conducive to a mutual satisfaction. The former gentleman appre-

ciated the literary ability of his friend and requested him to write some verses which could be set to music by himself.

A few days later Mr. Sargent was taking a constitutional along the Battery in New York. As he looked out over the ships and small craft, he evolved the words of "A Life on the Ocean Wave." To quote Mr. Sargent directly: "Having completed my walk and the song together, I went to the office of the 'Mirror,' wrote out the words and showed them to my good friend, George Morris. After reading the piece, he said: My dear boy, this is not a song. It will never do for music, but is a very nice little lyric; so let me take it and publish it in the 'Mirror.'" Mr. Sargent and dismissed the subject from his mind.

Some time later, he chanced to meet Mr. Russell, who reminded him of the promise. Mr. Sargent confessed that he had tried to write a song and had failed. When his friend appeared a bit skeptical, he explained that Mr. Morris had passed adverse judgment. Mr. Russell was not so easily convinced and replied: "Is Morris infallible? Hand me the piece, young man, and let us see what we can make out of your lines."

The two gentlemen went into Hewitt's music store at the corner of Park Place and Broadway. Mr. Russell seated himself at the piano, read over the verses thoughtfully, hummed a bit to himself and then sat seemingly lost in thought. Suddenly, the inspiration came and a melody floated into his brain. He began to hum it, while his body swayed back and forth to the rhythm of the music. Then striking the keys, he launched out into the air. "I have it," he exclaimed, and the work was finished.

From the first, the little song, so optimistic in tone and a bit unique in its character, was very popular. It was sung everywhere and even the street musicians picked it up and could be heard playing it day by day.

In England it was as popular as in this country. Song publishers were not slow in seeing the commercial value involved. They vied with each other in getting out editions of the song. Mr. Sargent says, "A year or two after its publication, I received from England copies of five or six editions that had been issued there by competing publishers."

Of course this popular favor created a market for the song and made it very valuable commercially, yet Mr. Sargent did not receive one cent from it. This statement is so true of practically all creative work of a similar nature that it seems almost superfluous to comment upon it. We have come to accept as granted the unpleasant fact that the person with the inspiration is seldom the one to reap any monetary gain thereby.

CUE SHEETS for CURRENT FILMS

"Danger, Go Slow."

Released by Universal—Six Reels.

Prepared by J. C. Bradford.

- THEME—Call Around Again.....Herbert
1. AT SCREENING.....March Burlesque.....Lanciani
1 min. 30 sec. Allegretto.
 2. T. DARING ROBBERY.....Pizzicato-BluetteLack
2 min. 45 sec. Moderato.
 3. T. WHY DON'T YOU.....Hurry No. 1.....Langley
1 min. 30 sec. Allegro.
 4. THE LITTLE VILLAGE.....By Heck.....Henry
1 min. 30 sec. Moderato.
 5. T. AUNT SARAH.....Little Boy of Mine...Witmark
1 min. Andantino.
 6. D. MUGGSY LEAVES BOX CAR...THEME
2 min.
 7. T. WITH SETTING SUN.....Vineyard Idyl.....McKoy
3 min. 30 sec. Andantino.
 8. T. INTO THE DARKNESS.....BerceuseJarnfelt
1 min. 45 sec. Andantino.
 9. T. LEAD KINDLY LIGHT.....Lead Kindly Light....Hymn
1 min. 30 sec. Moderato.
 10. T. I WISH TO TALK TO YOU.....ErotikGrieg
1 min. Lento.
 11. D. AUNT ALONE.....Little Boy of Mine...Witmark
1 min. 30 sec. Andantino.
 12. D. MUGGSY ENTERS—SITS AT...THEME
1 min. 30 sec.
 13. D. WOMAN STARTS TO SING.....Holy City.....Adam
1 min. 15 sec. (Burlesque.)
 14. T. GEE THAT VOICE.....THEME
1 min. 30 sec.
 15. T. JIMMYCantilineGoltermann
3 min. Andante (Cello Solo).
 16. T. I AIN'T A BOY.....CapriceRelsenfeld
1 min. 30 sec. Allegretto.
 17. T. AND WHEN TEURSDAY EVEN-
INGDodolaFrey
1 min. 30 sec. Tempo di Valse.
 18. D. CROOK AT COUNTER.....Serenade Badine..Gabriele Marie
1 min. 30 sec. Allegretto.
 19. T. JIMMY'S LOYALTY TO PALS...SinbadRomberg
1 min. 15 sec. Moderato.
 20. T. IT WOULD HAVE BEEN.....WinterMcKee
1 min. 30 sec. Tempo di Vaise.
 21. T. THE NEXT DAY.....RomanceKarganoff
1 min. 30 sec. Andante.
 22. T. AFTER LONG WINTER MONTHS..BuddahRomberg
1 min. 30 sec. Moderato.
 23. D. JUDGE ENTERS.....Little Serenade.....Grunfeld
1 min. 30 sec. Allegretto.
 24. T. THREE HUNDRED DOLLARS...THEME
3 min. 30 sec.
 25. D. MRS. PRUDDY ENTERS STORE..In the Village.....Godard
3 min. Allegretto Vivace.
 26. T. BUD THOUGHT HE WAS A WISE,Don't WeakenTrix
3 min. 30 sec. Moderato.
 27. D. BUD LEAVES MUGGSY.....SinbadRomberg
2 min. 30 sec. Allegro.
 28. D. MUGGSY AT CURTAINS.....Air de Ballet.....Fierbert
1 min. 30 sec. Allegretto.
 29. T. I HOPE YOU HAVE LEARNED..RomanceTschalkowsky
1 min. 45 sec. Andante Cantabile.
 30. D. MUGGSY AT TREE.....THEME
1 min. 30 sec.
 31. T. YOUR MOTHER.....MotherRomberg
1 min. 15 sec. Valse Lente.
 32. T. ALL I WANT.....THEME
2 min.
- CHARACTERDramatic.
ATMOSPHERECity and Pastoral.
MECHANICAL EFFECTS.....Gun Shots, Railroad Effects.

"Grouch, The."

Released by World Film Corporation—Five Reels.

Prepared by S. M. Berg.

- THEME—Mountain Song.....AndantinoBorch
1. AT SCREENING.....AlbodadaAndino
2 min. 45 sec. Caprice Espagnola.
 2. T. A TRADER SAILED FROM.....Pirate Song.....Sullivan
30 sec.
 3. T. THAT'S AN OLD PIRATE.....Dramatic Tension 1...Ascher
3 min. 30 sec.
 4. T. THE CHIEF OF THE OKFEES..Mountaineer's March...Borch
2 min. 15 sec.
 5. T. POOR BIRD YOU AT LEAST...May Dreams.....Borch
2 min. Moderato.
 6. D. WHEN DONALD TAKES BOOK.THEME
2 min.
 7. T. AN OKFEE MATING.....Mountaineer's Dance...Borch
1 min. Allegro Vivace.
 8. D. WHEN CHIEF STRIKES WOMAN,Agitato No. 69.....Minot
1 min. 30 sec. Allegro Agitato.
 9. T. AFTER AN ALL-NIGHT.....Dramatic Tension 14,
3 min. Reissiger

10. T. YOU'RE ALL RIGHT NOW.....THEME
3 min. 30 sec.
 11. T. YOU CAN WASH IN THERE.....The Spider Web.....Allen
3 min. 30 sec. Moderato Caprice.
 12. T. I CAN'T GO BACK ON A.....The Bee and the Floweret,
1 min. 45 sec. Moderato. Zamecnik
 13. T. THE OUTCAST FROM.....THEME
1 min.
 14. T. WHAT A PRETTY BOY.....Agitato No. 37.....Andino
1 min. 15 sec.
 15. T. ISN'T THAT GIRL THE BOY...Perpetual Motion.....Borch
45 sec. Allegro Agitato.
 16. T. THAT NIGHT.....Gruesome Misterioso...Borch
45 sec.
 17. T. THE WOMAN WAS SURE.....Agitato No. 49.....Shepherd
3 min. 30 sec.
 18. D. WHEN OKFEES LEAVE.....THEME
45 sec.
 19. T. JOLN CABIN BRAND.....Sleeping Rose.....Borch
3 min. 30 sec. Valse Lento.
 20. T. A GLORIOUS NIGHT.....THEME
3 min. 15 sec.
 21. T. YOUR OTHER LITTLE ONE.....SerenadeKautsenbach
3 min. Allegretto Moderato.
 22. T. YOU ARE NURSING YOUR.....Petite Serenadc.....Horton
1 min. 15 sec. Allegretto.
 23. T. SOCIETY EVER SEEKING.....Wild Rosebud.....Tobani
3 min. Moderato.
 24. T. I LIKE THIS SOCIETY OF.....Andante Appassionato...Castillo
2 min. 45 sec.
 25. T. AT THE BRAND RECEPTION...AdieuKarganoff
2 min. 45 sec. Moderato.
 26. T. THE TRAP CLOSES.....CoquetterieMathews
3 min. 15 sec. Valse Rubato.
 27. T. THE RECKONING.....Heavy Dramatic.....Luz
1 min. 30 sec.
 28. D. WHEN FLEURETTE COMES TO..Vivo Finale.....Berge
3 min. 30 sec.
 29. T. WHY AM I HERE.....Dramatic Tension No. 36,
3 min. Andino
 30. T. KISS ME AND FORGIVE.....Agitato Appassionato...Borch
2 min.
 31. T. SHE IS WITH HIM.....Mountaineer's Dance...Borch
45 sec.
 32. T. YOU DOG THIS IS OUR.....Allegro Agitato No. 8..Andino
1 min. 30 sec.
 33. T. LEAVE THEM BOTH TO LIFE...THEME
1 min. 15 sec.
- CHARACTERDramatic.
ATMOSPHEREPiratical Settlement and wealth society.
MECHANICAL EFFECTS.....Fire, door bell, glass crash, water effects.

"Kaiser's Finish, The."

Released by First National—Eight Reels.

Prepared by S. M. Berg.

- PLOTTING THEME—The Crafty Spy.....ModeratoBorch
EMILY THEME—May Dreams.....ModeratoBorch
ROBERT THEME—Reverie.....AndanteVieutemps
1. AT SCREENING.....Lento Allegro.....Berge
1 min. 45 sec.
 2. T. IN THE YEAR 1874, BISMARCK..PLOTTING THEME
2 min. 45 sec.
 3. T. IN THE YEAR 1895, THERE...Dramatic Recitative....Levy
2 min. 45 sec.
 4. T. WHAT ABOUT INTERNATIONALAndante Dramatico No. 62,
2 min. Borch
 5. T. AND SO IN 1914 THIS.....PLOTTING THEME
2 min.
 6. T. LET HATE BE YOUR WATCE..Dramatic Narrative...Pement
1 min. 15 sec.
 7. T. BUT SEASONS HAVE COME....Drums only.
30 sec.
 8. T. BY THE STEEL OF FRANCE...Blue Devils.....Levy
15 sec.
 9. T. THE ITALIANS WHO HAVE....Garibaldi Hymn.
15 sec.
 10. T. THE SONS OF CANADA.....Maple Leaf Forever.
15 sec.
 11. T. THE CANNY SCOTCH FIGHTING,The Campbells Are Coming.
15 sec.
 12. T. THE ENGLISH—GOD BLESS...Fighting Tommies...Bouiton
15 sec.
 13. T. TO THE BLUE DEVILS WHO...Trio of Blue Devils.
15 sec.
 14. T. AND NOW INDEED THE LEAVES,Over the Top, Boys.....Berg
1 min.
 15. T. AND NOW WE TAKE UP THE...EMILY THEME
2 min. 30 sec.
 16. T. YOU CALL YOURSELF AN.....AdagiettoBerge
3 min.
 17. T. YOU MUST PREPARE.....ROBERT THEME
2 min. 30 sec.
 18. T. THE HOHENZOLLERNS ARE...PLOTTING THEME
1 min. 45 sec.
 19. T. YOU WERE TALKING ABOUT...GraveBerge
2 min. 45 sec. Allegro Molto.

"William Tell" a Sensation at the Strand.

The Strand featured "Little Women," presented by Wm. A. Brady, during the week of November 10, and the music that accompanied it was a treat. Those who have read Louisa Alcott's popular novel know the story and will readily understand the difficulties to be encountered in fitting music to the homelike atmosphere.

An elderly lady, sitting close to the writer, exclaimed in sotto-voce: "If the orchestra doesn't stop playing such heavenly music, I'm going to cry,"—and later she wept. No stronger encomium is necessary.

Miss Hoffman sang "Pearl of Brazil," by David, as only she can render such coloratura numbers. The tremendous applause forced her to respond to an encore and she sang "The Last Rose of Summer." There is only one fault with Miss Hoffman's singing—her poor diction; and in her case, it is only a minor weakness.

The Review, Scenic and Comedy were well fitted and excellently played. Better synchrony prevailed and closer attention was given to detail.

The real treat of the evening was the rendition of that old favorite overture, "William Tell." Berlioz characterized it as "a symphony in four parts" and had he been privileged to hear it performed with superb lighting effects, his praise would surely be stronger.

Peacefully the music started with the cello solo and we saw a beautiful back drop showing a sparkling river winding among verdant hills. As the second movement was ushered in, the clouds began to gather, and distant thunder was heard, followed by flashes of lightning. Darker grew the scene, louder the thunder, and fiercer the lightning, until the rain began to fall. First only a few drops; then, as pandemonium broke loose, the heavens seemed to open and torrents of water fell—and applause from the audience). The storm subsided with the music. The rain stopped, the sun peeped out from behind the clouds; amber hues appeared and blue patches of sky were visible. Slowly a rainbow flung its prismatic arch across the scene, (another burst of applause). As the music finished, the river was again reflecting the sparkling sunbeams and all was peacefulness and brightness. The ovation which followed bespoke the appreciation of a large and enthusiastic audience.

Music for "The Cannibals of the South Seas."

Sooner or later every exhibitor who desires to please his patrons will book "Cannibals of The South Seas," produced by Martin Johnson, and released by Robertson & Cole.

It is not an ordinary feature in any sense of the word and it will make a lasting impression upon those fortunate enough to see it.

No mawkish love twaddle mars its mission, nor is there any blood and thunder melodrama to offend the sensitive. Exciting adventures there are in plenty—real man-eating savages in their native haunts, clothed in smiles and beads, are not friendly in their attitude toward the white man. The scenery is beautifully wild and, from the educational standpoint, the picture conveys a thorough knowledge of the customs and conventions of the Solomon Isles.

What about the music for this picture? The question is most natural in view of the unusual atmosphere found in the feature. Oriental music would be out of place; Indian dances would detract from the picture; therefore, nothing must be used that will not hold the wild and weird sense of savagery.

The special musical score prepared by Mr. Beynon for "Cannibals of The South Seas" contains many original compositions hitherto unheard. True to type and in-

tensely atmospheric, they will enhance the picture and enthrall the auditors. Every exhibitor should see that his leader gets the score for there is but little typical Cannibal music to be obtained, and suitable music, unquestionably, means bigger box-office receipts.

A Musician Who Comprehends His Art.

When the screen version of "Salome" was presented at the 44th Street Theatre, New York, the musical score was the work of George M. Rubinstein and this gentleman conducted the orchestra. It became apparent at once that a master craftsman was conducting; a man who had devoted much time, energy and endless research to collecting the material for the musical setting of Oscar Wilde's famous play.

Workers in this field need not be told



George M. Rubinstein.

that the setting for such a picture requires the most careful adjustment, not only from the standpoint of timing and rhythmic flow, but from the atmospheric conditions of the play. The selection of the compositions to be used in a big picture not only needs a wonderful repertoire, but the careful working out of the score requires the hand of genius. Most of the score is original; the remainder is compiled from some of the most famous musical works of times past and modern.

Mr. Rubinstein is now devoting much of his time to the scoring of feature pictures. He also oversees the musical end of the Fox activities, which means controlling music and musicians in some twenty large theatres.

Mr. Rubinstein is very popular among musicians and has long been actively engaged in musical work. He is a master of the clarinet as well as an orchestra man of long experience. This especially fits him for his new work.

Not the least item in Mr. Rubinstein's prominence in the field of musical work, is the fact that every film he has scored has been a success. The list includes some of the most famous productions of the present time. Among them are "Cleopatra," "Les Miserables," "Revelation," "The Spy," "The Conqueror," "Jack and the Beanstalk," and the "Wives of Men." Nothing succeeds like success, and earnest work, coupled to a gift for scoring pictures, have made Mr. Rubenstein successful.

It was at the Rialto-Rivoli Theatres that Mr. Rubinstein, as an assistant conductor, became known as a picture expert.

Ever since the opening of these two houses, Mr. Rubinstein had been connected with the musical forces, both as a conductor and an arranger. The music critic of the Dramatic Mirror had this to say about his work last season: "A shining example of how to accompany a picture was given at the Rivoli last week, when the Drew Comedy was shown. I was quite astonished at the care for detail in the orchestra. Mr. Rubinstein was conducting when I saw this picture. Here was an excellent chance to see varying tempo carried out. It worked. The music followed the action instead of being held down to quarters and halves, measures and bars. While this accompaniment was for a comedy, yet the principle is just the same for a more serious picture." Mr. Beynon of the Moving Picture World paid a high compliment to Mr. Rubinstein's scoring of "Salome." He said: "William Fox is presenting his biblical drama, "Salome," at the Forty-fourth Street Theatre, accompanied by an orchestra of twenty-four musicians directed by George M. Rubinstein. Mr. Rubinstein arranged the score, and we can conscientiously say that it ranks with the best in all points, and sets a new standard in some."

Aside from Mr. Rubinstein's fine mental equipment, he possesses a fine library. This music has been accumulating for many years and covers the whole range of musical expression. It is ideally catalogued for the motion picture worker. Everything is ready for the scoring of a most complex picture at a moment's notice. The library contains also much that is original with Mr. Rubinstein, scored and ready for use. He realizes the importance of the practical application of music to pictures, and his scores bear none of the ear-marks of the amateur. His advent into the wider musical activities, which he has recently taken up, is a distinct addition to that world which has for its purpose the ideal presentation of the motion picture.

Original Musical Contests Encouraged.

Musical originality is being encouraged and developed at all of the training camps. There are "Song Contests," in which the various regiments compete for prizes offered by public-spirited citizens. In some of these "Songfests" wonderfully good original songs have been sung for the first time by their composers. A few of them are parodies like the Camp Devon gem, "Where Do We Go from Ayer, Boys?" and many similar ditties, but others are wholly original, both words and music.

According to Major General Leonard Wood, as a tonic for fatigue and depression, music has no competitor in army life. "It is just as essential," he says, "for soldiers to know how to sing as it is for them to carry rifles and learn how to shoot them."

Our boys are singing. A singing army is invincible.

Gaskill Sends Lyrics from the Front.

Clarence Gaskill, who has written some very popular songs in the last year or so, is just doing his bit with the rest of our boys in the trenches. He is attached to the 311th Machine Gun Battalion, but in the midst of his strange surroundings he finds time to write a song.

From "Somewhere in France" he sent the song to Witmark & Sons, writing: "I think you can see the possibilities for a nice little song, hence I am submitting my attempt at it. The boys seem to like it and sing it a whole lot."

Its title is alluring: "As You Were When I First Met You, That's How I Want You Today." There is a simple, catchy little melody and a charming story told. It is not a war song, but just a singable ballad that all the world will want to sing. M. Witmark & Sons are enthusiastic over it and predict that it will develop into a tremendous success.

20. D. WHEN KAISER ENTERS.....Rondo	Berge
1 min. 15 sec.	
21. D. WHEN KAISER LEAVES.....Adagio Cantabile.....	Berge
30 sec.	
22. T. YOU MUST NEVER TELL.....PLOTTING THEME	
2 min. 30 sec.	
23. T. LEWIS KEENE SECRET.....Dramatic Tension No. 44.	Borch
1 min. 45 sec.	Moderato Agitato.
24. T. NO MATTER WHERE THIS.....ROBERT THEME	
1 min. 45 sec.	
25. T. GET ALL INFORMATION.....EMILY THEME	
1 min.	
26. T. A TOAST TO THE ALLIES.....Stars and Stripes.....	Sousa
1 min. 45 sec.	
27. T. I'M SORRY, BUT I DID.....Andante Pathetique No. 10,	Berge
2 min. 30 sec.	
28. T. THE PAN-GERMAN LEAGUE...PLOTTING THEME	
1 min. 30 sec.	
29. D. WHEN SCENE FADES TO.....Andante Dramatic No. 15,	Herbert
1 min. 30 sec.	
30. D. AT THE LEAGUE.....PLOTTING THEME	
2 min.	
31. T. WE HAVE SUBMARINES.....Dramatic Tension No. 64,	Borch
2 min.	
32. D. CLOCK FACE 12 O'CLOCK....Orchestra Tacet	
15 sec.	
33. T. THE FOLLOWING DAY.....EMILY THEME	
2 min.	
34. T. BEAR UP MY BOY.....PLOTTING THEME	
45 sec.	
35. T. ANOTHER PROMINENT.....Dramatic Tension.....	Levy
3 min.	
36. T. THAT NIGHT.....PLOTTING THEME	
3 min.	
37. D. CLOCK FADES 12 O'CLOCK....Agitato No. 49.....	Shepherd
1 min.	
38. D. WHEN SCENE FADES TO.....Dramatic Andante No. 24,	Borch
2 min.	
39. T. ROBERT, I CAN FORGIVE....My Country 'tis of Thee	
1 min. 15 sec.	
40. T. REMEMBER BORIS, I HAVE...EMILY THEME	
1 min. 45 sec.	
41. T. DEAR, YOU'RE NOT.....ROBERT THEME	
2 min. 30 sec.	
42. T. WE CALL YOUR ATTENTION..PLOTTING THEME	
45 sec.	
43. T. WHILE HE LAUGHED.....Over There.....	Cohan
1 min. 30 sec.	
44. T. HERE, THEY ARE DRIVERS...When You Come Back Home,	Cohan
15 sec.	
45. D. AS SCENE FADES TO KAISER..PLOTTING THEME	
1 min. 15 sec.	
46. T. I HAVE A PERSONAL.....ROBERT THEME	
2 min. 45 sec.	
47. T. AMERICA'S INTENTIONS.....Dramatic Tension No. 67,	Shepherd
1 min. 45 sec.	
48. D. WHEN CROWN PRINCE.....Dramatic Agitato No. 38..	Minot
2 min. 15 sec.	
49. T. KILLING WOMEN AND.....Dramatic Tension No. 36,	Andino
2 min.	
50. T. THE FIRST STEP TO.....Patrol Orientale.....	Kiefert
1 min. 45 sec.	
51. D. WATCH FOR ARABIAN.....Danse Bacchanale...Saint-Saens	
30 sec.	
52. D. AT END OF DANCE.....Vision of Salome Waltz..Joyce	
1 min. 45 sec.	
53. T. THERE MUST BE MORE.....Allegro from "Shadows of	Borch
2 min. 15 sec.	Night"
54. T. THE YANKS ARE COMING.....Over There.....	Cohan
30 sec.	
55. D. WHEN SCENE FADES TO KAISER .....PLOTTING THEME	
1 min.	
56. T. IF HE ONLY KNEW THE.....Blue Devils March	
30 sec.	
57. T. THE FRENCH RESERVES.....Blue Devils March Trio	
45 sec.	
58. D. WHEN ROBERT SENDS SIGNAL,Bugle Call Assembly Seque to	S P. Levy
4 min.	Military Hurry....
59. T. WATCH THIS ACE DO THE...Aces High.....	Roberts
1 min.	
60. T. WHILE YOU COWER BEFORE..Furioso No. 11.....	Kiefert
2 min. 15 sec.	
61. T. THE EXPLOSIVE YOU.....Agitato No. 6.....	Kiefert
2 min. 15 sec.	
62. T. PART OF THE FIRST.....Yankee Doodle	
30 sec.	
63. T. ALLIES TILL DEATH.....Organ Solo	
15 sec.	
64. T. REVERENTLY WE REMEMBER..Star Spangled Banner	
45 sec.	
CHARACTER	Dramatic.
ATMOSPHERE	Warlike.
MECHANICAL EFFECTS.....	Shot, explosion, water and fire effects, marching soldiers, glass crash, battle effects, acroplane effects.
SPECIAL EFFECTS.....	Organ solo for wedding march.

DIRECT CUES....."Over There" for "The Yanks Are Coming."
 REMARKSIn order to musically interpret this picture, three themes will be necessary.

"Thirty a Week."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Golden Youth.....	Valse Lente.....	Rosey
1. AT SCREENING.....	Perpetual Motion.....	Borch
2 min. 45 sec.	Allegro Agitato.	
2. T. DON'T SNAP YOUR.....	Contine pp.	
45 sec.		
3. T. TOM'S MOTHER, THE.....	Mother Machree	
2 min.		
4. T. MOLLIE MALONE, WHO.....	THEME	
2 min.		
5. T. MR. AND MRS. J. ANDREWS....	Illusion	Bustanoby
3 min. 45 sec.	Moderato.	
6. T. BABS WAS SLOW ON HER....	Valse Moderne.....	Rosey
1 min. 45 sec.	Valse Lento.	
7. T. STICK TO YOUR OWN.....	THEME	
3 min. 45 sec.		
8. T. WHEN THE SUN CHASED....	May Dreams.....	Borch
2 min. 15 sec.	Moderato.	
9. T. YOU'D BETTER CALL UP THE..	Dramatic Recitative.....	Levy
2 min.		
10. D. AUTOMOBILE ON ROAD.....	Turbulence	Borch
2 min. 30 sec.	Allegro Agitato.	
11. T. DID YOU MEAN WHAT YOU....	THEME	
30 sec.		
12. T. MR. AND MRS. DANIEL MURRAY.	Silver Threads Amongst the	
1 min. 30 sec.	Gold	
13. T. WOULD YOU LIKE TO HEAR..	Mother Machree	
45 sec.		
14. D. EXTERIOR SCENE NEAR.....	Love Song.....	Nevin
3 min. 30 sec.	Moderato.	
15. T. EVERY CITY EDITOR.....	Babillage	Castillo
3 min.		
16. T. AND THE MURRAYS WERE....	THEME	
2 min.		
17. T. I AM GLAD TO SEE YOU.....	L'Adieu	Karganoff
2 min. 45 sec.		
18. T. I LOST MY JOB AGAIN.....	Continue pp.	
30 sec.		
19. T. MOLLIE NOW THE WIFE.....	Melody	Kretschmer
1 min. 30 sec.	Moderato.	
20. T. IN SEARCH OF A JOB.....	Continue to action	
1 min. 15 sec.		
21. T. YOU'RE JUST THE FELLOW...	Continue ff.	
45 sec.		
22. T. BAD NEWS FROM MOLLIE....	Sorrow Theme.....	Roberts
30 sec.	Andante.	
23. T. BEFORE THE RACE.....	Aces High.....	Roberts
1 min. 45 sec.		
24. T. THE START.....	Galop No. 7.....	Minot
1 min. 15 sec.		
25. T. I AM GOING TO FIRE.....	Continue pp.	
1 min. 30 sec.		
26. THE ONLY KIND OF WORK.....	Appassionato	Borch
3 min. 15 sec.		
27. T. DAN, I NEED A NEW.....	Dramatic Tension.....	Levy
2 min. 15 sec.		
28. D. FREDDIE SITTING IN.....	Dramatic Agitato.....	Hough
45 sec.		
29. D. WEDDING RING ON TABLE....	Serenade	Widor
1 min. 30 sec.		
30. T. THE LUXURY OF THE RICH...	Continue pp.	
1 min.		
31. T. 'TIS BETTER TO HAVE LOVED..	Dramatic Narrative....	Pement
2 min. 15 sec.		
32. T. SO ALL THIS AFFAIR.....	Dramatic Tension No. 67,	Shepherd
2 min. 30 sec.		
33. T. I KNOW WHAT YOU'RE.....	THEME	
1 min. 30 sec.		
34. T. SHOW MR. MURRAY.....	Continue ff.	
1 min. 45 sec.		
CHARACTER	Comedy drama.	
ATMOSPHERE	American.	
MECHANICAL EFFECTS.....	Phone bell.	
SPECIAL EFFECTS.....	Phonograph for "Mother Machree."	
DIRECT CUES.....	None.	
REMARKS	None.	

Rialto Theatre Loses Belgian Cellist.

Gaston Dubois, the Belgian Cellist, whose remarkable virtuosity has evoked praise from many of the prominent music critics, has severed his connection with the Rialto orchestra to accept a position in the first chair of the Philharmonic orchestra. Mr. Dubois has won many friends among the orchestra men and it is with a sense of deep regret that the musical director, Hugo Riesenfeld, releases him.

The Dulcimer Changed to the Tympanon.

All of the few collections of early musical instruments include the dulcimer. In the collection at the Conservatoire in Paris, there is a beautifully decorated instrument of the time of King Louis XIV which is described as a "dulcimer or tympanon; ornamented with roses; carved in wood; the case of which is gilded and set with paintings."

Nevertheless, in that brilliant period of France, the dulcimer had already fallen into disfavor. It had been popular in the boudoir and in the salon, but music as an art, and a science, was rapidly developing, demanding more extended powers than could be provided by the dulcimer. Newer forms of instruments had come into vogue, so that by the early part of the XVII century, the dulcimer, which poets and painters had immortalized, became the companion of wanderers, and was to be heard chiefly in the village taverns.

But for the connoisseurs, it still retained its charms. Pantaleon Hebenstreit, a well known musician of Leipsig, was responsible for its restoration to fashionable favor late in the same century. It was he who first invented the wooden hammer, covered with leather, which which the dulcimer (very shortly thereafter rechristened and called the tympanon) was rehabilitated. It became very popular at the court of Louis XIV.

Hebenstreit created a Court sensation by his playing of the tympanon, and it was not long before manufacturers sought to introduce the hammer stroke into the mechanism of the piano. It was the great French Monach who renamed this instrument. He had a Royal Tympanon made, which, upon the occasion of the marriage of the musician to a beautiful Maid of Honor, was presented to Hebenstreit. His famous descendant, Sacha Votichenko, brought this instrument from its repose in Russia and introduced it to the European world and to America.

Harry Bataille, the distinguished French dramatist and critic, has compared the tympanon to "a little casket in which are enclosed popular melodies, old songs and dances, of antique charms—delicious and soul-stirring"—while Tolstoi, who heard it a few months before his death, likened its tone picturesquely to "the far-away echo of the voices of the bards of old."

Seasonable Song Composed by Caro Roma.

Anticipating the sure approach of peace, M. Witmark & Sons have issued a song which they have had in preparation for some time. It bears the title, "Ring Out, Sweet Bells of Peace!" and is one of the most satisfying and beautiful songs of its type. The lyrics are by Wm. H. Gardner, and the music by Caro Roma, who were jointly responsible for that remarkable Southern song success, "Can't Yo' Heah Me Callin', Caroline?" The new peace song meets every requirement—it is imbued with the spirit of thankfulness, and simple and easy to sing. Also the music is melodious and appropriate to a degree. "Ring Out, Sweet Bells of Peace!" is a song that will live long after the dawn of Peace has passed; and it is particularly good for use at Christmas.

Carli D. Ellnor, Musician and Patriot.

As an example of true patriotism, it is interesting to learn that Carli D. Ellnor, who is considered the most successful creator of musical scores for moving pictures, is now over seas with the 157th Ambulance Company, 115th Sanitary Train, 40th Division, A. E. F., which recruited at Camp Kearney, California.

Mr. Ellnor has to his credit the musical scores of "The Eyes of the World," "Ramona," and the present Griffith success of "Hearts of the World." Several smaller productions bear his autograph as well, but the three mentioned above, all of which

are remembered for their musical attainments, deserve special mention.

With the good news of peace, it is earnestly hoped that in a few months we will find him arranging scores for future motion picture productions. In this field he made ten thousand dollars a year, but was willing and anxious to forego it for democracy's sake. A Roumanian by birth, but an American by adoption, he lost no time in getting "Over there" to do his bit.

Influence of Music Upon the Soldiers.

Biased by tradition, many people are inclined to think of music as a luxury to be foregone in wartime. In the first official book of life in American Training Centers, the authors point out that music—especially singing—plays a large part in the Government's program for preparing men to fight.

The book is called "Keeping Our Fighters Fit—For War and After." It was written by Edward Frank Allen with the co-operation of Raymond B. Fosdick, Chairman of the War and Navy Commissions on Training Camp Activities. Although authoritative, it sparkles with human-interest anecdotes, and is very readable and entertaining.

In the chapter entitled, "The Fighters

that sent them into the fray united in purpose and dauntless in will.

What the men sing is a matter of less importance to the Commission than the fact that they sing.

The bulk of the songs is nothing classical; sometimes they are inclined toward the rough-house; and yet one day, in a Southern camp a group of thousands of men—almost a whole division—were heard singing:

"Mine eyes have seen the glory
Of the coming of the Lord;
He is trampling out the vintage
Where the grapes of wrath are stored."

No misgivings need be felt as to the wholesomeness of the sentiments of these singing fighters.

Conservatory of Music for Bandmasters.

A summer school of band music for men in war service has been established at the New England Conservatory of Music.

This school, the first of its kind in the United States, is designed for men already in the service who have been recommended for intensive training. Its classes continued until the reopening of the Conservatory on September 19. During the regular sessions of the institution, it is intended to conduct classes for young men aiming to qualify for this branch of the national service.

At the beginning of the past summer, the New England Conservatory offered to the respective commanders of the first naval district and of the Department of the East the facilities of the school for such further training of their band leaders as they might desire. The offer was favorably received, for it is well understood that there are details of instruction in band work which can be presented in a regularly organized music school, and which it is not always possible for band leaders and their men to obtain in their more or less separated units. As the nearest Government school for training of naval bands is at Newport, Rhode Island, and as there is no school under army approval east of New York, it seemed to be especially desirable that opportunities of this kind should be provided in Boston.

The details of this instruction for army musicians are, at this writing, under consideration of the authorities of the Northeastern Department. The training of the navy men was begun in July with about 70 musicians in attendance from the naval stations and the radio and aviation schools at Cambridge.

Instruction in all the usual band instruments is given by members of the New England Conservatory faculty who are available for summer instruction and by several eminent professional musicians from outside the school.

General direction of the teaching is in the hands of Samislao Gallo, of Boston, who is widely recognized as an authority on band scoring. Mr. Gallo received much of his musical education in the New England Conservatory orchestra and in the composition classes conducted by George W. Chadwick, director of the Conservatory, who has taken great interest in the technical aspects of popular and military band music.

The co-operation of America's oldest and best-equipped music school in this form of war work was arranged by General Manager Ralph L. Flanders, in accordance with a plan that grew out of the services rendered last winter by Wallace Goodrich, dean of the faculty, who is a member of the National Committee on Army and Navy Camp Music and chairman of its sub-committee on bands. He is now acting as an advisor on military music for the War Department Commission on Training Camp Activities.

Index to Cue Sheets—November 30, 1918.

Picture.	Producer.	Page.
Danger, Go Slow.....	Universal.....	958
Grouch, The.....	World Film Co.....	958
Kaiser's Finish, The....	First National.....	958
Thirty A Week.....	Goldwyn.....	960

Mr. Producer

Insure Your Picture

a proper presentation by using

A Musical Score

by

George M. Rubinstein

originator of

The Sensational Successes

"Cleopatra"

"Les Miserables"

"Revelations"

"The Spy"

"Salome"

For your musical needs consult

George M. Rubinstein

126 West 46th Street, New York

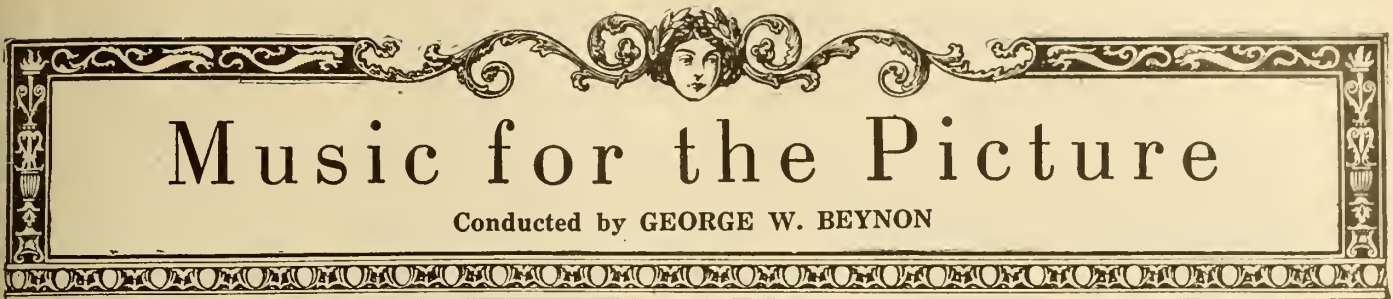
Who Sing," the author says: "Patriotism is no hollow, empty thing. It wins battles. And the music, be it instrumental or vocal, that awakens or feeds it, is scarcely less potent than high explosives."

"Singing has long been recognized as an aid to efficiency, but it remained for the Commissioner of Training Camp Activities to develop it in the army and navy with that end in view."

In speaking of the value of music in arousing the fighting spirit, Mr. Allen points out that although "authorities do not lay stress upon it in military textbooks, they talk a good deal about *morale* and *esprit de corps* on both of which singing has powerful influence."

"O Jerry, give us Joan of Arc," shouted one of the blue-jackets. So they sang 'Joan of Arc' with a strong, patriotic thrill in the line, 'Come, lead your France to victory,' and when they reached 'We'll hang Kaiser Bill to a sour apple tree,' and the refrain of 'Glory, Glory, Hallelujah,' the very rafters vibrated in sympathy."

The boys were having lots of fun, of course, but the spirit that the music was bringing out of their souls is the force



Music for the Picture

Conducted by GEORGE W. BEYNON

Lest "Chickens Come Home to Roost" Let Cue Sheets Be Properly Prepared

At last, the producer is alive to the value of properly prepared cue sheets, and scents the danger in those that are not the work of competent musicians and put out in a manner acceptable to the average leader. This fact is a source of infinite satisfaction to musicians who have for years patiently devoted themselves to missionary efforts in the picture playing profession, knowing that the time would surely come when the importance of music would be appreciated and honest and conscientious endeavors receive their reward.

The film magnate is now strongly convinced that good music will put his picture over and that poor music will ruin the work of priceless months. He is beginning to ask questions—a very hopeful sign. Real music service will be the result if a thorough investigation is begun. The average business man knows but little of music values, but once convince him that it is "good business" and the musician has won out.

Monetary remuneration should not be considered as of paramount importance by either the producer or arranger. Every laborer is worthy of his hire; but money should not be discussed except as a secondary consideration, dependent upon the expertness and ability of the arranger, coupled with the length of the picture and the necessary time it takes to prepare a good cue sheet. Technical work of this kind can be bought at practically any price, and the result obtained will always reflect the amount paid. Cheap opinions will convey poor suggestions; and, unfortunately, some of the more unscrupulous musicians will charge a high figure for mediocre cue sheets, because they are trading upon the musical ignorance of their employer and they feel safe. That much-abused ignorance is fast disappearing, we are glad to state, and with it will go the bluffers, the panhandlers, and those who use their positions to exploit their own wares, thus abusing the trust imposed upon them.

Recently, we were informed through the columns of the musical department of an esteemed contemporary, greatly to our edification, that there were but two men capable of preparing cue sheets. It was solemnly stated, with many recriminations upon the heads of all "claiming to be musical film experts," and an urgent call was sent out for the elimination of "these pseudo-professional music cue sheets." Absurdly funny in its puerile attempt to corner the market on cue sheets, the article will do more to throw confusion into a situation that now bids fair to bear fruit, than all the poor attempts to cue pictures. The leader knows and appreciates the defects of a poor cue

sheet and has complained to the proper authorities and, as has already been stated, the producer begins to see the matter from the leader's standpoint.

There are many excellent musicians arranging cue sheets in a conscientious manner and they are meeting with more or less success. There are also some who use it as a means of publicity, while the worst offenders are those men who are subsidized by, or hold an interest in, a music publishing firm.

Bad form also has had much to do with the inefficiency of cue sheets. The arranger may possibly have had an excellent idea of the musical requirements of the picture and probably prepared a fine lot of musical suggestions that, from the standpoint of their suitability, would play the picture. But the printed form in no way indicated it and looked like a page of Egyptian hieroglyphics, and was about as intelligible to the leader.

In a previous article we have gone into the subject at length; but for the benefit of the producer, the exhibitor and some leaders, we shall try to explain in a few words the requisite qualities for a perfectly prepared cue sheet. Our personal opinion will play no part in the explanation which is based upon hundreds of letters from all over the country, expressing the needs of the leader in an orchestra playing pictures.

After the name of the picture, the number of reels and the releasing company have been indicated, the cue sheet begins. First, there must be the cue to start the music. These cues may be subtitles, descriptions of actions, or inserts, but they must be clearly defined in any case. They should be printed in large or bold type so that the leader can read them in the half light of the pit when the house is dark.

Next should come the duration of the scene started by the cue, in minutes and fractions of minutes. These should also be plainly indicated. It is useless to attempt to time a scene to the exact second, for music is elastic and two measures will easily account for anything up to fifteen seconds. Thus minutes, their quarters, halves and three-quarters are ample indications for the leader. The time may be placed at the right, the left or below the cue, but must be printed in a comprehensible form and must not prove an arithmetical problem in subtraction.

Following this placing of the time comes the suggested number, which should be followed by the name of the composer. Some cue sheets contain no mention of the author responsible for the music but take particular pains to indicate the music publisher. The clever idea back of it all is apparent, but why should the producer advertise the pub-

lisher? The printing of the musical suggestion may be in small type if necessary, for, after the leader has fitted his picture and the musical setting has been arranged in rotation, he has no further need for that portion of the cue sheet.

The tempo of the music suggested is most important, for it provides the leader with an alternative. If for any reason, he cannot play the music suggested upon the cue sheet, he may select something else of the same tempo and character that will fit equally well. This may be placed under the musical number for convenience.

Thus we have five essentials in the properly prepared cue sheet form, the

Cue.	Music Suggested.	Composer.
T. TILLY TOLD TOM.	Cavatina.....	Bohm
4 minutes	Moderato	
(Time Duration)	(Tempo)	

cue, the time duration, musical suggestion, its composer, and its tempo. Its very simplicity proves its effectiveness.

The proper qualifications of a musical arranger must be ascertained by the producer. The said arranger must be capable of fitting each and every scene with due regard for atmosphere, screen action, and plot gradation. He must have had practical experience in fitting and playing for pictures in a theatre. He should have a large library of all the available material suitable for pictures, produced from all possible sources, which should be properly classified and catalogued. He should never suggest a number about which he is in doubt and by no means indicate a number which must be repeated many times to fill out a long scene.

Above all, the film companies should check up the music noted in the cue sheet and see to it that no particular music firm predominates in that column. Music publishers have their own peculiar field of operation and should play no part in arranging cue sheets for films. The temptation invariably proves too great, no matter how conscientiously they may embark upon the enterprise, and results in a tearing down of the woven fabric of which good music is the wool and the picture is the warp.

Sooner or later greed and selfishness defeats itself. The time comes when the motives which actuate actions are understood and appreciated by every one. It does not take long, however, even when men are as busy as the average producer, for a realization that cue sheets which continually mention only six or eight composers have behind the seeming madness, a well-schemed-out method. When the method is comprehended and the producer learns that he is not getting the service for which he is paying and which he has a right to expect, he will become disgusted, discontinue the service, and the avaricious and unprofessional musician will find the old adage verified.

CUE SHEETS for CURRENT FILMS

"All Night."

Released by Universal—Five Reels.
Prepared by J. C. Bradford

- THEME—None.
1. AT SCREENING.....Midsummer.....MacQuarrie
2 min. 15 sec. Allegretto.
 2. T. RESULT OF BRIGHT IDEA.....Valse a La Mode.....MacClure
2 min. 30 sec. Tempo di Valse.
 3. T. I'LL SHOW YOU.....The Hobbledhoy.....Olson
3 min. 30 sec. Allegretto.
 4. T. JIM BRADFORD.....When You Come Back...Frey
2 min. 45 sec. Allegro.
 5. T. YOU'RE TOO PRETTY.....Air de Ballet.....Borch
2 min. Allegretto.
 6. T. DID I?.....Jump Jim Crow.....Romberg
2 min. 15 sec. Moderato.
 7. D. ENTER RECEPTION ROOM.....Al Fresco.....Herbert
1 min. 45 sec. Allegro.
 8. T. LIKE TO GO.....Vanity.....Jackson
1 min. 30 sec. Moderato.
 9. T. ANY TIME I MISS.....Coquette.....Mathews
2 min. 15 sec. Tempo di Valse.
 10. T. CUNNELL LANE.....Passepied.....Delibes
2 min. Allegro.
 11. T. DO YOU WALK?.....Pas De Deux.....Rubner
2 min. 30 sec. Allegretto Scherzando.
 12. T. YOU'RE GOING TO BED.....Buddah.....Frml
3 min. 15 sec. Moderato.
 13. T. MR. H. WAS AWAY.....Over the Top.....Romberg
2 min. 15 sec. Allegro.
 14. T. HE'LL BE QUIET FOR THE...Burlesque.....Lanciano
1 min. 45 sec. Allegretto.
 15. T. BOY ON BALCONY.....Oh How I Wish I Could Sleep,
2 min. 45 sec. Moderato. Wendling
 16. D. COOK ENTERS KITCHEN.....I'm On My Way to Dublin Bay,
2 min. 15 sec. Allegro. Murphy
 17. T. LET ME EXPLAIN.....My Little Billiken.....Lotter
1 min. 30 sec. Allegretto.
 18. T. HE PROBABLY LOST.....Boy of Mine.....Caruso
1 min. 30 sec. Allegro.
 19. T. WHY BOTHER ME.....Oh How I Hate to Get Up,
1 min. 45 sec. Allegro. Snyder
- CHARACTER.....Farce.
ATMOSPHERE.....City Society.

"Eye for Eye."

Released by Metro—Seven Reels.
Prepared by S. M. Berg.

- THEME—Love Song Orientale.....Andante Moderato.....Kiefert
1. AT SCREENING.....Sunrise and Incantation..Borch
3 min. 15 sec.
 2. T. FRANCE IS SENDING HER.....THEME
1 min. 30 sec.
 3. D. WHEN OUTPOST SEES.....Patrol Orientale.....Kiefert
3 min. 15 sec. Allegretto Intermezzo.
 4. T. MIDNIGHT.....Misterioso Dramatico No. 61,
3 min. 45 sec. Borch
 5. D. WHEN CAPTAIN REACHES.....Agitato No. 49.....Shepherd
1 min. 15 sec. Allegro Agitato.
 6. T. WHY DIDST THOU HELP.....Dramatic Tension No. 67,
2 min. 15 sec. Shepherd
 7. T. SUNRISE.....Sunrise and Incantation..Borch
30 sec.
 8. D. WHEN CAPT. CADIERE.....Grave.....Berge
3 min. 30 sec. Allegro Molto.
 9. T. AN OUTCAST BRANDED.....Indian Lament.....Herbert
1 min. 30 sec.
 10. T. WITH UNSWERVING PURPOSE..Blue Devils.....Levy
1 min. 30 sec.
 11. T. FACING THE GRIM.....Rest.....Borch
1 min. 15 sec. (Oriental Pictures.)
 12. D. WHEN HASSOUNA SEES.....Indian Love Song....Iferbert
2 min.
 13. T. I CAME HERE TO BUY.....Shadows of Night.....Borch
2 min. 45 sec.
 14. T. SCUM OF A BEGGAR.....THEME
1 min. 15 sec.
 15. T. TIME HAD DRAWN ITS VEIL..Marseillaisc,
30 sec. French National Air
 16. D. AT END OF SALUTE.....Intermezzo Francaise..Franke
3 min. 30 sec. Allegretto.
 17. T. LOATH TO DROP.....A La Mode.....Roscy
3 min.
 18. T. MEMORIES.....THEME
45 sec.
 19. T. LIFE IS A CLOCK.....Pierrot and Pierrette..Leher
2 min. 15 sec. Allegretto Intermezzo.
 20. D. WHEN ACROBATS APPEAR.....Champagne Galop.....Lumbye
1 min. 45 sec.
 21. D. WHEN HASSOUNA ENTERS.....Shadows of Night.....Borch
1 min.
 22. D. WHEN HASSOUNA FAINTS.....Dramatic Tension No. 36,
2 min. 45 sec. Andino
 23. T. THE ORIENT AT THE HEARTII..THEME
3 min. 15 sec.

24. T. IT'S THE SEARCHLIGHT.....Agitato Appassionato...Borch
1 min. 15 sec.
 25. T. COME TO ME IN THE.....Dramatic Agitato No. 38..Minot
3 min. 15 sec.
 26. T. WHY DID YOU DO IT.....THEME
3 min.
 27. T. RATHER TO BE AGAIN.....Andante Doloroso No. 70..Borch
1 min. 45 sec.
 28. D. WHEN HASSOUNA SEES PAUL..Dramatic Tension No. 44..Borch
2 min. 30 sec.
 29. T. FOR WEEKS GRATITUDE.....Organ Improvising.
1 min. 45 sec.
 30. D. WHEN HASSOUNA CLIMBS.....Perpetual Motion.....Borch
2 min. Allegro Agitato.
 31. D. WHEN HASSOUNA REACHES...THEME
1 min. 30 sec.
 32. T. THROUGH TANGIERS' STREETS.Patrol Orientale.....Kiefert
2 min.
 33. T. AFTER MONTHS AT THE.....Peacefulness.....Borch
2 min. Andante Semplice.
 34. T. ALL ARE DEAD.....Orchestra Tacet.
15 sec.
 35. D. AS DESERT SCENE FADES.....La Balladora.....Tobani
3 min. 15 sec. Allegretto Moderato.
 36. D. WHEN HASSOUNA APPEARS...Shadows of Night.....Borch
2 min. 30 sec.
 37. D. WHEN GUESTS APPLAUD.....THEME
2 min. 45 sec.
 38. T. YOUR WIFE BADLY HURT.....Dramatic Narrative....Pement
4 min.
 39. D. AS SCENE FADES TO SHIP.....Blue Devils.....Levy
1 min. 15 sec.
 40. D. AS SHIP SCENE FADES.....Heavy Dramatic No. 37,
2 min. 15 sec. Oehmler
 41. D. WHEN HASSOUNA PLAYS.....THEME
1 min. 15 sec.
 42. D. WHEN HASSOUNA HEARS.....Andante Appassionato No. 57,
3 min. Castillo
 43. D. WHEN TAIEB ENTERS.....Tragic Theme.....Vely
3 min. 15 sec.
 44. T. WHY DID YOU DO IT.....THEME
2 min.
- CHARACTER.....Dramatic.
ATMOSPHERE.....African Desert, France.
MECHANICAL EFFECTS.....Tympani rolls, shots, knock on door, marching soldiers, automobile.
SPECIAL EFFECTS.....Orchestra Tacet for "All Are Dead."
DIRECT CUES.....None.
REMARKS.....None.

"Heart of Rachael, The."

Released by W. W. Hodkinson—Five Reels.
Prepared by Film Music Co.

- THEME..Love Theme.....Allegretto.
1. AT SCREENING.....Reflections Waltz.....Foster
3 min. 30 sec.
 2. T. CLARENCE BRECK.....The Vampire.....Levy
6 min. 30 sec. Moderato.
 3. T. WITH EVENING.....Andante Pathetique No. 23,
5 min. 30 sec. Andante. Borch
 4. T. HAS BILLY TOLD YOU.....Andante Pathetique No. 24,
2 min. Andante. Borch
 5. T. WITH THE HEAT.....Poppyland No. 13 A....Kiefert
1 min. Moderato.
 6. T. I'VE GOT THE ROADSTER.....Dramatic Tension No. 9,
1 min. 15 sec. Moderato. Andino
 7. D. FATHER AND DAUGHTER.....Poppyland No. 13, A...Kiefert
1 min. 30 sec. Moderato.
 8. T. WITH THE SUMMER.....Dramatic Andante No. 32,
3 min. Andante. Berge
 9. T. A CLOUDLESS DAY.....Allegro Moderato.....Lake
1 min. 30 sec.
 10. T. SIX MONTHS LATER.....THEME
2 min. 30 sec.
 11. D. DANCE SCENE.....Molly, Dear, It's You I'm After,
2 min. 45 sec. Pether
 12. T. BUT A CERTAIN FOUR.....Misterioso No. 3.....Minot
1 min. 30 sec. Andante.
 13. D. MAN DROPS GLASS.....Repeat One-step and stop with dancers.
1 min. 15 sec.
 14. D. ORCHESTRA STARTS.....Continue One-step.
15 sec.
 15. D. FATHER TIME APPEARS.....Six Gong Beats.
30 sec.
 16. D. BARRISCALE APPEARS.....May Dreams.....Borch
4 min. Allegretto.
 17. T. THE FIRST WEEK-END.....Pathetic Andante.....Berger
1 min. Andante.
 18. D. CHILDREN AT PIANO.....Piano play to action.
15 sec.
 19. T. AND THEN THE THUNDERBOLT,Tympany Rolls.
45 sec.
 20. T. ONE EVENING IN MARCH.....Basket of Flowers.....Albers
1 min. Allegretto.
 21. T. HOW NICE OF YOU.....Andante Pathetique No. 23,
3 min. 45 sec. Andante. Borch

"Tenting on the Old Camp Ground."

The majority of patriotic songs have been born or manufactured outright because of an intense love of country and an inspired desire for service. There are a few, however, of these national songs, which are better left unsung when an appeal must be made to heroic effort, for the effect of the lyrics on the mind is depressing rather than stimulating. Among these, and ranking in the same class, are "Just Before the Battle, Mother," by Dr. Root, and "Tenting on the Old Camp Ground," by Walter Kittredge. During the Civil War, both these songs had such a tendency toward lowering the spirits of the army and causing a depression so fatal to the soldier on the eve of battle, that the troops were discouraged from singing either, and frequently the regimental bands were ordered to refrain from playing the music associated with them.

Born of poor parents on a farm near Merrimac, New Hampshire, in 1832, the tenth of eleven children, the advantages for study accorded to Walter Kittredge were, as can readily be understood, notably few. His education embraced what he could learn by observation and diligent application to study in the common school near his home. As to music—he never had a teacher in the art, but at a remarkably early age displayed unusual talent. He says: "My father bought one of the first Seraphines made in Concord, and well do I remember when the man came to put it up. To hear him play a simple melody was a great treat, and this event was an important epoch in my child world." This little harmonium coming into the home when the lad was daily growing into a greater appreciation of the art which it interpreted, completely changed the outlook on life for the music-starved boy.

A musical instrument upon which to play and work out his compositions gave the lad an impetus and an inspiration that colored his whole existence. When he was but twenty years old—at the age when most boys are in college—he began giving ballad concerts by himself, and a bit later joined forces with Joshua Hutchinson in the same professional work.

In the first year of the Civil War, Mr. Kittredge published a small Union song book. Shortly afterward he was drafted into the army. But while making his preparations to leave for the front he found time to write "Tenting on the Old Camp Ground." Both the words and music are his own composition.

This little poem was in good company, for, like many other and more ambitious forms of literature, it was at first unappreciated and refused publication. But Mr. Kittredge was not easily discouraged. He sang it in public, putting into his voice all the pathos which had inspired him to write the lines. As he had hoped, a remarkable and spontaneous popularity resulted. A certain Boston publishing concern was not slow to see the possibilities of the song and engaged someone to write one with a similar title. History fails to state why it did not obtain the original from Mr. Kittredge—but that it did not do so meant a bit of good fortune for the Messrs. Ditson, another publishing firm in Boston, who availed themselves of that privilege and showed their business acumen thereby. The song was in great demand everywhere and the sales exceeded even the brightest expectations of the author and the publishers, being enormous.

This little song differed materially in essential quality from the grand rank and file of war songs so contagious and popular at the period in which it was written. It did not express a warlike sentiment in a single line, but breathed a spirit of sorrow over the sacrifice of life and the suffering consequent upon the conflict. The thought conveyed found an echo in scores of American heart, worn out, depressed and well nigh discouraged over the battling between brothers and the breaking

up of erstwhile peaceful homes by internal dissension and strife. The music possessed the characteristic rhythm of a negro melody which lifted the words a bit from the melancholy tone which they alone expressed, and pleased and charmed by the very simplicity of the composition.

Victor Schertzinger an Ince Director.

Music's relationship to the photo-play art is strikingly exemplified in the person of Victor L. Schertzinger, who is now directing pictures for Thomas H. Ince in Los Angeles, California.

From a musical career as soloist, director and composer Mr. Schertzinger laid



Victor L. Schertzinger.

down the bow, baton and pen to use the megaphone. The productions which have appeared under his direction forcefully substantiate his contention that the eye is as susceptible to the delights of rhythm, harmony and the poetry of motion, as the ear.

Public and critics alike have accorded to Mr. Schertzinger's pictures a pleasing individuality, and he generously credits this to his musical instinct. What is now being realized by the public was foreseen by the keen vision of Thomas H. Ince, the master producer. Appreciating the importance of musical settings for pictures, he engaged Mr. Schertzinger to write scores for Triangle productions, then under Mr. Ince's supervision. Thirty-one of these were written by the man who provided the song hits in "Tik Tok Man" and Kitty Gordon's "Pretty Mrs. Smith." Then Mr. Ince assigned him to the work of writing music for "Civilization." It was decided as a novelty to present this great spectacle with a pantomime prologue with living actors. As Mr. Schertzinger wrote the music for this he was asked to direct the prologue that the action might fit in perfectly with the music. So successfully did Mr. Schertzinger suit the action to the rules of music, making a superb impressive scenes, that Mr. Ince at once saw a new development in screen story telling and offered Mr. Schertzinger one of his directorships.

"The photo-play, which has become distinctive art," said Mr. Schertzinger in commenting on his work, "is developed much along the same lines as a musical composition. The composer is given inspiration for his music by some theme, and in the developing of this he conveys to the ear of the listener an impression of his own mental picture. So it is with the photo-play. The director receives from the scenario writer a story written about a theme. It then devolves upon him to visualize this for the human eye. The

methods of development are practically the same—the tools of expression are different. The composer must use the variations of tone, the divisions of time, the modulations of volume, the crescendo, the diminuendo, etc. The director has at his command the diversity of scenery, the various modes of expression in living beings, the effects of lights, the contrasting of locations and character, etc. But in the picture as in music there must be harmony. The character must fit into the proper atmosphere; the settings must suit the period in which the story is being developed; the players must conform to the lives they portray. The poetry of motion plays no small part. Every scene may be perfect in detail, but if the scenes are not arranged with care there will be a discord as acute to the eye as is the mis-striking of piano keys to the ear. One might well call this a matter of tempo. If the musical director does not maintain his tempo, the musician is well aware of the result; if the same principle is not applied by the photo-play director, he gets a 'jumpy' picture.

"There is unquestionably a great kin between the musical composition and the photo-play. The one is poetry to the ear, the other to the eye. My knowledge of music, I am sure, is responsible for whatever success the public may be kind enough to accord the productions I have directed."

Before entering the picture profession, Mr. Schertzinger had a notable and enviable career as a musician. When but seven years old he was featured by the symphony orchestra of Philadelphia, his own home town, as "the boy prodigy violinist." After studying with numerous instructors in this country he went abroad, and for three years was under the tutelage of Brussel's masters. He was then featured as soloist with the bands of both Sousa and Prior. He became musical director for Oliver Morosco and then attracted attention as composer. Hits in "The Tik Tok Man" and "Pretty Mrs. Smith" were due to his genius. Then in a vaudeville tour he demonstrated his versatility by proving himself a master of both piano and violin. He also plays the cello and practically any string instrument one may place in his hands.

Under the supervision of Thomas H. Ince he has directed photo-plays featuring Charles Ray, Dorothy Dalton and Enid Bennett.

Devotion of Picture Player to the Art.

Having always maintained that the picture playing profession is a dignified art and that musicians are awakening to an appreciation of its possibilities, it was with much pleasure that we had our convictions sustained in a letter from a picture theatre organist of a western city. We are quoting in part from this letter, believing it will be an inspiration to other musicians in this field:

"I am most anxious to obtain a position near New York where I can continue in my study of the organ, harmony and counter point. My organ experience has been confined to work on a three manual 'Moller.'"

"I am an earnest worker and am not satisfied with the results I am getting and probably never shall be. I want a better opportunity to study and advance than this city affords me. But I do not want a position where I can simply get by and grind out my salary, but where I can study three hours a day on the organ and piano. I want an organ teacher who has had legitimate knowledge combined with picture experience."

It is people with the above spirit who are taking away the obloquy formerly attached to motion picture playing, and who are placing the profession on a plane where only the best instrumentalists can hope to obtain positions in this field.

22. T. MAGSIE WAS HERE.....Dramatic Tension No. 36. 3 min. 15 sec. Andante. Andino	4. T. AS SAMSON IN SAMSON AND...Mon Coeur.....Saint-Saens 15 sec. (Aria from "Samson and Delilah")
23. D. CLOCK SHOWS TIME.....Silence. 45 sec.	5. T. AS THE DUKE IN RIGOLETTO...La Donna e Mobile.....Verdi 30 sec. (Aria from "Rigoletto")
24. T. AS SPRING DRIFTS.....Visions No. 42.....Busse 6 min. Moderato.	6. T. IN LITTLE ITALY.....Grazielle .....Kretschmer 3 min. 30 sec. Valse Italienne.
25. T. WITH ANOTHER ROUND.....Mon Plaiser Waltz....Roberts 4 min. 30 sec.	7. T. ROSA VENTURA, WHO BRINGS...THEME II. 1 min. 45 sec.
26. T. AUTUMN SEES THE RETURN...Agitato No. 6.....Kiefert 6 min. 30 sec. Allegretto.	8. TOMMASO MAY HAVE CAROLI...From Italy.....Langey 4 min. 30 sec. (Selection Italian Folk Songs)
27. D. CHILD ON OPERATING.....Andante Doloroso No. 70, 2 min. 45 sec. Andante. Borch	9. T. I'M GOING TO THE OPERA.....THEME II. 1 min. 15 sec.
28. T. NO YOU SAVED HIM.....THEME 45 sec.	10. D. WHEN TOMMASO LEAVES.....Capricious Annette.....Borch 2 min.
CHARACTER .....Dramatic.	11. D. WHEN CARUSO COMMENCES...Orchestra Tacet. 1 min. 15 sec. (Solo)
ATMOSPHERE .....Neutral.	12. D. WHEN CARUSO STOPS.....THEME II. 1 min. 45 sec.

"His Bonded Wife."

Released by Metro—Six Reels.

Prepared by S. M. Berg.

THEME—Love Theme.....Moderato .....Lee	13. T. THE GALA PERFORMANCE.....Italian Songs.....Borch 2 min. (Medley March)
1. AT SCREENING.....Frills and Furbelows...Crespi 2 min. 45 sec. Rondo Rococo.	14. T. CARUSO IN HIS DRESSING.....THEME I. 1 min. 30 sec.
2. T. THERE, THERE THAT'S A.....THEME 2 min.	15. D. WHEN LIGHTS ARE LOWERED...Opening chorus of "I Pagliacci" 1 min. 30 sec.
3. T. THAT'S A SWEET.....Tragic Theme.....Vely 1 min. 15 sec.	16. D. WHEN CLOWN ENTERS.....Si Puo.....Leoncavallo 2 min.
4. D. WHEN AUDIENCE APPLAUD...Silent Sorrows.....Borch 3 min. 30 sec. Andante.	17. T. THE END OF A PERFECT.....Vesti la Guibba...Leoncavallo 1 min. (Aria from "I Pagliacci")
5. T. FARTHER UPTOWN.....A Fanciful Vision..Rubinstein 1 min. 15 sec. Adagio.	18. D. AT END OF PERFORMANCE...Orchestra Tacet. 15 sec.
6. T. A WEEK LATER.....A Frivolous Patrol...Goublier 1 min. 15 sec.	19. T. OH, TOMMASO, IF YOU.....Babilage .....Castillo 3 min. Intermezzo Allegretto.
7. D. WHEN DORIS CALLS.....Agitato No. 49.....Shepherd 45 sec.	20. T. PUT ME IN A QUIET.....THEME I. 1 min. 45 sec.
8. D. WHEN DORIS RECOVERS.....THEME 3 min. 15 sec.	21. T. I HAVE SIT IN THE.....THEME II. 3 min.
9. T. ROLLING WITH THE.....In Poppyland.....Albers 3 min. Moderato Grazioso.	22. T. TOMMASO YOU WOULD NOT...Caribiriben .....Pestalozza 3 min. 30 sec. Italian Waltz.
10. T. THE WRONG END OF A.....THEME 1 min. 45 sec.	23. T. THAT WAS CAROLI.....Dramatic Agitato No. 38..Minot 2 min. 15 sec.
11. T. PHILIP'S WORK BECOMES...Love in April.....Kriens 3 min. Allegro Moderato.	24. T. FAINT HEART NEVER WON...THEME II. 2 min.
12. T. FILET MIGNON HAD.....A Garden Dance.....Vargas 2 min. 15 sec. Allegro Moderato.	25. T. CAROLI'S MORNING AT.....THEME I. 1 min. 30 sec.
13. D. CLOSE-UP OF VICTROLA.....The Sunshine of Your Smile. 2 min. 45 sec.	26. T. WE CAN'T SEE ANYONE.....Scherzetto .....Berge 1 min. 45 sec.
14. T. YOU MAY GO AS FAR AS.....Dramatic Tension No. 9..Andino 2 min. 45 sec.	27. T. WHEN ACCOMPANIST STARTS...My Heart Is Thine....(Solo) 1 min. 45 sec.
15. T. YES, A DREAM THAT HELD...THEME 2 min.	28. T. MY DEAR GIRL YOU HAVE...Alborada .....Andino 1 min. 45 sec. Caprice Espagnola.
16. T. SO THE YOUNG MAN.....Consolation .....Liszt 3 min. Andante Moderato.	29. T. COME BEGIN SING.....Baritone Solo. 30 sec.
17. T. SO YOU'RE THE YOUNG.....Dramatic Tension No. 36, 2 min. 15 sec. Andino	30. T. SIGNOR CAROLI REGRETS...Adagietto .....Berge 1 min. 45 sec.
18. T. IN THE FLAT ABOVE.....Adieu .....Karganoff 3 min. 30 sec. Moderato.	31. T. THE POOR MAN, HE.....Agitato Appassionato...Borch 45 sec.
19. T. HERE ARE THE.....Coquetterie .....Mathews 3 min. 30 sec. Valse Rubato.	32. T. WHEN A MAN HAS NO PROOF...Dramatic Tension No. 36, 2 min. Andino
20. T. THE FIRST STEP, A GRAND...Piano improvising. 1 min. 30 sec.	33. T. A FEAST BRINGS SMALL.....Funiculi, Funiculi...Italian Air 2 min. 45 sec. (pp and ff to action)
21. T. THE PIANO IS ALL RIGHT...Last Dream of the Virgin, 4 min. 30 sec. Andante Religioso. Massenet	34. T. GIVE YOU A NICKEL.....THEME II. 2 min. 30 sec.
22. T. MADAME ORDERED ME.....The Angel's Whisper..Sommerlatt 4 min. Lento e Dolcissimo.	35. T. MY COUSIN I HAVE NO.....THEME I. 1 min. 15 sec.
23. T. A LITTLE JIMMY VALENTINE...Gruesome Misterioso....Borch 1 min. 15 sec.	36. D. WHEN SCENE OF CARUSO....Agitato No. 69.....Minot 1 min. 15 sec. Allegro Agitato.
24. D. WHEN DORIS HEARS NOISE...Hurry No. 26.....Minot 2 min.	37. D. WHEN ROSE ENTERS.....Adagio Cantabile.....Berge 1 min. 30 sec.
25. D. WHEN DORIS RECOVERS.....Perpetual Motion.....Borch 3 min. 45 sec. Allegro Agitato.	38. T. PARDON ME COUSIN.....Joyous Allegro.....Borch 1 min.
26. T. I'M DETECTIVE BANGS.....Babilage .....Castillo 4 min. Allegretto.	39. T. ROSA HE WILL BE YOUR.....THEME II. 1 min.
27. T. I HAVE BEEN CALLED.....Hurry No. 33.....Minot 2 min. 15 sec.	CHARACTER .....Comedy.
28. T. IN THE MORNING.....THEME 2 min. 15 sec.	ATMOSPHERE .....City Life.
CHARACTER .....Comedy.	MECHANICAL EFFECTS.....Guitar, dog howling, audience applauding, china crash.
ATMOSPHERE .....Seashore and Society.	SPECIAL EFFECTS.....Orchestra Tacet for "At End of Performance" and "When Caruso Commences Soprano Solo."
MECHANICAL EFFECTS.....Wave effects, telephone, bell, victrola.	DIRECT CUES.....Arias from "La Boheme," "Pagliacci," "Samson and Delilah," "Rigoletto."
SPECIAL EFFECTS.....Piano solo for number 20.	REMARKS .....Follow Grand Opera Scenes carefully with appropriate music.
DIRECT CUES.....None.	
REMARKS .....None.	

"My Cousin."

Released by Arcraft—Five Reels.

Prepared by S. M. Berg.

THEME I—Nina.....Allegretto Carezzvole..Tanara	3. T. AS CANIO IN PAGLIACCI.....Si Puo.....Leoncavallo 15 sec. (Aria from "I Pagliacci")
THEME II—Love's Torment.....Valse Lento.....Caruso	
1. AT SCREENING.....THEME I. 30 sec.	
2. T. AS RUDOLPH IN BOHEME.....Raconte di Rodolf...Puccini 30 sec. (Aria from "La Boheme")	

Three New Puccini Operas Presented.

Lovers of Puccini music will be glad to know that his three latest one-act operas will be heard for the first time on any stage at the Metropolitan Opera House, on Saturday night, December 14th. "Il Tabarro" is a tragedy; "Suor Angelica," a mystery play; and "Gianni Schicchi" is described as a "side-splitting farce." Moranzoni will conduct all three operas. Such a diversity of operatic music is especially welcome at this time when the war has relegated the German music to the background.

Cannibal Music at the Hotel Astor.

It seems almost impossible to conceive that pictures have already arrived at the dignity compatible with the atmosphere of the Hotel Astor. But November 19 will go on the pages of the history of filmdom as the date when a specially invited audience viewed "The Cannibals of the South Seas," presented by Robertson & Cole, in the ballroom of that famous hostelry.

In the proper presentation of this picture, the music plays a very important role, as it must be atmospheric, and there is so little music written that is adaptable to cannibals on their native heath. But, judging from the many flattering comments made by people who were entirely disinterested, the musical score prepared by Mr. Beynon was equal to the exigencies of the occasion.

The overture chosen was "The Red Man," from the Sousa suite, "Dwellers in the Western World." It at once warded the audience away from Broadway and prepared them for the adventures of the evening.

As Mr. and Mrs. Johnson, who filmed the picture, embarked on their long journey it was an undecided question just where they would land. The orchestra accentuated that fact by playing "Where Do We Go from Here."

When the boat was leaving Honolulu, where the party stopped en route, the music was distinctively characteristic and very appropriate, being "Aloha Oe," known as the Honolulu farewell song. Also in the Samoan Islands, the "Dance of the Swans" fitted the scenes admirably.

Mr. and Mrs. Johnson landed at Sydney, Australia, to do a bit of shopping for their savage friends. The national anthem, "The Song of Australia," a stately number, was greatly appreciated by the audience, particularly by the many British subjects who were present.

As the boat again wended its way toward the Solomon Islands, it glided over the placid ocean to the strains of "Luana," a dreamy number which was the embodiment of peace.

While the scenes were shifting from one island to another in this remarkable picture, the music became more weird and touched up the views like a brush in the hand of a master artist.

Many of the selections used were original ones, several of them being the compositions of Mr. Beynon. One of these, the "Cannibal Lament," was used for the mourners in the burial scene, and it breathed the spirit of the Cannibal who suffers as an animal suffers, but not as one whose soul is awakened to fullness of life. The "War Dance," composed by Mr. William C. Stickles especially for the occasion, was very effective, and so realistic that the audience swayed with the rhythmic flow of the music, which was in perfect synchrony with the gyrations of the dancers.

The population is rapidly dying off in some of these islands. And a picture was shown where a census was being taken. As the people filed along in the most dejected procession ever seen outside of a cemetery, the music "Indian Wail," by Dvorak, was singularly appropriate and impressive.

Throughout the evening the musicians labored under gigantic difficulties. As one of them remarked: "I have been an orchestra man for thirty years and have never played such difficult music." There was one singularly unique feature about this music. It is seldom that the oboe has the stellar position on the musical program for an entire evening. But this score almost continually required the weird and uncanny wail which the oboe alone could emit. Near the end of the picture, the orchestra began to show the effects of the terrific strain put upon them and the music fell off a bit

in quality. But the audience was keenly alive to the situation and appreciated the splendid work that had been done.

This picture is only the first of a series of presentations which will be given by Messrs. Robertson & Cole. Many very prominent screen stars will be presented in a spectacular way in pre-releases.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. Can you give me some information regarding a place where I can obtain a clavier? I wish to practice several hours daily and feel the need of one.

A. Mrs. A. M. Virgil, 11 West Sixty-eighth street, New York City, is an authority on the clavier and its use. She will be able, we feel sure, to give you any information you may desire, if you will communicate with her.

Q. I wish to obtain orchestrations of the dances in "Prince Igor," and selections from several of the most noted grand operas. Will you tell me how to obtain

of Murger's La Vie Boheme, which depicts life in the Quartier Latin in 1830. The principal characters in Puccini's delightful opera are the inseparable quartette described by Murger, who with equal cheerfulness defy the pangs of hunger and the landlord of their little garret. Into the scenes of careless gaiety is interwoven a touch of pathos, and the music is in turn lively and tender, with a haunting sweetness that is most fascinating.

The Strand Topical Review received the usual accompaniment of marches and two-steps. These are always played too fast for the fastidious taste of a musician, but no doubt add "pep" to the performance.

Yon Collignon, a baritone of mediocre ability, sang Oley Speak's "When the Boys Come Home." At this time the song has a strong appeal and should receive rounds of applause upon its merits, but the poor diction and enunciation of the singer detracted from its worth. To make up for this deficiency, scenes showing transports laden with returning soldiers were projected while the singer was dimly outlined in a spot light. Also there was depicted the returned sailors on parade, with a hint of the big peace celebration to come.

This is the first time we have seen pictures accompanying the voice and the audience showed their appreciation of the novelty in an unmistakable manner. It only goes to prove that music and pictures are so closely allied in principle that either may accompany the other and be most interesting in any case.

Billie Burke in "The Make Believe Wife," a Paramount feature, was her usual vivacious self. The music was very well fitted. Special mention might be made of the banjo effect in perfect synchrony with the hand movement of Miss Burke as she strums upon the instrument. In fact, the synchronous part of the piece was more than usually well done. No one has a monopoly upon synchrony, and the Strand orchestra is daily becoming more proficient in this phase of the art of fitting pictures. All that remains is the perfecting of the Review music.

The entire performance ran largely to Grand Opera, the fifth act from "Faust" being sung in its entirety, and the organ closing with "Il Travatore." The "Faust" number was sung by Alys Michot as Marguerita, Ralph Erolle as Faust and the Mephistopheles role was taken by Mr. Collignon. It was done in costume with the proper setting.

The opening duet was splendid, both voices showing off to excellent advantage. The following recitatives were clearly enunciated and the plot well worked up for the entrance of the Devil. Mr. Collignon tried hard, but he is not and never could be a Mephistopheles. His lower tones are lost in the trio and his portly figure conveys the idea that he must be a jolly Devil and incapable of separating two such fond lovers as Marguerita and Faust.

The acting was well done and the climax intensely dramatic and well-timed. Mr. Reiser conducted with a keen appreciation of the requisite volume of accompaniment. During the trio, which is heavily scored, there is a temptation to "pull out all the stops," but Mr. Reiser suitably graded his volume to that of the voices. These excerpts from Grand Opera are much liked and do splendid missionary work in educating the people to the higher standards of music.

After a scenic and cartoon, Ralph H. Brigham, the noted organist, played Selections from "Il Travatore." Mr. Brigham is at home in music of this class and made a good impression.

Index to Cue Sheets, December 7, 1918.

Cue Sheet.	Producer.	Page.
All Night.....	Universal	1082
Eye For Eye.....	Metro	1082
Heart Of Rachael.....	Hodkinson	1082
His Bonded Wife.....	Metro	1084
My Cousin.....	Artercraft	1084

**Unconditional
Surrender**

to

**"SALOME"
MUSIC**

Never before has such a wonderful score been made. Critics everywhere highly endorse it. It adds fifty per cent. to the picture presentation.

GET THE MUSIC

When you play "Salome"

George M. Rubinstein
126 West 46th Street, New York

them, as there is no music store carrying anything but popular music in my little town?

A. If you will write the Music Service Exchange, 507 Fifth avenue, New York City, we feel sure these people will be able to give you any information you desire in regard to music. They can supply any music published, if it is obtainable anywhere, and do so at the usual retail prices.

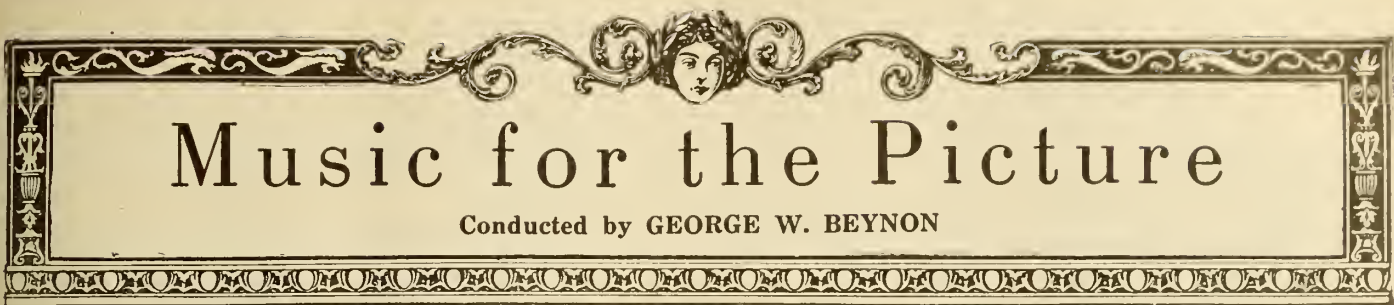
* * *

Animated Songs at the Strand Theatre.

For the week of November 17 the Strand offered a musical program that was exceptional for its attention to detail.

The overture, "Selections from La Boheme," conducted by Carl Edouarde, revealed the possibilities of this kind of music as a form of entertainment in picture theatres. Although its familiarity makes it popular, yet a poor rendition or a deviation from the traditional trend will mar its effectiveness. Mr. Edouarde sensibly stuck to the usual interpretation and the overture made a decided sensation through his careful handling.

"La Boheme," an opera in four acts, music by Puccini, is an adaptation of part



Music for the Picture

Conducted by GEORGE W. BEYNON

Close Attention to Small Details Makes for Stronger Picture Presentation

LOOKING backward over the road traveled by the art of picture playing, we are surprised many times by the seeming indifference to detail which prevailed in the earlier days. We can hardly understand in our present enlightenment why we so foolishly fitted a valse to scenes showing Cairo and its Egyptian splendor. It seems impossible that we used "Hearts and Flowers" for every grievous movement in film-land, yet such was the case. Agitation of mind, matter or morals invariably called forth Agitato No. 1 from the top shelf of the library; speed of any kind was portrayed by the use of a hurry. We don't deny it, for only by our mistakes can we learn.

The rapid advancement in the profession of fitting the features has made careful discrimination an important factor in the portrayal of picture emotions. The general trend of photoplay plots are only held in mind in order that the musical setting may be closer knit together after the details have been considered.

Points arise regarding atmosphere, variety, tempi, and color that call for argument and accurate decision. No longer do we hear from the lips of good leaders the expression "good enough for our audience." "Does it fit the scene in every particular?" That is the paramount question. If it does, the audience will surely be pleased.

As long as the world lasts, dancing will play its part in the entertainment of the populace. The graceful undulations of the body to a rhythmic melody satisfies the fastidious fancies of eye and ear, if both be synchronously performed. Many dancing scenes occur in pictures and as there are diverse forms of the terpsichorean art, the music for the accompaniment must be carefully chosen. Should the dance be a Grecian classic, Apache music would never convey the proper rhythm—yet it has been attempted, either through ignorance or negligence—and vice versa, an Apache dance would be incongruous with any other music than that written for it. Spanish dances must have habanera style and a waltz will not fit a scene where people are fox-trotting. These may seem "mere details," but it is the attention to "mere details" that makes for proper presentation.

In the fitting of scenes depicting grief, "the old order changeth." There are degrees of sorrow, ranging from the sadness of a child who has lost her candy, to the anguish of a mother bereft of her only son. It seems hardly necessary to caution musical directors against the use of Godards' "Adagio Pathetique" to fit the former, but it has been done. In analyzing the situation, the only reason

seems to have been the fondness of the musician for the piece and the fact that it seemed suitable for grief. Had he used it for the other instance, there might have been less censure, but still it would fall short of the mark of precise picture fitting. It is much too serious for the child and not "wailing" enough for the mother.

An arranger must be able to visualize himself in the emotion of sorrow to the degree depicted in the scene. When he feels as the actor feels, he will know the music that describes his sensation. Human nature is largely the same in the case of elemental emotions and what he gives forth will naturally be accepted by his auditors in the same spirit and to the same degree. This holds true not only in the emotion of sorrow, but in all primary emotions.

Atmospheric pictures call for much discrimination in their music selection. Heretofore, much Chinese music has been used for scenes or actions occurring in Japan. No longer is this permissible for the patrons know the difference. Many compositions written by those who have never studied the Chinese music, are used to convey atmosphere. If possible, it is wise to abstain from using anything that is not authentic or correct in its melody and harmonization.

Oriental music as a large class might be used in adapting situations found in New Hebrides, but, if care for detail be observed, search should be made for something less Eastern and more wierd. It is by no means splitting hairs to say that East Indian and American Indian music is entirely different in form and rhythm, yet it is difficult to scientifically explain those differences. Nevertheless, our ear is our guide and to set scenes in Bombay with "From an Indian Lodge" by MacDonald would result in a confusion of ideas in the minds of the "paid admissions."

Surface fitting is no longer tolerated by the educated picture fans, and the musicians must take more pains, give greater thought, and scrutinize more closely than ever before. Given a scene to portray, he must first determine its relation to those foregone. He must decide what dominant emotion prevails and fix the degree of that emotion by mental concentration and visualization. The atmosphere of "location" must be maintained at all times, lest through poor perspection he carry his people out of France and land them somewhere in Russia, among the Bolsheviks.

Pictures can no longer be fitted in a "general way" with good results, and the musical director who takes his work seriously readily understands the significance of close attention to detail.

Rialto Sets New Musical Standard.

We all have wished for riches; the reasons for our longing being manifold. Some want wealth to protect them from work, while others see all around them opportunities to lighten the load of their fellowmen. Our personal and particular reason for desiring money at this moment—and for the time being—is prompted by truly altruistic motives. We would like to invite and bring every exhibitor in America and his musical director to see and hear the Rialto performance of this week.

There is not a weak spot in the entire bill and the musical presentation is superb. The "Sixth Hungarian Rhapsody" by Liszt furnishes a wonderful overture. Conducted by Hugo Riesenfeld with the famous Bela Nyary playing the Czimbalom, no better rendition has ever been offered to the music loving public. The Rialto Symphony Orchestra is always at its best in works which call forth nuances of peculiar timbre.

Gladys Rice, soprano, sang in costume "Till I Wake," one of the well-known Indian Love Lyrics by Amy Woodford-Finden. It was pleasing. The orchestra was not restrained enough in volume and frequently overshadowed the singer.

Two important words in the musical lexicon of picture playing signify the success of the accompaniment used for the pictorial—Synchrony and Suitability. Mr. Rothapfel does not believe in playing the entire review by means of marches, and his staff of arrangers have given him many old and well-known songs, the significance of which is strong. He used "Billy Magee, McGaw," "The Soldier's Farewell," "The Stein Song" and "Land of Hope and Glory" by Elgar. Thus variety of color is maintained with additional piquancy.

Mr. Riesenfeld came back to conduct the "Credo" from "Otello" sung by Vincente Ballester. We know the aria well and have frequently heard it sung by eminent baritones under the baton of famous maestros, but never have we heard a rendition which excelled that offered at the Rialto. Mr. Ballester has a good voice, splendid appearance and knows what he is singing about. Not only that, but his portrayal of the part was conveyed unmistakably to his auditors. Mr. Riesenfeld was at home in the score and seemed to take keen enjoyment from his meritorious work.

The feature as usual received a carefully thought-out setting and the synchrony was perfect. From week to week, the theatres presided over by Mr. Rothapfel provide a standard form of entertainment unsurpassed anywhere in the country, and every producer, exchange manager, exhibitor and musical director should make it a point to visit these "temples of the motion picture."

CUE SHEETS for CURRENT FILMS

"King of Diamonds, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Adagietto	Moderato	Berge
1. AT SCREENING	THEME	
3 min.		
2. T. PRETTY, YES I SUPPOSE SO...	The Dawn of Love...	Bendix
2 min.	Allegretto Moderato.	
3. D. WHEN TRAGEDY MARKS TIME.	Valse Moderne	Rosey
1 min. 15 sec.	Valse Lento.	
4. T. IT'S A NASTY CUT, OLD...	Dialogue	Meyer-Helmund
2 min. 15 sec.	Andante con Moto.	
5. T. THE END OF AN EVENING OF...	THEME	
2 min. 30 sec.		
6. T. FETTERED	May Dreams	Borch
3 min.	Moderato.	
7. D. WHEN DOCTOR EXAMINES OLI-	VER	Berge
2 min. 30 sec.	Adagio Cantabile	
8. D. WHEN DOCTOR EXAMINES...	Dramatic Tension No. 36,	
1 min. 45 sec.	Andino	
9. T. THE KING DIAMOND CLAIMS...	Babillage	Castillo
3 min. 15 sec.	Allegretto Moderato.	
10. T. I'VE BEEN TRICKED...	Tragic Theme	Vely
2 min. 30 sec.		
11. T. SO UNDER THE NAME OF KING.	THEME	
1 min. 15 sec.		
12. T. SO PASS FIVE YEARS INTO...	Andante Doloroso No. 51,	Borch
2 min. 15 sec.		
13. T. WITH STORIES OF HIS VAST...	Capricious Annette	Borch
3 min. 45 sec.	Moderato.	
14. T. THE MEETING	Dramatic Tension	Levy
1 min. 15 sec.		
15. T. IT'S NOTHING, I FEEL...	Divine Valse	Rosey
3 min. 30 sec.	Moderato.	
16. T. THE DAY OF RETRIBUTION...	Dramatic Andante No. 24,	Borch
3 min.		
17. T. KING DIAMOND CLAIMS...	THEME	
1 min.		
18. T. I MAY BE ABLE TO AID YOU...	Au Matin	Godard
2 min. 15 sec.	Andantino Tranquillo.	
19. T. 9.30	Dainty Daffodils	Miles
2 min. 15 sec.	Moderato.	
20. T. I'M SORRY THE DOCTOR IS...	Andante Pathetique No. 23,	Borch
2 min. 45 sec.		
21. T. WHEN KATE TURNS OUT LIGHT.	Gruesome Mysterioso No. 31,	Borch
2 min.		
22. T. MRS. TORRANO IS DOCTOR...	Dramatic Tension No. 64,	Borch
1 min. 15 sec.		
23. T. JEWEL, I LOVE YOU	THEME	
2 min. 45 sec.		
24. T. DR. TORRANO, MR. BENNETT.	Dramatic Finale No. 63,	Smith
1 min.		
CHARACTER	Dramatic.	
ATMOSPHERE	African, American Society.	
MECHANICAL EFFECTS	Phone bell, glass crash, water effects, auto, shot.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	Particularly note effects as suggested.	

"Love Swindle, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—If You Look in Her Eyes	Moderato	Hirsch
1. AT SCREENING	Danse of the Debutantes,	
2 min. 45 sec.	Allegretto.	Langey
2. T. WALSON TROTWELL	Sounds from England.	Langey
2 min.	Moderato.	
3. T. NIGHT BELL	Mock Morris	Grainger
2 min. 30 sec.	Allegro.	
4. D. DIANA SEES MEN	Tempest	Lake
1 min. 45 sec.	Allegro.	
5. T. RICHARD WEBSTER	Furioso No. 1	Langey
2 min. 30 sec.	Agitato.	
6. D. DIANA BENDS OVER RICHARD.	THEME	
1 min. 30 sec.		
7. D. SUNRISE OVER THE HILLS	Valse Fantastique	Eville
2 min. 45 sec.	Tempo di Valse.	
8. T. SINCE	N'Everything	Jolson
1 min. 30 sec.	Moderato.	
9. THE CITY CLUB	When You Come Back	Frey
1 min. 15 sec.		
10. T. DEMONSTRATION	Babillage	Gillet
1 min. 45 sec.	Allegro.	
11. T. WHERE THERE'S A WILL	THEME	
2 min. 30 sec.		
12. T. A NEW ARRIVAL	Canzonetta	Herbert
1 min. 45 sec.	Allegretto.	
13. T. I HAVE A PRIVATE	Gondoliera	Moszkowsky
1 min. 15 sec.	Allegretto.	

14. T. PLAYING BOTH ENDS	Intermezzo	Arensky
2 min.	Allegro.	
15. DIANA HURRYING IN CAR	Furioso No. 11	Kiefert
1 min. 45 sec.	Vivo.	
16. D. RICHARD AND DIANA ON SOFA.	THEME	
2 min.		
17. T. FOLLOW THAT CAB	It's a Pippin	Motzan
2 min. 15 sec.	Moderato.	
18. T. SAY, WHAT'S THAT GUY?	Agitato No. 6	Kiefert
1 min. 30 sec.	Agitato.	
19. D. DIANA AND OLD VIOLINIST	Serenade	Moszkowsky
1 min. 15 sec.	Andantino.	
20. T. SENSATIONAL NEWS	Passepied	Delibes
1 min. 45 sec.	Allegro.	
21. D. POLICE STATION	Whispering Willows	Herbert
2 min. 30 sec.	Allegretto.	
22. T. MR. AND MRS. R. WEBSTER	THEME	
2 min. 30 sec.		
23. D. DIANA ENTERS HOUSE	Tarantella	Bohm
3 min.	Allegro.	
24. T. YOU DAMN BURGLAR	Hurry No. 1	Langey
1 min. 15 sec.	Allegro.	
25. T. THEN I AM NOT ARRESTED	THEME	
1 min. 45 sec.		
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	

"Mating, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Kathleen	Valse Lento	Berge
1. AT SCREENING	THEME	
2 min. 45 sec.		
2. T. DICK IVES, AUTHOR	Miml	Leigh
2 min. 30 sec.	Allegretto Moderato.	
3. T. THE NEW ARRIVAL	Young April	Cobb
2 min. 45 sec.	Moderato.	
4. D. WHEN DICK OPENS SHUTTERS.	Jasmine	Kretschmer
3 min.		
5. T. SAY, M—MISTER MAN, I	THEME	
1 min. 15 sec.		
6. T. COME OUT, GOLDARN YE	Iris	Reynard
3 min. 45 sec.	Moderato Grazioso.	
7. PLEASE DON'T BE MAD, I	THEME	
1 min. 45 sec.		
8. T. I HOPE YOU WIN IT	A Southern Reverie	Bendix
2 min. 45 sec.		
9. T. WITH NOTHING IN THE HOUSE.	The Yankee Girl	Tobani
2 min. 45 sec.	Allegretto Caprice.	
10. T. AFTER DINNER	The Witching Hour	Herrick
2 min.	Andante Moderato Tranquillo.	
11. T. MR. FANE, SURELY YOU'RE	Amaranthus	Gilder
2 min.	Allegretto Moderato.	
12. T. IN THE MIDDLE OF THE NIGHT.	Mysterioso Dramatic No. 61,	Borch
1 min.		
13. T. AND WHEN MORNING COMES	Andante Dramatico No. 62,	Borch
1 min. 45 sec.		
14. T. IT IS NATURAL THAT IN HER	THEME	
1 min. 15 sec.		
15. D. WHEN BOONE RECEIVES	Astarte	Mildenberg
4 min.	Intermezzo Andantino.	
16. D. WHEN NANCY GOES SHOPPING.	Pirouette	Finck
3 min. 30 sec.	Allegretto Moderato.	
17. T. HE'S A BIG ROBBER	Dramatic Tension No 9,	Andino
1 min. 45 sec.		
18. D. WHEN BILLY CALLS CON-	CONSTABLE	Berge
1 min. 45 sec.	Vivo Finale	
19. T. THE HEARING	Love's Return	Ellis
1 min. 15 sec.	Scherzando.	
20. T. SO ANOTHER DAY FINDS DICK.	Fleur de Lis	Dillea
2 min.	Moderato.	
21. D. WHEN BOAT ENTERS WATER	Agitato No. 49	Shepherd
2 min. 15 sec.		
22. T. HURRY THE DOCTOR	Hurry No. 33	Mlnot
1 min. 15 sec.		
23. D. WHEN DICK IS PICKED UP	Andante Doloroso	Borch
1 min. 15 sec.		
24. T. WHERE IS HE, WHERE IS HE?	Dramatic Tension No. 64,	Borch
2 min.		
25. T. AND SO THE LITTLE GIRL	THEME	
1 min.		
26. T. OF COURSE IT WAS DOWN	Farlies' Greeting	Reed
2 min.	Moderato con Moto	
27. T. NANCY I KNOW YOU DID IT	THEME	
2 min.		
CHARACTER	Comedy.	
ATMOSPHERE	Southern.	
MECHANICAL EFFECTS	Rooster Crowing, sneeze, train, water, horses' hoofs.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	Give special attention to mechanical effects.	

"Rock Me to Sleep" Womanly in Tone.

"Backward, turn backward,
O, Time in your flight,
Make me a child again;
Just for to-night."

There comes a time in the life of each individual when cares and responsibilities assume such gigantic proportions that the weakness of the flesh becomes greater than the strength of the spirit. Then we long to shift the burden of life elsewhere, and the heart subconsciously echoes the sentiments of the above verse.

It chances that but a few of our characteristically American songs have been written by women. "Rock Me to Sleep" has been referred to again and again as distinctively feminine in its sentiment, and it chanced to be a member of that sex who was responsible for the words of the "homey" song.

Elizabeth Akers Allen, who long wrote under the *nom de plume* of Florence Percy, was born in Strong, Maine, in 1832. In early womanhood, she married Paul Akers, a sculptor, but he died within a year of their wedding. Later, she became the wife of E. M. Allen, of New York, but for many years she made her home in Portland, Maine.

While traveling in Italy, she wrote a little poem entitled "Rock Me to Sleep." This she sent to the Philadelphia Saturday Evening Post. It was published, and became immensely popular. Indeed, it appealed so strongly to the public that, within the next six years, several persons, numbering among them persons of both sexes, so closely identified themselves with the poem that they succeeded in convincing even themselves, seemingly, that they had written the song. Some drew so largely upon their imaginations that they publicly visualized the situation that had given rise to the inspiration.

Russell and Company, of Boston, who published it set to an air composed by Ernest Leslie, acknowledged that they had netted over \$4,000 on it. They were naturally much pleased with the financial success of the little poem, and had the audacity to send a message to Mrs. Allen offering to pay her five dollars a piece for as many songs as she should write for them; providing, of course, that the said songs should prove as popular as the one already in their possession. So great was the vogue of the poem at the time that it was translated into practically all the modern languages. Mrs. Allen, however, never considered it her best work.

As might be supposed, just at the time, the absurd offer did not appeal very strongly to Mrs. Allen. But necessity does not permit one the privilege of insisting upon adequate return for service given, and the day came when the authoress found herself a homeless widow with two children to support. She recalled the offer of the publishers, and the paltry five dollars were magnified into a very desirable sum of money. She accordingly sent to the Russell Company a little song. It was promptly returned with the curt information that they could make nothing of it. One reads with an unholy joy the statement that the firm soon became bankrupt.

The poem, during the height of its popularity, was set to music by over thirty different composers. But Mrs. Allen always preferred the Leslie composition, which was the one sung in the camps and popular everywhere.

The music with which we are best acquainted at the present time is by J. Max Mueller. He came to the United States in his youth, and at the outbreak of the Civil War enlisted and served bravely through several battles in the Army of the Potomac. He wrote a surprisingly large number of pieces of music while in the field of action, and so closely identified himself with the American spirit of patriotism and progress that the fact of his foreign birth has been practically forgotten.

When one has read the life of Mrs. Allen

at the time when her little poem was having such a vogue, a life so filled with care and sorrow and no monetary appreciation of her literary efforts—when a small and well-deserved return from her work was her unquestionable right—it was small wonder that her thoughts drifted back to her youth, and, in a moment when the burden of life became practically impossible to bear, she should long for the irresponsible joys of childhood, and she wrote:

"I have grown weary of dust and decay;
Weary of flinging my soul wealth away;
Weary of sowing for others to reap.
Rock me to sleep, mother! Rock me to sleep!"

Grand Opera Music at the Rivoli.

Lovers of grand opera music constituted the greater part of the audience at the Rivoli during the week beginning November 24. The feature was "My Cousin," Enrico Caruso's first screen production. The natural inference was that the bill would contain many grand opera numbers, and, in this respect, the audience was not disappointed.

The overture was "Fantasie," from I. Paggiacci, conducted by Erno Rapee. We have found by experience that the more familiar an orchestra is with a selection the more careless is its rendition. And the fantasie was no exception to the rule. Mr. Rapee labored hard enough, but his efforts were in vain. The orchestra simply would not or could not respond.

Miss Annie Rosner sang the "Bird Song," from I. Paggiacci, excellently, and the "Prologue" from the same opera was most artistically rendered by Vincente Ballester. Both singers were dressed in costume, and this fact helped to convey the Italian atmosphere desired. The artists received an ovation, and could have responded to an encore had the rules of the Rivoli permitted.

The musical setting for the Animated Pictorial was excellent and as inspiring as usual.

For the feature a number of Italian Folk Songs, Nevin's "A Day in Venice" and several selections from grand opera were used to fit the scenes. In this picture, Mr. Caruso is shown several times singing. The orchestra followed him in perfect synchrony, and the effect was so realistic that we had only to draw upon our imaginations a bit to hear the bell notes of this splendid tenor float from the screen to us in the audience. But there were times in the action of the picture when it was fortunate for the orchestra that Mr. Caruso could not become animated and step from the screen. He might do violence to someone for the careless manner in which some of the big numbers were played.

As a breathing spell between the feature and the comedy the orchestra played Langley's "Selection of Italian Folk Songs." These characteristic songs were superbly rendered, but they lost much of their intrinsic value, as a number of them had been previously played on the program.

The comedy, "Whose Little Wife Are You," was fitted with popular music of the day, while the organ solo, always good, closed the bill.

Comparisons are odious, and it is beyond doubt wrong to contrast any orchestra with one at the Metropolitan. That is one danger in playing operatic music; the association of ideas in the minds of the audience. But for some reason the Rivoli orchestra did not do itself justice while playing this bill on the night we saw it. And we shall maintain until the last that it is a mistake for a conductor to turn and glower at any one in the audience even if some old lady does get a bit garulous and unthinkingly try to drown out the music. Of course, such a situation is trying on the nerves of the long-suffering musician, but if he rises above the annoyance someone sitting near the offender can be depended upon to quell the disturbance.

Music at Regent Theatre in Toronto.

As soon as we arrived in Toronto, our former home town, our natural inclinations impelled us to note the musical part of picture presentation. Being told that the Regent Theatre provided the best music for pictures, we paid it a visit, and were delightfully surprised at the program offered.

The overture rendered by a twenty-two-piece orchestra consisted of selections from the Hippodrome success of last season. Conducted by Mr. John Arthur, it was brilliantly executed. The orchestra plays well together, and the violin section proved specially strong both in technique and quality.

Followed then the feature, "Tuggles of Red Gap." This picture deals in dignified comedy, and the music fitted the scenes admirably. There was no test for atmosphere or synchrony, and the light intermezzos, waltzes and two-steps seemed appropriate.

Frank Bessenger, a tenor of pure lyric quality, sang some popular songs with much gusto. His choice of such songs as "Smiles" seemed to lower the dignity of the splendid music of the earlier portion of the program, and we question its wisdom if provided as a regular diet. The singing took up too much time because of the response to encores. In the best theatres no encores are permitted, as it throws out the time schedule and turns the house into a concert hall. Soloists are for the purpose of resting the eye and disconnecting the ideas between two pictures; therefore, their songs should be short and suggestive of the entree or appetizer to a feast.

The pictorial review was well fitted by the orchestra. Two or three Oriental scenes occurred, and the music was most appropriate. For almost a week the orchestra had played the review, yet no synchrony existed; phrases were broken and keys clashed much to the discomfort of the ear.

John Arthur, the genial musical director, has had full charge of the music for the Regent since its opening over two years ago, and has built for himself and his orchestra a reputation that is enviable. He firmly believes in the great art of picture playing and the responsibility involved therein.

"Picture playing is only in its early infancy," he said, "and we may look forward to some wonderful strides in raising the standard of its art. The day will come when music scores will accompany every picture and unimportant flashes will be eliminated for the musician's benefit by the close co-operation between picture directors and musical arrangers. These flash-backs break the continuity of the music, and a smooth performance becomes almost impossible."

Director Arthur will try to get together a Picture Playing Club in Toronto to keep pace with Cleveland and Toledo. Every city needs a fraternal association of this kind for mutual encouragement and protection, and, as usual, Toronto is close to the head of the procession.

W. H. Elliott, the managing director of this beautiful theatre, is confident of the efficacy of silence during the screening of pictures, and exhorts his audience by means of a traveling title that they should consider the pleasure of their neighbor and refrain from speaking the title or telling the story of the film plot. He has had the Regent tastefully decorated, and every comfort is provided for the patrons. It reflects the best theatres in many details, while in some it excels them.

Mendoza Concertmaster at the Rivoli.

David Mendoza, the brilliant violinist who occupied the chair of second concertmaster of the Rialto Orchestra during the past year, now heads the orchestra at the Rivoli as first concertmaster, taking the place made vacant by the resignation of Alberto Bachmann. Mr. Mendoza made many friends at the Rialto, and has proven worthy of the promotion accorded him.

"Quicksands."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

THEME—None.

1. AT SCREENING.....	Graeciousness No. 53.....	Berg
5 min.	Allegretto.	
2. T. JOHN BOLAND.....	Andante Appassionato No. 57,	Berg
4 min.	Andante.	
3. T. THE NOON HOUR.....	Caressing Butterfly..Barthelemy	
2 min. 15 sec.	Allegretto.	
4. T. AFTER SUPPER WIEN.....	Graciousness No 58.....	Berg
2 min. 15 sec.	Allegretto.	
5. D. MISS DALTON STARTS.....	They Go Wild, Simply Wild	Fisher
30 sec.	Over Me.....	
	One-step.	
6. D. MISS DALTON FINISHES.....	Continue pp.	
30 sec.		
7. D. CLOSE-UP; HAND KNOCKING..	Silence.	
30 sec.		
8. T. IVE GOT A WARRANT.....	Pathetic Andante No. 10..	Berg
3 min.	Andante.	
9. THE FOURTH.....	Thoughts No. 35.....	Berg
3 min. 15 sec.	Andante.	
10. T. YOU'RE A MIGHTY.....	Appassionato No. 57.....	Berg
1 min. 15 sec.	Andante.	
11. T. IT'S TOUGH LUCK.....	Thoughts No. 35.....	Berg
45 sec.	Andante.	
12. T. AFTER A WEEK'S.....	Bowl of Pansies.....	Reynard
2 min.	Moderato.	
13. D. MISS DALTON AND BOLAND..	Dramatic Andante No. 32..	Berg
5 min. 15 sec.	Andante.	
14. T. MIDNIGHT AT BOLAND'S.....	Popular Jazz One-step.	
1 min. 15 sec.	Allegro.	
15. T. THE NEW ENTERTAINER.....	They Go Wild, Simply Wild	Fisher
4 min.	Over Me.....	
	One-step.	
16. D. INSERT OF NOTE FROM.....	Andante Appassionato No. 57,	Berg
5 min.	Andante.	
17. T. HOW?.....	Dramatic Tension No. 11,	Reisiger
45 sec.	Allegro.	
18. T. YOU WON'T LET ME.....	Agitato No. 8.....	Berg
3 min. 15 sec.	Allegro.	
19. D. MISS DALTON ENTERS.....	Thoughts No. 35.....	Berg
1 min. 15 sec.	Andante.	
20. D. CLOSE-UP OF DOOR KEY.....	Silence.	
30 sec.		
21. D. JIM ENTERS.....	Thoughts No. 35.....	Berg
1 min. 30 sec.		
22. D. FLASHBACK TO POLICE.....	Agitato No. 8.....	Berg
2 min. 30 sec.	Allegro.	
23. D. MISS DALTON LETS BOLAND IN.	Dramatic Tension No. 36,	Berg
5 min. 30 sec.	Moderato.	
24. D. BOLAND AND PERRY START...	Agitato No. 11.....	Lake
30 sec.	Allegro.	
25. D. BOLAND FALLS TO FLOOR....	Lamentoso No. 46.....	Berg
1 min. 30 sec.	Andante.	
26. T. I HAVE THE KEY.....	Dramatic Andante No. 39,	Berg
5 min. 15 sec.	Moderato.	
27. T. TELL JIM TO COME.....	Visions No. 42.....	Berg
2 min. 15 sec.	Moderato.	
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Neutral.	

"Sea Waif, The."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—My Belgian Rose.....

1. AT SCREENING.....	THEME	
1 min. 15 sec.		
2. T. CAIL POTTER, SKIPPER.....	May Dreams.....	Borch
3 min. 45 sec.	Moderato.	
3. T. COLONEL THORNTON BRETT..	Hunkatin.....	Levy
1 min. 30 sec.	One-step.	
4. D. WHEN RESTAURANT SCENE..	Shades of Night.....	Friedland
3 min. 15 sec.	Moderato Intermezzo.	
5. D. WHEN NANCY LEAVES.....	A la Mode.....	Rosey
45 sec.		
6. T. THE SONG OF THE HEART....	THEME	
45 sec.		
7. D. WHEN CURTAIN IS LOWERED.	Bon Vivant.....	Zamecnik
2 min. 30 sec.	Allegro Commodo.	
8. T. IN GRAMATON TIME ARRIVAL..	THEME	
2 min.		
9. D. WHEN JONES TALKS.....	Hurry No. 33.....	Minot
2 min.		
10. T. COLONEL BRETT'S SEACOAST..	Pizzicati.....	Dellhes
2 min. 15 sec.	Allegretto.	
11. D. WHEN NANCY RETURNS.....	THEME	
3 min.		
12. T. I HAVE NOTHIN' AGIN' YOU...	The Three Nymphs.....	Cohh
2 min 30 sec.	Moderato.	
13. T. PROSPECTING.....	Perpetual Motion.....	Borch
3 min. 30 sec.	Allegro Agitato.	
14. T. IF YOU WERE ANY KIND.....	THEME	
3 min. 30 sec.		
15. D. WHEN SMUGGLERS ENTER....	Grucsome Misterioso No. 31,	Borch
1 min. 15 sec.		

16. T. LAST WILL AND TESTAMENT..	Dramatic Narrative....	Pement
3 min. 45 sec.		
17. T. ON THE FOLLOWING MORNING..	Forest Scenes.....	Orth
3 min. 45 sec.	Moderato.	
18. D. WHEN NANCY COMES TO	HARRY.....	THEME
1 min. 45 sec.		
19. T. STELL CHESTER'S ABROAD....	Valse Divine.....	Rosey
2 min.	Valse Lento.	
20. T. OLD FRIENDS LIKE OLD WINE..	Piano Improvising.	
2 min.		
21. D. WHEN STELLA OPENS MUSIC..	THEME	
1 min.		
22. T. WHY, THIS IS NANCY.....	Persiflage.....	Francis
2 min. 45 sec.	Moderato Allegretto.	
23. T. BRETT WAS SHOWING ME.....	Drifting Clouds.....	Boehnlein
2 min. 30 sec.	Schottische.	
24. T. TO GRAMATON.....	Turbulence.....	Borch
2 min. 30 sec.	Allegro Agitato.	
25. D. WHEN MINISTER STARTS.....	Rondo.....	Berge
3 min. 30 sec.		
26. T. I—I'M CAIL POTTER'S.....	Hurry.....	Levy
4 min. 30 sec.	Half Reel Hurry.	
27. T. SEVERAL EVENINGS LATER...	THEME	
3 min.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Fishing Village.	
MECHANICAL EFFECTS.....	Waves, Automobile, Shots.	
SPECIAL EFFECTS.....	Piano only for "Old Friends	
	Like Old Wine."	
DIRECT CUES.....	None.	
REMARKS.....	None.	

"Secret Strings."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—May Dreams.....

1. AT SCREENING.....	Lento Allegro.....	Berge
3 min.		
2. T. YOUR POOR LITTLE SIMPLE-	TON.....	Frml
1 min. 45 sec.	Mignonette.....	
	Moderato Capricioso.	
3. T. BENJAMIN MORAUD.....	THEME	
3 min. 15 sec.		
4. T. 53.....	Heavy Misterioso.....	Levy
2 min.		
5. T. YOU TOLD ME THE TRUTH....	Chant sans Paroles.....	Frml
2 min. 15 sec.	Andante con Espresso.	
6. D. WHEN JANET ENTERS WILL-	IAM'S.....	La Danse des Demoiselles,
3 min. 15 sec.	Valse Lento.	Frml
7. T. I WILL DO IT, BUT IF I.....	Felice.....	Langey
2 min. 30 sec.	Andantino Canzonetta.	
8. D. WHEN JANET ENTERS AUTO..	THEME	
3 min.		
9. D. WHEN MRS. DE GILES GREET'S.	Capricious Annette.....	Borch
2 min. 15 sec.	Moderato Caprice.	
10. D. WHEN HUGH JOINS JANET....	THEME	
1 min.		
11. T. SHE IS A GREAT FAVORITE...	Dramatic Tension.....	Levy
2 min.		
12. D. JANET AT THE FOUNTAIN....	Heart to Heart.....	Trinkaus
3 min.	Moderato.	
13. T. AREN'T YOU AFRAID TO.....	Berceuse.....	Rieger
3 min. 30 sec.	Andantino.	
14. T. I'M GOING TO MAKE SOME....	Canzonetta.....	Herbert
3 min.	Allegretto Grazioso.	
15. D. WHEN RALPH LIGHTS CIGA-	RETTE.....	Misterioso Dramatico No. 61,
2 min. 15 sec.		Borch
16. D. WHEN JANET RINGS BELL....	Agitato No. 69.....	Minot
1 min.	Allegro Agitato.	
17. T. I'M SORRY I DISTURBED....	THEME	
2 min.		
18. T. MORNING ROSS MAKES GOOD..	Song at Sunrise.....	Manney
3 min.		
19. T. EVENING OVER THE COFFEE..	Dramatic Tension No. 36,	Andino
4 min.	Piano according to action.	
20. D. WHEN CROOKS ENTER BED-	ROOM.....	Misterioso Agitato No. 66,
1 min. 30 sec.		Smith
21. T. WELL, I GUESS IT'S TIME....	Dramatic Finale No. 63..	Smith
2 min. 45 sec.		
22. T. WE DISCOVERED YOUR PLAN..	Agitato No. 49.....	Shepherd
2 min.		
23. T. IT'S ALL PAST NOW.....	THEME	
45 sec.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Modern Society.	
MECHANICAL EFFECTS.....	Knock on door, door bell, old-	
	fashioned call bell, shot.	
SPECIAL EFFECTS.....	Piano solo.	
DIRECT CUES.....	None.	
REMARKS.....	Note particularly mechanical	
	effects.	

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. Will you please inform a picture "fan" through your columns if "Dawn," by Vannah, is a song or an instrumental composition? The organist in our local theatre used it as a theme in the showing of "The Doll's House," starring Elsie Ferguson. To me it made a very effective musical atmosphere. Although I am not connected with the moving picture business in any way, I have always taken an interest in them, especially the musical end. For that reason, I have subscribed to the Moving Picture World, and heartily endorse the plan of making the musical department larger. It is my opinion that the moving picture has fostered a love for good music in the people of America more than anything else has done before. In the leading theatre of our city we have a "Fotoplayer." To my mind this is the best organ for a small town theatre, as a small orchestra is worse than none at all. The attendance at this theatre is always capacity.

A. Your letter gave us much pleasure. We are always glad to hear from music lovers whether connected with the picture industry or not. And, of course, it encourages us to have the musical department of the Moving Picture World praised. We are extremely anxious to have this department of universal service and are happy when we hear that it is serving the ends for which it was created. The musical selection, "Dawn," by Vannah, is a piano solo called a "song without words," and can be obtained from the publishers, M. Witmark & Sons, or through the Music Service Exchange, 507 Fifth Avenue.

Q. Can you tell me anything about an offer being made by a New York publication for a national hymn?

A. We understand that the New York American offers five thousand dollars in prizes for a new national song. We would suggest that you write them for details.

Q. I plead guilty to musical snobbery in that I have always regarded picture music as a prostitution of art. My views have changed, and I am anxious to learn how to fit pictures. Where can I procure a text-book?

A. At present there is no authentic text book on the subject, but we believe that one is being written and soon will be published. We shall keep your name and address before us and send you a notice immediately upon its publication.

Q. I find great difficulty in obtaining the music suggested in cue sheets for the reason no publishers are mentioned. Why could not this defect be remedied?

A. It is hardly possible to give the names of music publishers in the cue sheets, but by writing The Music Service Exchange, 507 Fifth Ave., New York, or Belwin, Inc., Columbia Theatre Building, New York, any music you need will be furnished. Just mention the name of the piece and its composer. They will do the rest for you.

Song Creates Sensation at Navy Yard.

One of the songs that just fits in with the spirit of the time is "You Can't Beat Us, if It Takes Ten Million More." The song is the work of J. Keirn Brennan and Ernest R. Ball and is published by M. Witmark & Sons. At the Navy Yard in Philadelphia this song made a great hit when a rally was held there. Judge Buffington, who was one of the speakers, asked for a copy of the words after it had been sung, and made it the subject of his address. Mrs. Stotesbury and three or four admirals, who were on the platform, were so carried away with the song that they all joined in lustily when the chorus was sung.

Morrie Ryskind's Rhymed Review.

Appurtenant' to

"Tell That to the Marines."

Young Eliot Adam Brainard was a pacifistic lad;
No matter what you did to him, you couldn't make him mad.
When ruder men would challenge to come and have a fight,
Good Eliot Adam Brainard answered, "I don't think it right!"

Now Eliot Adam's sweetheart (Nancy Wolcott was her name)
Was just as keen for scrapping as her Eliot was tame.
And when we folks got in the war, Miss Nancy wasn't nervous
A bit. She said, "I'll get the Huns!"—and joined the Secret Service.

But Eliot Adam Brainard said he thought the war was stupid,
A statement that knocked all the hopes from Mr. John R. Cupid.
For Nancy overheard him and got mad as anything;
"Ring off!" she said—and gave him back his ex-engagement ring.

So Eliot said, "I'm going to the country; where it's quiet,
Where Nature's grand and everything—where war-talk's on a diet.
And there I won't be bothered by this military chatter;
There may be snakes and bugs and worms—but really, they won't matter."

Alas, alas; And woe is me! He rested not a bit. He
Discovered that the country was as warlike as the city.
There was a German plotter who was plotting something awful,
And acting in a manner which is not described by "lawful."

Now, Secret Service Nancy was upon the plotter's trail,
And determined for to put him where he ought to be—in jail.
She sneaked up on that worthy, but the blighter overheard her,
And started in to play the gentle German game of murder.

Then Eliot Adam Brainard walked into this peaceful scene;
He kicked Fritz in the trousers, and he biffed him on the bean;
And when Fritz pulled a gun on him, intent upon a killin',
The erstwhile peaceful Brainard put a bullet through the villain.

And then he grabbed his lady fair and hugged her to his side,
And said, "You lucky girl, you! You will be my blushing bride!
I don't believe in killing, but that Hun somewhat upset me;
No Hun is going to get you, Hon! I do the getting, get me?"

And Eliot Adam Brainard is at present a Marine;
He gets a dozen Huns a day—some days he gets thirteen!
Each time that he "goes over," just a dozen Huns are missed;
And if he's short of bullets, why, he swings his paci-fist!

This tale has got a moral which we hasten to make clear.
We'll state it very simply, and we'll state it now and here
We'll state it very briefly, and we'll use no fancy phrases;
When a pacifist gets angry, he can fight like Helen Blazes!

The Cello an Exponent of the Voice.

As musicians know the cello is constructed practically from the same model as the violin, but with certain alterations. For instance, in relation to the pitch, it is smaller than the violin. Otherwise the

cello would have a tremendous tone, and be so large that it would be impracticable.

It has a long and varied register, and these characteristics make the instrument invaluable as a medium for expressing the inflections of the human voice. In its lower register it has the richness and volume of a basso profundo, and its highest register is capable of interpreting the tones of the lyric soprano. These remarkable qualities make the instrument invaluable to composers.

Wagner, Verdi, and a host of other composers, appreciated the almost human qualities and possibilities of the cello, and their operas have many solo parts for this instrument. They realized that no other musical medium was so capable of expressing the emotions of romance and grief.

It is difficult to imagine what symphonies and chamber music would become without the elements of devotion and pathos conveyed by this splendid instrument.

When composers who do not play the cello or do not have a proper understanding of the instrument write exercises for it, it often happens that the cello is placed in an improper light. For, while it is capable of much technical exhibitions, composers are inclined to lose sight of the fact that it has many dissimilar voice qualities, and when quick register changes occur the instrument loses somewhat its tonal effect, as in each register the strength of the tone varies. In this way, especially in concertos, some of the most leading passages are covered by the orchestral accompaniment. Of course, in slow movements, this does not hold good, because the tones are carried above practically any accompaniment. Therefore, it is easy to comprehend that it is in the sustained melody that the cello is especially at home.

The cello literature embraces many concertos written by such great musicians as Haydn, Dupont, Moliue, Lindner, Davidoff, Saint-Saens and Dvorak. The cello sonatas by Beethoven, Mendelssohn, Rubinstein, Chopin, Mozart and Rachmaninoff are all noted and require no comment.

Popper and Servais are two men who have such an intimate understanding of the cello that even where their compositions are complicated from a technical standpoint the individuality of the instrument is distinctive and the tonal effect is not permitted to deteriorate.

If all cellists would appreciate the fact that this instrument is like a voice and play upon it singable music practically without exception, they would create greater popularity for it and add to the wealth of delightful musical entertainment.

There is no question of the great office of the cello in the orchestra, but in a church service, with the organ, it is a worthy substitute for the human voice; also, it is a solo instrument of beauty and power, and its possibilities in this field are practically limitless.

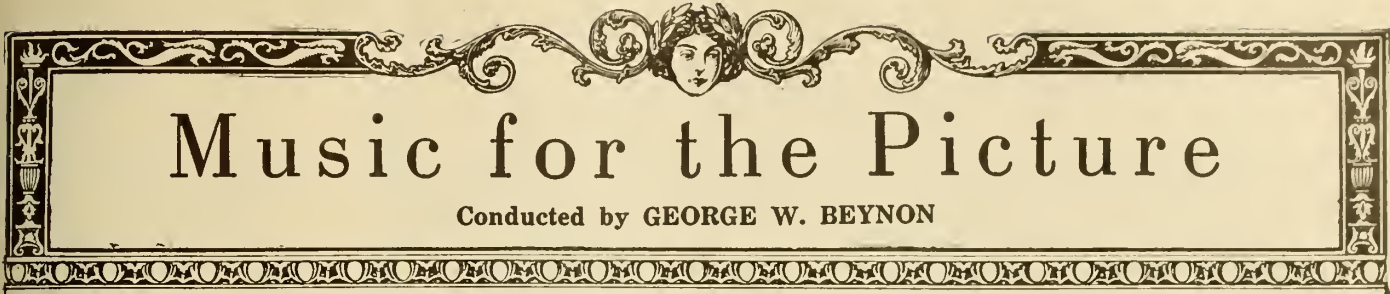
The "Musician" Changes Publishers.

The "Musician," published by Oliver Ditson Company, of Boston, Mass., since 1903, has been sold to the Henderson Publications, Inc., and beginning with the January issue, will be published at 2720 Grand Central Terminal, New York.

The editorial director is Mr. Vivian Burnett, who will be assisted by William J. Baltzell, associate editor. These gentlemen intend to make the "Musician" a magazine for the promotion of efficient musical instruction, being particularly for those who desire co-operation in teaching the student.

Index to Cue Sheets, December 14, 1918.

Picture.	Producer.	Page.
King of Diamonds....	Vitagraph	1214
Love Swindle, The....	Universal	1214
Mating, The.....	Vitagraph	1214
Quicksands.....	Paramount	1216
Sea Waif, The.....	World	1216
Secret Strlings.....	Metro	1216



Music for the Picture

Conducted by GEORGE W. BEYNON

The Musical Alliance Calls for Your Support and Earnest Co-operation

THE annual meeting of the Musical Alliance of the United States was held at its offices, 501 Fifth avenue, New York, on Tuesday afternoon, November 19.

Before presenting the annual report, John C. Freund, the president, reminded the members that the Alliance was duly incorporated on October 29 of last year, under the laws of the State of New York, as a friendly organization—not for profit.

He recalled the events which led to the formation of the Alliance and showed that the idea of such an organization was the result of nearly half a century of experience in the musical world. It was more particularly the outcome of experiences that he had encountered in the last six years while traveling all over the country delivering addresses, calling attention to the progress the United States has made in musical knowledge and culture.

Some startling facts were brought to light in his masterly address. America spends for music in all its forms \$600,000,000 per annum. Yet, in spite of this purchasing power, no central organization exists for musical people. American artists have always looked to Europe for their training and felt without the hall-mark of Germany their voices could command no respect at home. Mr. Freund has fought that idea for many years, both in his lectures and through the Musical America, of which he is editor. He has always contended that there are good vocal instructors in the United States and no real necessity has existed for foreign culture.

Thus, at no small personal expense, Mr. Freund launched the Musical Alliance, an organization for the betterment of musicians and musical conditions. It was founded to unite all interested in music and musical industries for certain specific aims.

Briefly, the Alliance demands full recognition of music and musicians as a vital factor in national, civic and home life. It desires that music be introduced into the public schools with proper credit for efficiency in study. It plans to advance the musical tastes of the people by assisting societies, clubs and associations, and by inducing municipalities to provide funds for free concerts. It stands back of the composer, singer, player, teacher and conductor and will oppose all attempts to discriminate against American music or musicians. Lastly, it favors a national conservatory of music and will urge that a department of Fine Arts be established in Washington. We feel that the fulfillment of all its lofty motives will

lie in the establishment of a portfolio for music.

The Musical Alliance has a membership of 2,500 comprising all great singers, composers, conductors, and musical impresarios. It has not only enlisted the good will and support of the most prominent musicians and teachers, but also of the men who are at the head of the great musicians' organizations. It has members in over three hundred cities representing every phase of musical activity.

Even in so short a time, the influence of the Musical Alliance has been felt. In this connection, it should not be forgotten that whatever has been accomplished was done during the most trying time the musical world has known.

True to its chief aims, the Alliance has interested the Hon. Philander P. Claxton, Commissioner of Education in Washington. He attended a dinner given him by some members of the organization in New York, where he not only declared his sympathy with the work, but stated that he was engaged on a plan to improve and enlarge the scope of music in the public schools. The mere fact that Commissioner Claxton so favorably expressed himself regarding the value of public-school music has had a tremendous influence everywhere. It has strengthened the hands of those who in many places have been unable to secure any such recognition.

Through the activities of the Alliance, the press everywhere have given music more consideration than ever before.

The Alliance, furthermore, has been of considerable service to those engaged in getting up community choruses in various parts of the country. It has furnished plan and scope to those who are interested. Acknowledgment has been made for the great assistance which it has given to the section of the War Department engaged in providing singing leaders and music in the military camps.

The Musical Alliance has been instrumental in obtaining for the people of New York a larger appropriation for park concerts and that has been productive of good. Mayor Preston, of Baltimore, has appointed a director of municipal music, and that city of the south is rightfully proud of its musical prowess.

Another movement with which the Alliance has been identified and which is also gaining strength, is for the recognition of talent, not because it is American, German, or French, or bears a foreign hall-mark, but because of its merit. It likewise insists that in this country we shall have in our music what we put into our constitution, "that

there shall be no prejudice on account of race, religion or previous condition of servitude."

The educational idea of the Alliance is not to develop the composer, but to create a condition of the public mind where people will be willing to accept a composer and not turn him down just because he happened to be called "American." The plea is not that anyone shall be recognized because he is American, but that he shall not be discriminated against for that reason.

Another plea is that music shall receive recognition in the national Government. Nothing can give the world outside a better and stronger idea that we are something besides dollar-grabbers, commercialists, interested in commerce and industry, than the fact that we do recognize the value of music, art and literature, and give the arts representation in the national Government.

Many things remain to be done and cooperation is solicited from all quarters where music is appreciated. The large number of picture players—48,000 musicians—must do their part in firmly establishing as a National institution, the Musical Alliance of the United States. Send in your name, accompanied by a crisp one dollar bill, to Milton Weil, the secretary, and he will enroll you as a member. America is practically the only country of any importance in the world that has not its Minister of Fine Arts. How long are you going to allow this to continue?

Exhibitors Mutual Provide Music Score.

Robertson-Cole Company have the right idea regarding music for the pictures. For Martin Johnson's "Cannibals of the South Seas" released by the Exhibitors' Mutual Distributing Corporation, they have provided a special score. These scores are available at all their exchanges and every exhibitor booking this wonderful film may rest assured that suitable musical atmosphere will surround the beautiful scenes of the islands of the Southern Pacific.

Martin Johnson personally supervised the setting, and from him were obtained many original melodies which had become familiar to his ear during his sojourn among these strange people. These themes are properly orchestrated in an ultra modern manner befitting the characteristic atmosphere.

The dance of the married woman upon the island of Vao is seen true to life and the flute and sand block accompaniment is claimed to be most realistic.

Savage music alone will hold the atmosphere and little resort is made to Oriental numbers. No exhibitor can afford to be without this musical service.

CUE SHEETS for CURRENT FILMS

"Branding Broadway."

Released by Artercraft—Five Reels.
Prepared by George W. Beynon.

THEME	Unnecessary.
1. AT SCREENING	Western Allegro.....Winkler 1 min. 30 sec.
2. T. MR. ROBERT SANDS	Stampede Simmons 3 min.
3. T. THE LAW AND ORDER	Allegro.
LEAGUE	Crown Diamonds.....Auber 3 min. 30 sec.
4. T. STOPPING FOR THE ONLY	Overture.
THING	Intermezzo Grandos 2 min. 30 sec.
5. T. MR. LARRY HARRINGTON	Allegretto.
1 min. 30 sec.	Agitato Andino
6. T. I QUIT	Intermezzo Huerter 1 min.
7. T. VERY MUCH A STRANGER	Moderato Gracioso.
1 min. 45 sec.	Hello Broadway.....Cohan
8. T. THE HOME OF LARRY	Popular Song.
2 min. 30 sec.	In Springtime .....Huerter
9. T. HERE'S A NEW GUARDIAN	Moderato.
3 min.	Scenes Bohemian.....Ganne
10. T. IN THE GRIP OF CONVEN-	Moderato.
TION	Canzonetta .....Hollaender 2 min.
11. D. CABARET	Allegretto-scherzando.
1 min. 30 sec.	Sinbad Romberg
12. T. TWO HOURS	Fox-Trot.
3 min. 30 sec.	Romantique Overture....
13. T. I'M HIS NURSE	Keler Bela
4 min.	Madriquer and Valse Lento
14. T. AT THE WHEAT CAKE	Wormser
3 min.	The Spirit of Love.....Hall
15. T. GOOD-NIGHT, MISS	Allegretto.
1 min.	At Sunset Brewer
16. T. KEEPING HIS WORD	Moderato.
3 min. 30 sec.	Premier D'Amour.....Benoit
17. T. THE OFFICIAL DEPARTURE	Andantino.
1 min.	No ONE But You.....Friml
18. T. ACCORDING TO THE CODE	Moderato (from Sometime).
3 min. 30 sec.	Butterfly Densmore
19. T. HERE IT IS AGAIN	Allegro.
1 min. 30 sec.	Misterioso Minot
20. D. DETECTIVES LEAVE	1 min. 30 sec.
1 min. 30 sec.	A Vineyard Idyl.....Didier
21. T. NEAR DAWN	Andantino.
3 min.	Dramatic Tension.....Andino
22. T. I'VE GOT A FRIEND	2 min.
2 min.	Clair de Lune.....Thome
23. T. TOMORROW YOU'LL BE	Andante.
1 min. 30 sec.	Dramatic Andante .....Borch
24. D. MISS LU ENTERS HER ROOM	1 min. 30 sec.
1 min. 45 sec.	En Mer .....Holmes
25. T. OH THANK YOU	Andante.
1 min.	Sparklets Miles
26. T. BUT HE DID	Moderato.
1 min. 45 sec.	Galop Minot
27. T. HERE ARE THE LETTERS	1 min. 45 sec.
3 min.	Cavatina Bohm
CHARACTER	Moderato.
ATMOSPHERE	Western and Eastern American
MECHANICAL	Comedy Drama.
REMARKS	Shots, auto, locomotive.
	Strongly mark the contrast between East and West.

"Hell Cat, The."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

LOVE THEME—Bleeding Hearts	Andantino Sentimento....Levy
HELL CAT THEME—Dramatic Recitative	Levy
1. AT SCREENING	Wild and Wooly.....Minot 1 min. 30 sec.
2. T. PANCHITA O'BRIEN	Allegro.
3 min. 30 sec.	HELL CAT THEME
3. T. NAMED FAR AND WIDE	La Paloma.....Yradrel 30 sec.
4. T. DANIEL O'BRIEN RUNNING	Continue to action.
5. T. JACK WEBB, SHERIFF	1 min.
3 min. 30 sec.	Birds and Butterflies....Levy
6. T. FOUR MORE DEAD SHEEP	2 min.
2 min.	HELL CAT THEME
7. T. BIG JIM DYKE	2 min. 45 sec.
2 min. 45 sec.	Continue to action.
8. T. DYKE THERE'S BEEN	1 min. 45 sec.
1 min. 45 sec.	Agitato Apassionato....Borch
9. T. JIM DYKE'S OUTFIT	1 min.
1 min.	Indian Love Song.....Herbert
10. T. THE DRUNKEN FLAMING	1 min. 45 sec.
1 min. 45 sec.	Continue ff.
11. T. YORE SHORE RUNNING	1 min.
1 min.	Appassionata No. 40....Borch
12. T. WHILE AT THE O'BRIEN	2 min. 45 sec.
2 min. 45 sec.	Sinister Theme.....Vely
13. T. YOU COWARDLY CURS	1 min.
1 min.	Continue ff.

14. T. BEFORE PANCHITA COULD	Turbulence Borch 3 min. 30 sec.
15. T. HELLO, PANCHITA?	Allegro Agitato. HELL CAT THEME 2 min. 45 sec.
16. T. LOVE AND DUTY	Hurry Levy 1 min. 45 sec.
17. T. YOU WILL BE CAREFUL	LOVE THEME 2 min.
18. T. I'M LOOKING THROUGH	Half Reel Hurry.....Levy 5 min.
19. T. DO YOU THINK I KNEW	Continue pp. 45 sec.
20. T. WHILE THE SHERIFF	Half Reel Furioso.....Levy 3 min.
21. D. FADE-OUT OF FIRE	Continue pp. 2 min. 30 sec.
22. T. YOU'VE GONE TOO FAR	Erl King .....Schubert 2 min. 45 sec.
23. D. CLOSE-UP OF JIM	Agitato. Heart Wounds .....Grelg 2 min. 15 sec.
24. T. AND THE RANCH HOUSE	Continue ff. 1 min. 15 sec.
25. T. WHY THAT GIRL HERE	Tragic Theme .....Vely 2 min. 15 sec.
26. T. YOU'RE A FOOL TO FIGHT	HELL CAT THEME 2 min.
27. D. PANCHITA IN CELLAR	Dramatic Tension.....Levy 3 min. 45 sec.
28. D. PANCHITA GETTING OUT	HELL CAT THEME 3 min. 15 sec.
29. T. THE PRIMITIVE JEALOUSY	Indian Misterioso.....Levy 2 min.
30. T. "BOUT TIME THAT DYKE"	Continue ff. 30 sec.
31. T. DAWN	Rustle of Spring.....Sinding 2 min. 45 sec.
32. T. SHEEP GIRL SHE SAY	Continue pp. 3 min. 15 sec.
33. T. HE MURDERED MY FATHER	LOVE THEME 1 min. 30 sec.
CHARACTER	Dramatic.
ATMOSPHERE	Pastorale.
MECHANICAL EFFECTS	Shots.
SPECIAL EFFECTS	Vocal Solo with Guitar.

"One Woman, The."

Released by Select—Five Reels.
Prepared by M. Winkler.

THEME—Symphonette Suite (In four parts)	Langey
1. AT SCREENING	Ave Maria .....Langey 4 min.
2. T. AFTER THE SERVICE	Dramatic Recitative .....Levy 2 min. 15 sec.
3. T. YOU ARE FOOLISH TO	THEME (Adagletto Movement) 2 min.
4. T. THE HOME WHICH RUTH	Grave Berge 45 sec.
5. T. MARK OVERMAN, BANKER	Continue to action. 3 min. 45 sec.
6. T. THE BEDTIME PRAYER	Organ improvising to action. 45 sec.
7. T. AT THE CLOSE OF THE	THEME—(Lento Allegro Movement) 2 min. 45 sec.
8. T. ARE THESE YOUR IDEAS?	Erotik Grelg 2 min. 30 sec.
9. T. AS THE WEEKS PASS	May Dreams.....Borch 2 min. 30 sec.
10. T. I AM WORRIED ABOUT	Moderato. Continue pp. 1 min.
11. T. THE CRISIS	Dramatic Tension No. 67, 2 min. 15 sec.
12. T. I TELL YOU ONCE FOR ALL	Continue pp. 1 min. 15 sec.
13. T. THE GAUNTLET IS HURLED	THEME—(Vivo Furioso Movement) 3 min.
14. T. AFTER THE STORM	Serenade .....Widor 3 min. 30 sec.
15. T. DO YOU THINK I THOUGHT?	Continue ff. 30 sec.
16. T. THE POISONOUS DOCTRINES	THEME—(Lento Allegro Movement) 3 min. 30 sec.
17. T. I HAVE LIVED FOR YOU	Adagio Cantabile.....Berge 1 min. 15 sec.
18. T. THE CONSECRATION OF	Herlodale .....Massenet 1 min. 30 sec.
19. T. INASMUCH AS I	THEME—(Scherzetto Movement) 45 sec.
20. T. ESTABLISHED IN KATE'S	Andante Doloroso No. 51, 2 min. 30 sec.
21. T. THE GOVERNOR CALLS	Dramatic Fantasia.....Bach 3 min. 45 seconds.
22. T. YOU MEAN TO APPLY	THEME—(Lento Allegro Movement) 45 sec.
23. T. WITH THE PASSAGE OF	Continue to action. 1 min. 15 sec.
24. T. THESE RESOLUTIONS	THEME—(Vivo Furioso Movement) 2 min. 30 sec.
25. T. THE BROTHERHOOD OF MEN	Tragic Theme.....Vely 1 min. 45 sec.

CANNIBAL MUSIC

Astor Showing
and pre - release
in Toronto proved
value of this
splendid score

There is little
Savage Music
Available.

The Musical
Score from
Martin Johnson's
"Cannibals of the
South Seas"
contains the real
music of the
aborigine.

The music is
perfectly
synchronized
Eminently
suitable.

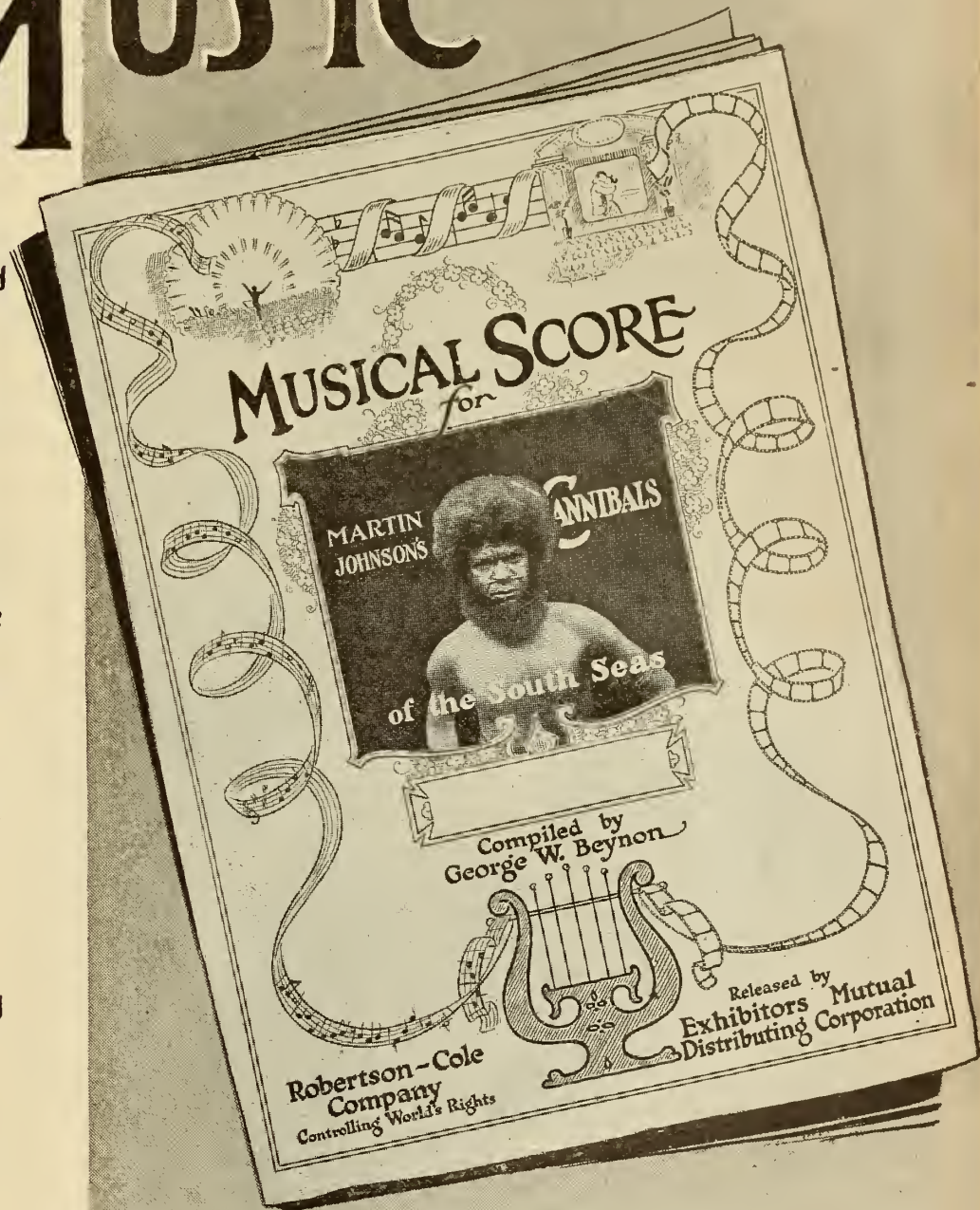
Practical for any
combination

Organ or
Piano Solo

Easy to play

Handsomely
printed in book
form of standard
music size

Available at
any of the 29
exchanges of the
**EXHIBITORS'
MUTUAL
DISTRIBUTING
CORPORATION**
in the United States
and Canada at
50 cents per day.



For any further information address
George W. Beynon
505 Fifth Avenue. New York City

The War Is Over

We should now sing of our heroes
and we offer for your approval the
song that typifies the national
feeling of triumph.

Our Rainbow Soldier Boys

Written For, and Dedicated To, the Rainbow Division
Words and Music by

BETTY TILLOTSON

Read the words and rejoice with us in the wonderful
sentiment that they express.

Your boy will be singing the song when he comes home;
why not be prepared to join him in the chorus:

"We are all mighty glad to meet you,
Our Rainbow soldier boys.
We are all mighty glad to greet you;
You fill our hearts with joy.
When we sadly saw the train go,
We pinned our faith to the Rainbow,
And we're all mighty proud of you,
Our Rainbow soldier boys."

Buy it for 25 cents a copy
from your Music Dealer

or
Astoria Publishing Company

505 Fifth Ave., New York

AMERICAN

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

EXHIBITORS

If you want a real picture organist or pianist,
write us. Endorsed by biggest exhibitors East and
West.

PROFESSIONAL SCHOOL
of PICTURE PLAYING

Strand Theatre

Los Angeles

"Price of Victory" Poorly Presented.

Sunday, December 8, there was presented at the 44th Street Theatre by the Arrow Film Company a picture called "The Price of Victory," the same being a pictorial review of the prominent part played in the world war by the Gurkas, of India.

The orchestra opened the performance by playing "God Save the King," "The Marsellaise" and "The Star Spangled Banner." After the chairman had extolled the virtues of Britain and her colonies, Captain Tupper, chief organizer of the Mercantile Scaman's Union, of England, was introduced.

His address was eloquent and in fine taste. He appealed to America to back up the recent pledge of his union, viz.: That for seven years no German would be allowed to work on English vessels, no German cargoes would be handled by English seamen, and the flag of the Hun would receive no salute from the union. He produced indisputable evidence of the perfidy of the Germans, and convinced his audience that the step was justifiable from every standpoint.

Dr. Girdswood was then introduced as the Canadian who had photographed the film called "The Price of Victory." After a short explanatory speech of patriotic fervor, the picture was screened.

There is no question regarding the merits of the feature. It has much educational value, and is intensely interesting. We wish we could praise the music in like manner; but, alas, for the efforts of amateurs! Remember that the picture deals with the East Indians, and, although the location is in France, Orientalism predominates at all times.

Only one number, "An Indian Melody," was used, and the balance of the setting consisted of waltzes and marches, with an occasional overture. The farcical side of the music lay in the fact that "Raymond" and "Light Cavalry" overtures are both distinctly German. No attempt was made for synchrony, and the music was broken off in the middle of a phrase or upon the second beat of the measure. The music actually burlesqued the picture, and nothing worse has been heard in New York in many a moon.

Sergei Rachmaninoff Comes to America.

Unheralded and unexpected, one of the most prominent Russian musicians of the age, Sergei Rachmaninoff, slipped quietly into New York City a few days ago on a steamer from Copenhagen.

This is not his first glimpse of America, because about nine years ago he appeared as pianist and an honor conductor of the Boston Symphony Orchestra.

M. Rachmaninoff brings with him his wife and daughter, and is stopping at the Hotel Netherlands.

When the Bolshevik regime began to create an unpleasant atmosphere in Russia, M. Rachmaninoff went to Denmark, and gave several concerts in that country, as well as in Norway and Sweden. He says that the musical life in these countries is quite normal, and that good concerts are really more frequent than in peace times, as these countries are a place of refuge for many musicians, who, under ordinary conditions, would be elsewhere.

M. Rachmaninoff was not able to bring manuscripts with him here, but is planning to give some of his time to composition

while in this country. He has in his possession, however, a revision of his first piano concerto, which he obtained in Copenhagen through the courtesy of the Swedish Minister to Petrograd. This composition being one of his early works, does not entirely satisfy him, so he is revising the orchestration and some of the piano part. Only a week before the outbreak of the war, M. Rachmaninoff sent the final revised proofs of his "Third Symphony" to Leipzig, where practically all Russian music has always been printed, and he has never heard anything about it since. But now that peace has come, he hopes eventually to recover it.

He says: "Now Russia is freed from the Germans, who were really the power behind the Bolsheviki, my poor country will soon come upon better times. We can none of us ever be sufficiently grateful to your nation and its magnificent President."

"Rocked in the Cradle of the Deep."

Whenever a bass singer wins enough applause to warrant an encore, and he reappears—we find ourselves thinking, "Now he will sing 'Rocked in the Cradle of the Deep.'" We are seldom disappointed.

Mrs. Emma Hart Willard, the writer of this song, was another gifted New Englander, being born in Berlin, Conn., in 1787. She was one of seventeen children, but had most delightful home surroundings and parents of superior mentality. Remarkable from earliest girlhood, she became a woman whose fame as an educator extended throughout the world.

Her talent as an authoress—and she had to her credit many books on a diversity of subjects—was only an incidental side-line in her busy life. She was primarily identified with the education of women, and consecrated her life to the intellectual uplift of her sex with a singleness of purpose that precluded the possibility of many other interests.

Returning from a European trip which she made in 1830, she walked the deck of the boat one morning and watched the waves as they played on the sides of the vessel. Turning towards the Duke De Choiseul, who was one of her party, she dreamily said: "Rocked in the cradle of the deep, I lay me down in peace to sleep." The words spoken so spontaneously appealed to him as being worthy of preservation. He, accordingly, urged Mrs. Willard to write a poem which should embody the two lines she had just repeated, and promised that, when completed, he would set them to music. She went at once to her stateroom, and in a few minutes had written the verses as we know them. Giving them the title of the first line, she took them to the duke, who, faithful to his word, composed the music. His air did not receive popular favor, and is never heard now.

The words of this little poem have been so long associated with the name of Mrs. Willard that few of us have questioned the origin. But the National Dictionary of Autobiography gives credit to Thomas Noel, a poet, who was practically a contemporary of Mrs. Willard, being born in 1799. This gentleman had to his credit several pastoral rhymes. If the Noel claim is authentic, "Rocked in the Cradle of the Deep" is in no sense an American song.

Sometime later, John Philip Knight, an Englishman by birth, wrote the tune with which we are familiar, and the little song was launched on its popular and perennial journey. The gentleman responsible for the music spent several years in America, both as a teacher of music in New York City and in the capacity of musical instructor in Mrs. Willard's Female Seminary in Troy, New York. Unfortunately, Mr. Knight permitted himself to become dishonored and hurriedly left the country, disgraced in the eyes of his former friends. However, the weak man and the splendid woman have perpetrated their names with the masses not for what their lives signified, but for the simple little ballad which meant but a trifle to either of them. Such is the potency of song.

- 26. T. WHY DO YOU RUN?.....Six-Minute Storm Furioso. 5 min. 15 sec.
- 27. T. THE TRIAL, THE PEOPLE....PreludeRachmaninoff 4 min. 15 sec.
- 28. T. AND HE WHO HAS.....THEME—(Scherzetto Movement) 1 min.

CHARACTERDramatic.
ATMOSPHERENeutral.

"Set Free."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

- THEME—Boola Boo.....ModeratoFriml
 - 1. AT SCREENING.....You're in Style...Van Alstyne 1 min. 30 sec. Allegro.
 - 2. T. ROMAPas de Deux.....Rubner 2 min. 15 sec. Allegretto.
 - 3. T. RONALD BLAIR.....Fancy Free.....Friml 3 min. Moderato.
 - 4. T. WHEN CURFEW RANG.....AngelusMassenet 1 min. 30 sec. Moderato.
 - 5. D. ROMA AT PIANO.....BoleroMoskowsky 2 min. 30 sec.
 - 6. D. AUNT AT PIANO.....Lead Kindly Light.....Hymn 1 min. Moderato.
 - 7. D. ROMA RUNS OUT.....THEME 1 min. 30 sec.
 - 8. T. HOURS LATER.....GranadaLon 1 min. 30 sec. Allegro.
 - 9. T. IN THE CITY.....A La Valse.....Herbert 2 min. 30 sec. Tempo di Valse.
 - 10. T. CHESTER CLARK.....March Miniature.....Jacobi 2 min. 15 sec. Tempo di Marcia.
 - 11. T. THE MORNING SESSION.....Curious Story.....Frommel 2 min. 30 sec. Allegretto.
 - 12. T. IN THE NEW HOME.....BadinageHerbert 1 min. 45 sec. Allegro.
 - 13. T. WHY DID YOU LEAVE.....THEME 2 min. 30 sec.
 - 14. T. A FEW DAYS LATER.....Only for You.....Romberg 2 min. Tempo di Valse.
 - 15. T. GYPSY NAN HAS BEEN.....Land of Joy.....Valverde 2 min. 30 sec. Allegro.
 - 16. T. HOME ONCE MORE.....THEME 1 min. 30 sec.
 - 17. T. I'M GOING TO ENGAGE.....Valse Gracieuse.....German 1 min. 30 sec. Tempo di Valse.
 - 18. T. THE NIGHT OF PLAY.....Land of Joy.....Valverde 2 min. 15 sec. Moderato.
 - 19. T. MISTAKING THE PURPOSE.....Habanera (Natoma)...Herbert 3 min.
 - 20. D. GYPSIES LEAVE BANK.....Dramatic Tension No. 9, 2 min. 15 sec. Andino
 - 21. D. SHERIFF APPEARS.....Agitato No. 69.....Minot 2 min. Allegro Agitato.
 - 22. T. TATTLE TALE.....Follow the Girl.....Romberg 1 min. 15 sec. Allegro.
 - 23. T. THAT'S MY SON CHESTER.....THEME 1 min. 30 sec.
- CHARACTERDramatic.
ATMOSPHERENeutral.

"Society Sensation, A."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

- THEME—SmilesModeratoRoberts
- 1. AT SCREENING.....Al Fresco.....Herbert 3 min. Allegro.
- 2. T. BE NICE TO HER, JIM.....By Heck.....Henry 1 min. 15 sec. Moderato.
- 3. T. CAPTAIN JENKS RETURNS.....Jack Tar.....Sousa 2 min. Tempo di Marcia.
- 4. T. IN SAN DIEGO.....Land of Joy.....Valverde 1 min. 15 sec. Allegro.
- 5. D. CAPTAIN AND LAWYER.....Rocked in the Cradle of the DeepKnlght 2 min. 30 sec. Moderato.
- 6. D. MRS. JONES AT GATE.....Kentucky Dream.....Onivas 3 min. 30 sec. Tempo di Valse.
- 7. T. AFTER WEEKS OF.....Follow the Girl.....Romberg 1 min. 30 sec. Allegro.
- 8. T. RICHARD BRADLEY.....THEME 2 min.
- 9. T. CRAMPSHurry No. 33.....Minot 1 min. 30 sec. Vivace.
- 10. T. THAT WAS MRS. BRADLEY'S...PinochleCaruso 1 min. 30 sec. Moderato.
- 11. T. CAPTAIN CLOSE UP.....March Miniature.....Jacobi 1 min. 45 sec. Tempo di Marcia.
- 12. D. RICHARD AND SYDNEY.....THEME 2 min.
- 13. T. A PEREMPTORY DEMAND.....Dramatic Tension No. 67, 1 min. 30 sec. Molto Moderato. Shepherd
- 14. T. TO HELP THE BOYS IN.....To Victory.....Hadley 1 min. 30 sec. Tempo di Marcia.
- 15. T. AS THE MEETINGS.....THEME 1 min. 15 sec.
- 16. D. MOTHER ON STEPS.....RomanceMildenberg 2 min. 15 sec. Andantino.
- 17. D. THE END OF DREAMS.....NallaDellbes 2 min. 15 sec. Tempo di Valse.

- 18. D. SYDNEY AND RICHARD MEET. THEME 2 min.
 - 19. T. THEN SHE WAS AHEAD OF...MimiGardiner 3 min. 15 sec. Tempo di Valse.
 - 20. D. JIM THROWS SYDNEY INTO...Allegro Agitato No. 8...Andino 1 min. 30 sec. Allegro Vivace.
 - 21. D. RICHARD BOARDS YACHT....Dramatic Tension No. 64, 2 min. 30 sec. Andantino. Borch
 - 22. D. FISHERMEN BOARD YACHT...SinbadRomberg 1 min. 30 sec. Allegro.
 - 23. D. FIGHT STOPS.....Sliding Sid.....Losch 1 min. 30 sec. Moderato.
 - 24. T. MY DEAR DUCHESS.....THEME 2 min.
 - 25. T. HERE COMES THE BRIDE....Matrimonial Fox-Trot...Winne 1 min. 30 sec. Moderato.
 - 26. T. DUCHESSSES ARE BORN.....THEME 1 min. 30 sec.
- CHARACTERDramatic.
ATMOSPHEREFishing Village. and Modern Society.

"Too Many Millions."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

- THEME—Love Theme.....MelodieFriml
 - 1. AT SCREENINGAdmirationJackson 2 min. 45 sec. Moderato.
 - 2. T. NOW LET'S SEE WHAT.....Danse Fantastique...Reynard 5 min. 45 sec. Allegretto.
 - 3. T. OUR TWO OLD.....Hurry No. 4.....Lake 1 min. Allegro.
 - 4. T. NOW EVEN A HARD UP.....Phyllis Waltz.....Deppen 1 min. Waltz.
 - 5. T. SING IT AGAIN.....Piano chromatic scale to action. 15 sec.
 - 6. D. NEWSPAPER INSERT.....Funeral March of the MarionettesGounod 2 min. 15 sec. Allegretto.
 - 7. T. ONE OF THE VICTIMS.....Lamentoso No. 46.....Berg 1 min. 15 sec. Moderato.
 - 8. T. POOR VAN DORN'S.....Funeral March of the MarionettesGounod 2 min. 15 sec. Moderato.
 - 9. T. WHILE SUDDEN WEALTH....Lamentoso No. 46.....Berg 30 sec. Moderato.
 - 10. T. VAN'S FIRST MOVE.....Popular One-step. 3 min. 15 sec.
 - 11. T. THE ONLY MAN.....Characteristic Theme No. 2, 1 min. 45 sec. Moderato. Roberts
 - 12. T. THEN IN THE MORNING.....Andante Dramatico No. 62..Berg 2 min. Andante.
 - 13. D. TWO FRIENDS ENTERING...Graciousness No. 53.....Berg 1 min. 30 sec. Allegretto.
 - 14. T. BEREFT OF HER HOME.....Andante Doloroso No. 70..Berg 2 min. 45 sec. Andante.
 - 15. T. MEANWHILE YOUNG VAN....Agitato No. 11.....Lake 1 min. Allegro.
 - 16. T. HAVING PASSED UP.....Pretty Baby.....Van Alstyne 1 min. Moderato.
 - 17. T. ALL THIS TIME.....Reve d'Amour.....Zamecnik 2 min. Andante.
 - 18. T. DISGUSTED WITH PIKER....Bon Vivant.....Zamecnik 2 min. 15 sec. Allegro.
 - 19. T. ALL NIGHT DESIRE.....Mysterioso No. 3.....Berg 1 min. Moderato.
 - 20. D. REID SEES GIRL.....Silence. 1 min. 15 sec.
 - 21. T. NOW MR. AUDIENCE.....Mysterioso No. 3.....Berg 2 min. 30 sec. Moderato.
 - 22. T. ONLY FORTY.....Bowl of Pansies.....Reynard 2 min. 30 sec. Moderato.
 - 23. D. MEN KNOCKING ON DOOR....Andante Appassionato No. 57, 1 min. 30 sec. Andante. Berg
 - 24. D. MEN LEAVE VAN DORN.....THEME 1 min. 30 sec.
 - 25. T. WE HAVE A COURT ORDER...Agitato No. 6.....Lake 15 sec. Allegro.
 - 26. T. MEANWHILE WHERE WAS...May Dreams.....Borch 3 min. 15 sec. Moderato.
 - 27. T. SUNSET? THEIR WILD.....IrisReynard 2 min. Moderato.
 - 28. D. WILKINS IN BED.....Mysterioso No. 15.....Lake 45 sec. Andante.
 - 29. D. FLASHBACK TO VAN DORN...IrisReynard 1 min. 30 sec. Moderato.
 - 30. D. MAN SOUNDING FIRE.....Hurry No. 26.....Lake 3 min. 45 sec. Allegro.
 - 31. T. SOCIETY ITEM.....THEME 1 min. 45 sec.
 - 32. D. FLASH TO WILKINS.....Dramatic Andante No. 32..Berg 1 min. 15 sec. Andante.
 - 33. T. AS DAYS LENGTHEN.....THEME 1 min.
 - 34. T. HERE IT ALL IS.....Silence. 30 sec.
 - 35. D. WILKINS LEAVES.....THEME 1 min. 15 sec.
- CHARACTERComedy.
ATMOSPHERENeutral.

"Under the Greenwood Tree."

Released by Artercraft—Five Reels.
Prepared by M. Winkler.

- THEME—Under the Greenwood Tree.....Old English Ballad.....Arno
1. AT SCREENING.....THEME
45 sec.
2. T. MONEY AND SOCIAL.....Continue as Harp Solo.
45 sec.
3. T. MARY HAD ONE TRUE FRIEND.....Sleeping Rose.....Borch
2 min. Valse Lento.
4. T. THE OLD FAMILY LAWYER.....Intermezzo.....Hueter
1 min. 15 sec. Moderato.
5. T. AND TURN MY MERRY.....Capricious Annette.....Borch
2 min. 30 sec. Allegretto.
6. THE ONLY MAN IN THE.....Continue pp.
45 sec.
7. T. FREEDOM EXISTED.....Gypsy Serenade.....Jerquitz
1 min. 30 sec.
8. T. BIG LIMOUSINE IN VIEW.....Three Graces.....Allegro
1 min. 15 sec. Allegro.
9. D. CAMP OF GYPSIES.....Gypsy Rondo.....Haydn
2 min. 15 sec.
10. T. MARY'S NEW PLAN.....Impish Elves.....Borch
1 min. 30 sec. Intermezzo.
11. T. NEXT DAY MARY.....THEME
1 min. 30 sec.
12. D. FLASHBACK TO GYPSIES.....Frills and Furbelows.....Crespi
1 min. Rondo Rococo.
13. D. GYPSY SNEAKING AROUND.....Sinister Theme.....Vely
1 min.
14. T. THE SUITORS BROUGHT.....Scherzetto.....Berge
4 min. 45 sec.
15. T. BUT POLISHED MANNERS.....The Joker.....Lake
1 min. 30 sec. March.
16. T. AT LAST THE MAN.....THEME
2 min. 45 sec.
17. T. WE HAVE FOUND THAT VAN.....Poppyland.....Kiefert
2 min. 45 sec. Allegretto.
18. T. I NEED A STICK.....Comedy Allegro.....Berg
2 min. 15 sec.
19. T. YOU SEE WHAT YOUR.....THEME
2 min. 30 sec.
20. T. EVE OFFERED ADAM.....Gypsy Love.....Roberts
3 min. 15 sec. Waltz.
21. T. WE CAN GET HER AND THE.....THEME
2 min. 45 sec.
22. T. THERE IS ONE THING.....Babilage.....Castillo
2 min. Moderato.
23. T. AND NOW I'VE MADE.....Sinister Theme.....Vely
2 min. 45 sec.
24. D. LORD FIGHTING THE GYPSIES.....Hurry No. 2.....Levy
2 min. 15 sec. Half-Reef Hurry.
25. T. WITH RECOVERED CALM.....Valse Moderne.....Rosey
3 min. Valse Lente.
26. T. I AM THAT VERY POOR.....THEME ff.
2 min.

"Wildcat of Paris, The."

Released by Universal.
Prepared by J. C. Bradford

- THEME—Pretty Edelweiss.....Tempo di Valse.....Lehar
1. AT SCREENING.....Coetge.....Debussy
1 min. 45 sec. Moderato.
2. T. THE APACHES.....Mecca.....Lemieux
1 min. 15 sec. Tempo di Valse.
3. D. FIGHT STARTS.....Hurry No. 1.....Langey
1 min. 30 sec. Allegro.
4. D. STREET-CROWD RUN.....Rhapsodie.....Schytte
1 min. 45 sec. Allegro.
5. D. INTERIOR OF CAFE.....Sinbad.....Romberg
2 min. Allegro.
6. D. ARTIST IN STUDIO.....Le Lettre de Manon.....Gillet
1 min. 30 sec. Andantino.
7. T. DRAWN BY.....Misterioso No. 3.....Minot
2 min. Moderato.
8. D. APACHE ATTACK ARTIST.....Agitato No. 6.....Keifert
2 min. Agitato.
9. D. COLETTE IN DEBRAIS.....Little Serenade.....Grunfeld
1 min. 30 sec. Allegretto.
10. T. WHEN DAWN CAME.....Apache Dance.....Costa
1 min. 15 sec. Valse Lente.
11. D. STUDIO.....THEME
3 min. 45 sec.
12. D. COLETTE STARTS TO.....Elegie.....Barmotine
2 min. 15 sec. Adagio Sostenuto.
13. D. GIRL AT DOOR.....Jeanette.....Reisenfeld
1 min. 30 sec. Allegretto.
14. D. GIRL ENTERS DEN.....Hurry No. 33.....Borch
1 min. Vivace.
15. D. FLASHBACK STUDIO.....THEME
1 min. 30 sec. Tempo di Valse.
16. D. COLETTE PICKS UP PICTURE.....Joan of Arc.....Wells
2 min. Moderato.
17. T. THE APACHES.....Andante Dramatico No. 15,
2 min. 30 sec. Andante. Herbert
18. T. THE DOOR WAS LOCKED.....Hurry No. 26.....Minot
3 min. Vivace.
19. D. APACHE DEN.....Admiraton.....Tyers
1 min. 30 sec. Moderato.

20. T. YOU LIED ABOUT ME.....Agitato No. 37.....Andino
2 min. 30 sec. Agitato.
21. T. FALL CAME.....French Spirit.....Ganne
1 min. 30 sec. Tempo di Marcia.
22. T. WITH THE GENDARMES.....Dramatico Agitato No. 43,
3 min. 30 sec. Allegro Agitato. Borch
23. T. APACHE LEAVES BEDROOM.....THEME
1 min. 30 sec.
24. T. DAWN.....French Defie.....Ganne
1 min. 30 sec. Tempo di Marcia.
25. T. WITH.....Joan of Arc.....Wells
3 min. Moderato.
26. THE APACHES SALUTE.....Marsellaise.....French
1 min. 30 sec. Moderato Maestoso.
27. T. THE HUN ADVANCE.....Le Ville.....Puocini
2 min. Allegro.
28. D. COLETTE AT DOOR.....Romance.....Karganoff
1 min. 30 sec. Andante.
29. D. COLETTE PICKS UP.....THEME
1 min. 30 sec.
30. D. SOLDIERS AT FIRESIDE.....Tristo.....Tschalkowsky
1 min. 15 sec. Allegretto.
31. D. BATTLE.....Battle Agitato No. 48.....Shepherd
1 min. 30 sec. Allegro.
32. T. THE GERMAN GENERAL.....Niblungen.....Wagner
4 min. Tempo di Marcia.
33. D. GERMAN OFFICER LEAVES.....Athalla.....Mendelssohn
5 min. Molto Allegro.
34. D. FRENCH OFFICER ENTERS.....French Defie.....Ganne
2 min. 15 sec. Tempo di Marcia.
35. T. COMRADES SALUTE.....Marsellaise.....French
1 min. 30 sec. Moderato Maestoso.
36. T. CAPTAIN REVEL.....THEME
1 min. 30 sec.

"Woman's Weapon, A."

Released by Paramount—Five Reels.
Prepared by Film Music Co.

- THEME—None.
1. AT SCREENING.....Basket of Rose.....Albers
3 min. 45 sec. Moderato.
2. T. A CASUAL ACQUAINTANCE.....Vampire.....Levy
1 min. Andante.
3. T. NOW JUNIOR GOES AND.....Pathetique Andante.
1 min. 15 sec. Andante.
4. T. MEANWHILE NICHOLAS.....Vampire.....Levy
1 min. 45 sec. Andante.
5. T. THE DAY OF RELEASE.....Sparklets.....Miles
1 min. 45 sec. Allegretto.
6. T. ANNE, DEAR, I'M.....Thoughts No. 35.....Berg
1 min. Andante.
7. T. THE OPENING WENT.....Allegro No. 1.....Minot
1 min. Allegro.
8. T. HER ANNIVERSARY.....Thoughts No. 35.....Berg
1 min. 30 sec. Andante.
9. T. NICHOLAS COMES HOME.....Forget-me-not.....Macbeth
1 min. 30 sec. Allegretto.
10. D. MISS CLAYTON RECOGNIZES.....Silence.
45 sec.
11. T. THERE ARE WIVES AND.....Legend of a Rose.....Reynard
4 min. Moderato.
12. T. IN WAR-TIME.....First Move, Ballet Egyptien,
1 min. 45 sec. Allegro. Luigini
13. T. AND THE MARKET.....Dramatic Tension No. 9.....Berg
2 min. Moderato.
14. T. WITHIN THE HOUR.....The Wooing Hour.....Zamecnik
1 min. 45 sec. Allegretto.
15. T. ANNE, OLD GIRL.....Dramatic Tension No. 9.....Berg
1 min. 30 sec. Moderato.
16. T. THE RUIN OF HIS.....Yesterday.....Borch
2 min. 45 sec. Andante.
17. T. IN A SEASHORE.....Second Move, Ballet Egyptien,
4 min. 30 sec. Luigini
18. T. HONESTLY, NICHOLAS WANTS.....Florindo.....Lack
4 min. 45 sec. Followed by Idillio.....Drdia
19. T. OF COURSE ESMEE.....Impish Elves.....Borch
4 min. Allegro.
20. T. ESMEE HAS THE.....Serenade.....Rubenstein
6 min. Followed by Romance, Karganoff
21. T. WHEN NICHOLAS IS.....Dramatic Tension No. 44.....Berg
1 min. 30 sec. Moderato.
22. T. A JUG OF WINE.....Reve d'Amour.....Zamecnik
2 min. 30 sec. Moderato.
23. T. WHEN ANNE WOKE.....Visions.....Tschalkowsky
3 min. 30 sec. Andante.
24. T. LEAVE THEM ALONE.....Tears.....Zamecnik
2 min. 45 sec. Andante.

Index to Cue Sheets, December 21, 1918.

Picture	Producer	Page
Branding Broadway.....	Artercraft	1346
Hell Cat, The.....	Goldwyn	1346
One Woman, The.....	Select	1346
Set Free.....	Universal	1450
Society Sensation, A.....	Universal	1450
Too Many Millions.....	Paramount	1450
Under the Greenwood Tree.....	Artercraft	1451
Wildcat of Paris, The.....	Universal	1451
Woman's Weapon, A.....	Paramount	1451



Music for the Picture

Conducted by GEORGE W. BEYNON

Effect of the Great War Upon Music Is Discussed and Analyzed by Great Artists

DAVID BISPHAM, the distinguished musician and singer, has comprehensively and intelligently summed up the conditions which have carried music through the great world war.

We are printing his article in full, believing it bears a message which will be appreciated by our readers:

"The extraordinary events at present taking place in the world will undoubtedly have a great effect upon music. In what way it will change the output is not as yet apparent, but such a cataclysm cannot take place without producing a profound effect upon every mortal happening.

"It may be that some sensitive people, such as musical composers are, will be so shocked as to be scarcely able to set pen to paper at all, while others will be exalted by the tragedy of the war as to produce compositions of such grandeur as never before have been heard.

"Up to the present time, however, all that we see is a superficial, though no doubt well intended, mass of songs and instrumental pieces, emanating from those whose musical attainments are not of the highest order. Though their intentions are of the very best, they are over-flowing with a patriotism which in itself is superb, but which in its expression lacks the depth of thought which alone can cause any work to have more than an ephemeral existence.

"Some songs there are which seem immediately to have made an enormous appeal, such as 'Keep the Home Fires Burning' and 'Over There,' but in case of the latter song one may confidently say that George M. Cohan, having had the inspiration to build a song upon the familiar trumpet call which prevails throughout its refrain, did not rest until, by very hard work, he had produced what he knew would be a success, for such is the characteristic of a man trained to please the public.

"One must not make the mistake of supposing that all music used to arouse patriotism was written with the idea of the present condition in which the world finds itself. 'Tipperary,' written before the war for vaudeville performances, is known to have been so strenuously applied to war purposes as to become for some reason so objectionable as to be withdrawn. Elgar's magnificent melody, first called 'Pomp and Circumstance' and later made into the song 'The Land of Hope and Glory,' had not war as its inspiration. It is an episode in the coronation march written for the accession of King Edward VII to the throne of England.

"Nothing in recent music has been finer in its tragic bearing than the symphonic work produced less than two years ago at Carnegie Hall by Bloch,

the French Jew.

"There is sure to be a number of fine songs, odes, choral pieces, symphonies and operas resulting from the emotions now excited in every breast. Great poems have been written and greater may be expected, which, in their turn, will doubtless inspire musicians, and we may look for still greater things in the future. As yet, however, they have not appeared, in this country at least, though it is said that in England music is being written by some one, of a name hitherto unknown, whose power of expression is unsurpassed by any one of our time, unless by Richard Strauss. Indeed, the individuality and character of this music is such as to lead those who have seen it to suppose that Strauss, having taken refuge in England, is continuing his extraordinary labors there under another name. It is known that he was opposed to the war and refused high honors offered him by the Kaiser if he would side with the Government in its declaration and prosecution of hostilities.

"American composers have had their thoughts turned away from the pursuit of their calling, the younger ones being engaged in war work and doing nothing of consequence; but it is to be hoped that their elders may keep alight the musical torch that so illumines the pathway of mankind.

"Whatever may be the trend of composition in America, it is very sure that 99 per cent. of the music of German origin, for so long heard in our concert rooms, will be conspicuous by its absence during the approaching season and for a long time to come.

"Even the best songs by the most approved Germans are being put aside, for the present at least, and in some ways this may be a good thing. It may serve to eliminate from our concert programmes much music which but for its foreign flavor would have been immediately recognized as being inferior, while a great deal that is eminently worthy of attention written by our own American composers, who for so long have been struggling from under the shadow of the German colossus, will now be brought forward.

"I am the last one, however, to advise the banishment of certain classics by a dozen or so of the great musical minds of the world merely because they happen to have been born from a century to two and a half centuries ago in a country with which we now find ourselves at war.

"But there is one thing in which American music is being greatly benefited, propaganda, but nothing else musical has thus far been unearthed which bears the stamp of present warlike inspiration. Let us wait patiently for the wonderful things to come.

and that is by the insistence upon the use of the English language instead of German in song. I have for years been an ardent supporter of our native tongue instead of foreign languages whenever such a course is practicable, and I shall be heartily glad if one of the results of the war shall be a careful study of English, both in song and speech. This is not such a small matter as may be supposed; the mountain is not laboring to bring forth a linguistic mouse; but this is only one of the results of the operations of nature, which affect art, and, indeed, pass all understanding."

Madame Matzenauer, another celebrated songster, has very optimistic expectations regarding the future of music as an outcome of the war. She says: "The results of the war on music will be wonderful, you may be sure. The spirit of song is ennobled by tragedy, by suffering, by sacrifice—by the emotions which stir the soul to its depths. The war has done great things for the cause of music. For that I am grateful, even though I bleed for the sorrow of those who must bear its hardest burdens.

"Entirely aside from the inspiration which it has given and will give to composers capable of handling great themes, just think of the wonderful concerts held in New York, Chicago and in all the large cities. The necessity of raising large sums of money to carry on the Red Cross work, cantonment work, and to stimulate interest in the Liberty Loan and War Stamp drives put singers everywhere on their mettle.

"Before this great need arose, the singer had nothing save love of work and a share of box office receipts to urge him or her to effort. Now it is the call of humanity that urges us to give all we can. We have redoubled our efforts. The public responded more than ever before, because all the great concerts and gatherings of artists were given in the cause of patriotism."

No doubt part of the future has been sensed by these great singers, but no previous war has been productive of many masterpieces during the time of fighting. After peace has been declared and the thoughts of composers, shorn of fervent patriotism, free from anxiety, and normal in every way, go back over the historical episodes, then the music of inspiration will appeal. We may expect in the future many wonderful symphonies based upon the events of this world's most horrible holocaust.

No piece of merit has yet shown its head above the musical surface, and even in the popular field there has been only one real war song written during the war, for the war, and recognized as a wartime success. George M. Cohan's "Over There" stands out pre-eminently as the one musical number which has been inspired by the fighting armies in France. Many others have been written before the commencement of hostilities and adapted for patriotic

CUE SHEETS for CURRENT FILMS

"Caprice."

Released by Paramount—Five Reels.
Prepared by J. C. Bradford.

THEME—If You Look Into Her Eyes.....	Moderato	Hirsch
1. AT SCREENING.....	Valse Poupée.	Poldini
	1 min. 15 sec.	Allegretto.
2. T. WALTER HENDERSON.....	Rhapsodie	Schytte
	2 min. 15 sec.	Allegro.
3. D. JACK JOINS BROTHER.....	Butterfly	Densmore
	3 min.	Allegro.
4. T. THE PETTED SON.....	THEME	
	2 min. 45 sec.	
5. D. JACK'S LETTER.....	Intermezzo	Huerter
	1 min. 30 sec.	Moderato.
6. T. I CAN'T PERMIT.....	Elegie	Barmotine
	1 min. 45 sec.	Adagio Sostenuto.
7. D. FATHER LEAVES.....	THEME	
	1 min. 30 sec.	
8. T. A YOUTHFUL FINANCIER.....	Jeanette	Reisenfeld
	2 min.	Allegretto.
9. T. WHEN CANDLE OF LOVE.....	A Frivolous Patrol.	Gaublier
	3 min.	Tempo di Marcia.
10. D. JACK ENTERS ROOM.....	THEME	
	1 min. 45 sec.	
11. T. MR. HENDERSON'S.....	Matrimonial Fox-Trot.	Wells
	2 min.	Moderato.
12. T. JACK'S SELF IMPOSED.....	Canzonetta	Hollander
	3 min. 15 sec.	Allegretto.
13. T. A FORMER COLLEGE CHUM.....	Carmencita Shea.	Densmore
	1 min. 45 sec.	Moderato.
14. T. MERCY REALIZES.....	Prelude	Damrosch
	3 min.	Andante.
15. T. JACK'S SISTER EDITH.....	Smiles and Kisses.	Ancliffe
	2 min. 30 sec.	Tempo di Valse.
16. T. MERCY RECEIVES.....	THEME	
	1 min. 30 sec.	
17. T. THE TIE OF FRIENDSHIP.....	Andante Dramatico	Castillo
	1 min. 30 sec.	Moderato Apassionato.
18. T. TWO YEARS LATER.....	Dodola	Frey
	2 min. 30 sec.	Tempo di Valse.
19. D. MERCY AND JACK ON BENCH.....	THEME	
	1 min. 45 sec.	
20. T. EDITH'S FAMILY.....	Sometime	Friml
	2 min.	Allegro.
21. D. MERCY IN GARDEN.....	THEME	
	1 min. 30 sec.	
CHARACTER.....	Light drama.	
ATMOSPHERE.....	Neutral.	

"Cavell Case, The."

Released by Select—Five Reels.
Prepared by M. Winkler.

THEME—Bleeding Hearts.....	Andante Sentimento.	Levy
1. AT SCREENING.....	THEME	
	1 min. 45 sec.	
2. T. IT IS TWENTY-FIVE.....	Birds and Butterflies.	Levy
	2 min.	Allegretto.
3. T. DUSK OF THE FOLLOWING.....	Pathetic Andante.	Vely
	1 min. 30 sec.	
4. T. AND AS NURSE EDITH.....	Continue to action.	
	45 sec.	
5. T. QUEEN ELIZABETH OF.....	Continue pp.	
	45 sec.	
6. T. DURING A TRIP TO ENGLAND.....	Melody	Friml
	3 min. 15 sec.	Moderato.
7. T. THROUGH ANXIOUS WEEKS.....	Impish Elves.	Borch
	2 min.	
8. T. AUGUST 4, 1914.....	Tacet.	
	1 min.	
9. T. MR. BROOKS RECOGNIZES.....	Babillage	Castillo
	1 min. 15 sec.	Allegretto.
10. T. AND THEN CAME THE.....	Joyous Allegro.	Borch
	1 min. 30 sec.	
11. T. ANSWERING HUMANITY'S.....	Fighting Tommies.	Boulton
	45 sec.	
12. T. AND ANOTHER FAREWELL.....	Send Me Away with a Smile.	
	2 min. 30 sec.	
13. T. THE LEADERS OF TWO MIGHT.....	Tacet.	
	15 sec.	
14. T. AGAIN IN BRUSSELS.....	Berceuse	Karganoff
	1 min. 45 sec.	Lento.
15. T. BRUSSELS FALLS.....	Tacet.	
	30 sec.	(Small drum only.)
16. T. AMERICA'S MINISTER TO.....	Tacet.	
	45 sec.	
17. D. RIOT IN STREET.....	Turbulence	Borch
	1 min. 45 sec.	
18. T. PRESSING WESTWARD.....	Hurry No. 33.	Minot
	45 sec.	
19. T. GENERAL VON BISSING.....	Slimy Viper.	Borch
	1 min. 45 sec.	
20. T. WHEN HUMANITY CALLED.....	THEME	
	1 min.	
21. D. SOLDIERS SHOOTING WOMAN.....	Tacet.	
	30 sec.	

22. T. I AM ADVISED THAT.....	The Crafty Spy.	Borch
	1 min. 30 sec.	
23. T. BUT WITHAL CONSTANT IS....	Heart Throbs.	Arnold
	3 min. 15 sec.	
24. T. GET THAT NURSE OUT.....	Continue ff.	
	1 min. 30 sec.	
25. T. FAR INTO THE DEAD HOURS...	Sinister Theme.	Vely
	2 min.	
26. T. GOVERNOR GENERAL.....	Orgies of the Spirits.	Iijinsky
	1 min.	Giosco.
27. D. EXTERIOR OF HOUSE.....	Half Reel Hurry.	Levy
	3 min. 30 sec.	
28. T. THE DEADLY CHARGED WIRE.....	Continue pp.	
	45 sec.	
29. T. BUT GEN. VON BISSING.....	THEME	
	45 sec.	
30. T. AND BACK IN ENGLAND.....	Continue ff.	
	1 min. 30 sec.	
31. T. FOR TEN LONG WEEKS.....	Melancolie	Granier
	1 min. 15 sec.	Andante Moderato.
32. T. DESPITE EVERY PRECAUTION...	Continue ff.	
	30 sec.	
33. T. THE AMERICAN AMBASSADOR.....	Continue to action.	
	30 sec.	
34. T. THE FORCES OF HUMANITY...	Dramatic Recitative.	Levy
	5 min.	
35. T. OCTOBER 7, 1915.....	THEME pp.	
	1 min. 45 sec.	
36. T. OCTOBER 11, 1915.....	Continue ff.	
	2 min. 15 sec.	
37. T. MISS CAVELL HAS ALREADY...	Perpetual Motion.	Borch
	2 min.	Allegro Agitato.
38. T. AND THUS WHILE THE.....	Dramatic Agitato.	Minot
	4 min.	
39. T. AT MIDNIGHT, OCTOBER 11....	Organ Improvising to action	
	2 min.	with chime effects.
40. T. WE SHALL MEET AGAIN.....	Nearer, My God, to Thee.	
	30 sec.	Organ solo.
41. T. OCTOBER 12, 1915.....	Organ Improvising pp.	
	45 sec.	
42. T. THOSE WHO DIED FOR	LIBERTY	THEME
	30 sec.	
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Warlike.	
MECHANICAL EFFECTS.....	Shots.	
SPECIAL EFFECTS.....	Orchestra tacet for riot scene; organ solo for No. 40, "Oct. 12, 1915."	

"Challenge Accepted, The."

Released by Hodkinson Corp.—Five Reels.
Prepared by George W. Beynon.

THEME—Dialogue.....	Andante	Meyer-Helmund
1. AT SCREENING.....	Birds and Butterflies.	Vely
	2 min.	Allegretto.
2. T. STEVE CAREY.....	In the Tavern.	Nicode
	4 min.	Allegretto.
3. T. AND WHILE THE NEIGHBOR-	ING	Gilder
	2 min.	Moderato.
4. T. YOU'D BETTER READ IT.....	THEME	
	1 min. 30 sec.	
5. T. JAMES GROGAN.....	Reverie	Rissland
	2 min.	Andante Sostenuto.
6. T. EXAMINATION DAY.....	Opera Bouffe.	Finck
	3 min.	Andante.
7. T. ZEKE, WAR IS.....	Elysium Dreams.	Riveland
	3 min.	Moderato.
8. T. AND AS TIME PASSED.....	Hezekiah	Richardson
	2 min.	Two-Step.
9. T. A LITTLE LATER.....	THEME	
	2 min. 30 sec.	
10. T. AND WITH THE MORN.....	We Are Coming.	Sousa
	2 min. 30 sec.	March.
11. D. ARRIVE AT TOWN HALL.....	Over There.	Cohan
	2 min.	March.
12. T. BARBARA HODGES.....	Springtime	Drumm
	2 min.	Valse Intermezzo.
13. T. I AIN'T GOIN' TO.....	Serenade	Arensky
	2 min. 30.	Agitato.
14. T. I COULDN'T TALK TO HIM.....	THEME	
	1 min.	
15. T. THE COUNTRY GIRL.....	Misterioso Agitato.	Smith
	3 min.	
16. T. CORPORAL OF THE GUARD.....	Dramatic Tension.	Shepherd
	2 min.	
17. T. I'VE COME HERE.....	Adagio Pathétique.	Godard
	3 min.	
18. T. THE FOLLOWING DAY.....	Remembrance	Telma
	3 min.	Andantino.
19. T. WHAT'S A GAUNTLET.....	THEME	
	1 min. 30 sec.	
20. T. THAT NIGHT.....	Misterioso	Andino
	2 min. 30 sec.	
21. T. THE NEXT DAY.....	Romance	Frommel
	2 min.	Semi Dramatic.
22. T. I RECKON SHE KNOWS.....	La Forza del Destino.	Verdi
	3 min.	Agitato.

Channon Music Company Sees Big Field in Picture Music

THE Channon Music Company, with offices at 701 Seventh avenue—owned and managed by musicians, and for musicians—enters the music publishing field with much in its favor. F. C. Collinge, the owner, is a musician, and saw the possibilities in securing the services of Mr. Baron on his staff of music writers. The name of Maurice Baron is well known among players of good music, for many compositions of merit are to his credit.

Although a young firm, the Channon Music Company has placed on the market some fine orchestral selections, such as "Little Girl of Mine," a fox trot; "Where the Moonlight Shadows Play," waltz, and another favorite called "Your Smile."

The latest offerings are "Mamselle Caprice" and "Moonlight Shadows." These numbers are wonderfully adaptable for scenes in a bright picture, and being new should appeal to the orchestra leader strongly.

Mr. Collinge is well and favorably known in the theatrical world as a composer and manager. He has arranged many musical shows and made special orchestrations for some of our best known stars. There is no question about his musicianship, and the merits of his work should carry him far on the road to success.

Grind Organ Accompaniment at Rivoli.

An amusing accompaniment to the symphonic poem, "Iderle," by Liszt, was heard at the Rivoli during the week of December 8. The opening adagio movement had hardly commenced before the strains of a grind organ were heard above the bassi passages. During the pauses, the hurdy-gurdy stood out in bold relief and contributed a piece of humor that was not originally intended for the patrons of the Rivoli Theatre.

In spite of the diversion, the orchestra played the overture commendably. Mr. Rapee likes Liszt, and is more at home than usual in the works of this composer. The poem is extremely difficult in execution and a little too "heavy" for the average patron, but this is not a fault, for the best music only should be offered, whether it is understood or not. Musical education is to be found in picture theatres these days, and it is well that such is the case.

Emanuel List tried to sing "Little Grey Home in the West." We regret to state that his efforts proved a failure. He did not sing it; he belloved the notes, but gave no indication of what he meant. His English enunciation is extremely faulty and he cares not where he breathes.

"Un peu D'Amor," by Silesu, sung by Madeline D'Espinoy, proved pleasing for more reasons than that it was well sung. In the first place, the setting showed the half moon and the stars, so the singer seemingly sang from the heavenly firmament. This picture suggested what was to follow in the opening of the feature, "Under the Greenwood Tree"; secondly, the song itself breathed the spirit later found in the feature, and thirdly, it proved a wonderful introduction to Elsie Ferguson's great picture.

Before closing, we are glad to again praise the wonderful synchrony of the performance. The music at the Rivoli and Rialto always "comes out" right on the cue, and the key sequence is perfect.

Knowing the difficulties of such a feat, and in the spirit of the friendly critic, we have frequently hoped some one's foot would slip and a jarring note crop up

to disturb the smoothness, but happily we are always disappointed. Nothing ever happens to break the musical continuity of the Rivoli picture presentation. We cannot speak too highly of this particular feature of the music, and sincerely hope every exhibitor in the country will follow Mr. Rothapfel's example.

Take care of the details of your performance and the show will take care of itself.

Score for "The Girl of My Dreams."

There will be a music score available for "The Girl of My Dreams," released by The Exhibitors' Mutual Distributing Corporation. George Beynon, the recognized authority on music for the picture, found in the Billy Rhodes feature a fitting vehicle for new music. The selections that are to be found on every leader's shelf have been given the congé, and excerpts from "Philemon et Baucis" have replaced them.

William Stickers, the well known composer, has written a number that fits the personality of Miss Rhodes and correctly interprets her character. This is the theme found in major and minor moods throughout the score. Mr. Stickers calls it "The Girl of My Dreams," and later promises to secure suitable words for a song, using the orchestral melody.

The score may be obtained from the exchanges of the Exhibitors' Mutual Distributing Corporation and should provide variety of color to its auditors. The musical score is certainly the thing these days, and every leader should avail himself of this opportunity to take a rest from his routine labors of setting the picture.

"Silver Threads Among the Gold."

"Silver Threads!" you recollect it?

I'll just bet a dime you do;

Trouble comes—I don't expect it;

Soon it has me pretty blue;

To my phonygraft I wander

An' I hear that good old song;

Takes me once again back yonder,

An' old Trouble goes along."

A little poem beginning with the above verse appeared recently in one of the New York papers. It expresses so eloquently the sentiment of all who have heard—and who has not?—this heart-stirring song—that we are quoting it.

Practically all our American songs have been conspicuous from the lyric standpoint. "Silver Threads Among the Gold" is an exception; for, aside from stating that the words were by Eben E. Rexford, the facts concerning the life of the musician alone will be considered.

Hart P. Danks, who became a well known and successful song composer, was born in New Haven in 1834. When he was but eight years of age, his parents removed to Saratoga, N. Y. Even as a mere child, he evinced a keen interest in music and was placed under the instruction of Dr. Whitney, a Saratoga physician, who was also an excellent amateur musician. The boy made such strides in his studies and had so good a voice that he was soon placed in the choir of the First Presbyterian Church, where he sang a solo the first Sunday—an almost unprecedented honor. In a few months he acquired the reputation of being the best music reader in Saratoga—all this before he was fifteen.

Index to Cue Sheets, December 28, 1918.

Picture.	Producer.	Page.
Caprice	Paramount	1522
Cavell Case, The.....	Select	1522
Challenge Accepted.....	Hodkinson Corp.	1522
Cheat, The	Paramount	1524
Code of the Yukon.....	Select	1524
Dawn of Understand-		
ing, The	Vitagraph	1524
Goose Girl, The.....	Paramount	1526
Gypsy Trail, The.....	Paramount	1526
Perfect 36, A.....	Goldwyn	1526

In 1850 the family removed to Chicago. In the meanwhile the voice of the boy had changed to a deep bass, and he had no difficulty in obtaining a choir position. Also by this time his natural ability for musical composition began to assert itself.

So far from being pleased at the talent displayed by his son, Mr. Danks, Sr., considered it as a weakness and put the young man to work at his own trade, that of a builder.

Fortunately, soon after this, William Bradbury, then a musical celebrity, presided over a convention in Chicago. Young Danks, whose life was centered in music, attended. He was impressed by the personality of Mr. Bradbury and believed his time had come to emancipate himself from the hated carpenter's bench. He accordingly presented to that excellent artist a copy of his first hymn tune, which he modestly asked to have examined and passed upon as to merit. Mr. Bradbury was so pleased with the melody that he accepted it and inserted it in his next book of sacred songs, under the name of "Lake Street." This event decided the future of Mr. Danks. He devoted himself to music study and composition.

In 1856 his first song arranged for piano, "The Old Love," was published, and in the same year "Anna Lee" was put out.

He removed to New York in 1864. Up to this time he never received remuneration for his compositions. But he decided to adopt a new system, and was soon in a position where paying publishers sought him.

"Silver Threads Among the Gold" was published in 1872. Over three hundred thousand copies were sold in this country alone, and it had almost an equal popularity in England.

Like most composers, Mr. Danks deplored the taste of the public. Those songs which he considered his best efforts were less known and less appreciated than others which were dashed off at a sitting and upon whose popularity he did not build.

He worked on untiringly and with great attention to detail as he knew it. His compositions embraced both secular and sacred pieces and were so prolific that in some years they numbered over fifty publications. It is a bit surprising that he achieved so marked a degree of success, as he never had a teacher. But he always attributed his good fortune to conscientious study and indefatigable labor. While never aspiring to be ranked as a great musician, and always conscious of his limitations, his work was of average merit, freely flowing and much appreciated by the people of his time.

Leader's Service Bureau. Questions Answered—Suggestions Offered.

Q—Our manager insists upon projecting the picture at the speed indicated in the cue sheets, and says that is the way the producer wants it run. Sometimes there is an indication of eleven minutes to the 1,000 feet and the characters race through the performance. What about it?

A—When the musical arranger views the picture in a projection room, it is frequently run fast, and the duration of scenes are comparatively short. He realizes that his timing is faster than ordinary theatre speed, and gives the ratio of eleven minutes to the 1,000 feet in order that the leader in selecting his music will extend a scene of two minutes to 15/11 of 2, which would be 2 min. and 43 sec. It has nothing to do with film projection.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

EXHIBITORS

If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.

PROFESSIONAL SCHOOL of PICTURE PLAYING

Strand Theatre Los Angeles

23. T. YOU WILL SQUEAL..... AgitatoMinot
2 min.
24. D. STEVE KNOCKS GROGAN DOWN. THEME
30 sec.
CHARACTER Dramatic.
ATMOSPHERE Patriotic.
MECHANICAL EFFECTS..... Gun shots, canuon.
SPECIAL EFFECTS..... Bugle.
DIRECT CUES..... None.

"Cheat, The."

Released by Paramount—Five Reels.
Prepared by J. C. Bradford.

THEME—Land of Romance..... Valse Lente.....Herbert
1. AT SCREENING..... Rateliff Mascagni
1 min. 30 sec.
(Prelude Act 3.)
2. T. RICHARD HARDY..... SerenadePierne
1 min. 45 sec.
Allegretto.
3. D. KARA AT DOOR..... Japauese Love Song.....Thomas
1 min. 15 sec.
Moderato.
4. D. FLASH-BACK—OFFICE ButterflyDensmore
1 min. 15 sec.
Allegretto.
5. D. BAZARRE—LAWN FETE..... Over the Top.....Romberg
1 min. 15 sec.
Allegro.
6. T. MRS. HARDY IS OUT..... CharmingJoyce
1 min. 15 sec.
Tempo di Valse.
7. D. AUTO STOPS..... Intermede Chinois.....Baron
1 min. 30 sec.
Allegretto.
S. D. EDITH LEAVES CAR..... PUNCHINELLOAletier
1 min. 30 sec.
Allegretto.
9. T. A WEEK LATER..... Oriental Nights.....Grant
2 min. 30 sec.
Tempo di Valse.
10. T. YOUR HUSBAND IS WRONG..... CapriceReisenfeld
2 min.
Allegretto.
11. T. THE RED CROSS BALL..... Fancy Free.....Friml
1 min. 30 sec.
Moderato.
12. D. EDITH AND KARA ENTER..... In a Tea House.....Langey
2 min. 30 sec.
Allegretto.
13. D. MAN ENTERS..... RomanceMildenberg
1 min. 30 sec.
(First part only.)
14. D. KARA RETURNS TO ROOM..... Dramatic Agitato No. 43. Borch
2 min. 30 sec.
Allegro.
15. T. I'LL DO IT..... Indian Legend.....Baron
1 min. 30 sec.
Andantino.
16. T. END OF PARTY..... SunbeamsHeber
1 min. 15 sec.
Moderato Grazioso.
17. D. KARA ALONE..... OrientalCui
2 min. 15 sec.
Allegretto.
18. T. THE CHEAT..... IntermezzoHadley
2 min.
(Atonement of Pan.)
19. D. EDITH AT WINDOW..... EguontBeethoven
3 min. 30 sec.
Allegro.
20. D. HUSBAND ENTERS ROOM..... Hurry No. 33.....Borch
2 min. 30 sec.
Vivace.
21. D. EDITH HOME..... Russian Pansy.....Langey
1 min. 30 sec.
Andante.
22. T. WITH MORNING LIGHT..... BarcarolleTchaikowsky
2 min. 15 sec.
Andante Moderato.
23. D. EDITH VISITS RICHARD..... THEME
1 min. 45 sec.
24. T. EAST IS EAST..... Intermede Chinois.....Baron
2 min.
Allegretto.
25. T. THE TRIAL..... PreludeDamrosch
2 min. 15 sec.
Andante.
26. T. THE DEFENSE..... Adagio Pathetique.....Dodard
3 min.
Adagio.
27. D. EDITH RUNS TO STAND..... Furioso No. 1.....Langey
2 min.
Allegro Agitato.
28. T. THE VERDICT IS SET..... THEME
1 min. 30 sec.
CHARACTER Dramatic.
ATMOSPHERE Neutral.

"Code of the Yukon."

Released by Selcet—Five Reels.
Prepared by M. Winkler.

THEME—Love Theme..... Andante Sentimento.....Lee
1. AT SCREENING..... Northern Serenade.....Olsen
4 min. 45 sec.
Moderato.
2. D. MAN CAUGHT IN TRAP..... TurbulenceBorch
1 min. 30 sec.
Allegro Agitato.
3. D. DOG BRINGS HORSE..... THEME
1 min. 30 sec.
4. D. SUNSET IN VIEW..... Dramatic Narrative.....Pement
30 sec.
5. T. WHILE CONVALESCING..... My Paradise.....Zamecnik
30 sec.
Moderato.
6. T. FARO LIKED IT..... Continue to action.
1 min.
7. T. SO THAT NIGHT FARO..... Sinister Theme.....Vely
1 min. 15 sec.
8. T. THE TIRED CITIZENS..... Perpetual Motion.....Borch
1 min.
Allegro Agitato.
9. T. ONE DAY JEAN FOUND..... Continue to action.
45 sec.
10. T. JUSTICE BREEN, KNOWN..... Humorous Drinking Character,
30 sec. Roberts
11. D. CAMPS IN VIEW..... Dramatic Recitative.....Levy
2 min. 30 sec.

12. T. IN A SHORT TIME..... Moon Glow.....Barth
2 min.
Lento Moderato.
13. D. INTERIOR OF DANCE HALL..... SavannahRosey
2 min. 30 sec.
14. T. JEAN DECIDES TO GIVE..... Mon Plaisir.....Roberts
3 min. 15 sec.
15. T. I'VE NOTHING, BUT..... Continue pp.
45 sec.
16. T. THE FAME OF NEAR HEAVEN. Reve D'Amour.....Zamecnik
2 min. 15 sec.
Allegretto.
17. T. COME IN AND SEE CREZAN..... Tragic Theme.....Vely
2 min.
18. T. THAT NIGHT JEAN..... Piano Solo.
2 min. 15 sec.
Improvise to action.
19. T. I WANT TO BUY YOUR CLAIM.. THEME
3 min.
20. T. I PRONOUNCE YOU MAN..... Continue pp.
30 sec.
21. D. INTERIOR OF BARROOM..... Continue ff.
30 sec.
22. T. THE MONTHS THAT FOLLOWED. Heart of Mine.....Smith
2 min. 45 sec.
Moderato Cantabile.
23. T. YOU POOR DARLING, YOU..... IrisReynard
2 min. 15 sec.
Moderato Grazioso.
24. T. THIS I DO NOT LIKE..... Continue ff.
30 sec.
25. D. A DISCORD AND..... Dramatic Agitato.....Hough
2 min. 30 sec.
26. T. MEET ME HERE TONIGHT..... Continue pp.
45 sec.
27. T. CONFIDENCE IS THE..... Rustle of Spring.....Sinding
3 min. 30 sec.
Agitato.
28. T. YOU COULD NOT BE..... PreludeRachmaninoff
1 min. 45 sec.
Lento.
29. T. THOU SHALT NOT KILL..... Continue pp.
15 sec.
30. T. MORNING AND A KIND..... Continue pp.
1 min.
31. T. NEAR HEAVEN INTRODUCES... Hurry No. 33.....Minot
1 min. 15 sec.
32. T. THINKING IT WOULD BE..... Water Lillies.....St. Clair
2 min.
Andante Moderato.
33. D. GIRL FIGHTING WITH MAN..... Continue ff.
2 min. 30 sec.
34. T. BEATEN BY THE..... THEME
2 min. 30 sec.
35. T. WHO IS THIS GIRL..... Continue ff.
45 sec.
36. D. INTERIOR OF BARROOM..... Dramatic Fantasia.....Bach
2 min. 30 sec.
37. T. YOU POOR FOOL, DON'T..... Half Reel Dramatic Furloso,
2 min. 30 sec. Levy
38. T. VENGEANCE IS MINE..... Continue pp.
15 sec.
39. T. AFTER THE STORM CAME..... THEME
2 min.
CHARACTER Dramatic.
ATMOSPHERE Pastorale.
MECHANICAL EFFECTS..... Dog barks; shots.
SPECIAL EFFECTS..... Tympany rolls for fight.

"Dawn of Understanding, The."

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Birds and Butterflies..... AllegrettoVely
1. AT SCREENING..... THEME
2 min. 45 sec.
2. T. I SAW A FARM FROM..... CauserieMacMillen
2 min.
Andantino.
3. T. AND THEN THE DAY CAME... Bleeding Hearts.....Levy
3 min. 15 sec.
Andante.
4. T. HERETOFORE, DAWN TO IRA.. THEME
3 min. 45 sec.
5. T. AND AS THE WEEKS PASSED.. In a Shady Nook.....Hildreth
1 min. 45 sec.
Moderato.
6. T. IRA'S ATTITUDE TOWARD..... Flickering Firelight.....Penn
2 min. 15 sec.
7. T. THERE'S A CIRCUS IN..... Capricious Annette.....Borch
3 min. 15 sec.
Moderato.
8. T. IT WAS SUE'S FIRST..... HunkatinLevy
1 min.
One-Step.
9. D. WHEN RINGMASTER MAKES... A La Mode.....Rosey
2 min.
One-Step.
10. T. THE END OF SUE'S PERFECT.. BabillageCastillo
1 min. 30 sec.
Allegretto.
11. T. YU' CUSS'D TIN HORN..... Allegro Agitato No. 1...Kiefert
2 min.
12. D. WHEN SCENE FADES TO SUE.. THEME
3 min. 45 sec.
13. T. YOU KNOW ME, FOR..... RondoBerge
1 min. 30 sec.
14. T. THE SHERIFF CONSIDERED... The Shepherd's Pipe...Gresh
2 min. 45 sec.
Allegretto Moderato.
15. T. RECKON I'LL RIDE..... RemembranceSchumann
4 min. 30 sec.
Moderato.
16. T. SUE IN HER TRUSTING HEART. Third Barcarole...Rubinstein
2 min. 30 sec.
Moderato Con Moto.
17. T. SEEMS AS THOUGH YOU..... THEME
2 min. 30 sec.

18. T. THEY'S GOING TO BE..... May Dreams.....Borch 4 min. 15 sec. Moderato.	7. T. LISTEN NED—HE Basket of Roses.....Albers 4 min. 15 sec. Andante.
19. D. WHEN SUE LEAVES HOUSE.....Vivo Finale.....Berge 1 min. 15 sec.	8. T. NOW TO NED'S..... Ballet Egyptian.....Luigini 1 min. 45 sec. (2nd Movement.)
20. D. WHEN IRA SEES SUE..... Allegro Agitato No. 8.....Andino 2 min. 30 sec.	9. D. NEWSPAPER REPORTER..... Fads and Fancies...Gruenwald 2 min. 30 sec. Allegro.
21. T. THE DAWN..... Twilight .....Cesek 2 min. 45 sec. Moderato.	10. T. CAN I USE YOUR PHONE?.....THEME. 45 sec.
22. T. WITHIN AN HOUR..... Serenade .....Cesek 2 min. 45 sec. Allegro Grazioso.	11. T. SAY! I'M IN AN..... Bon Vivant.....Zaunecnik 1 min. 45 sec. Allegro.
23. T. IRA BEASLEY HAS GONE..... Idillio .....Laek 3 min. 30 sec. Allegretto Grazioso.	12. D. GIRL AT PIANO SINGING..... The Gypsy Trail....Galloway 1 min. Piano Improvising.
24. T. NOW, GENTS, WE GOT..... Arabian Night.....Mildenberg 3 min. Andante Sostenuto.	13. T. NED'S PLAN IS..... Bon Vivant.....Zamecnik 1 min. 15 sec. Allegro.
25. T. THE DAWN OF UNDERSTAND- ING .....THEME 2 min.	14. T. NED'S COUNTRY HOME.....Valse Danseuse.....Miles 3 min. 45 sec.
CHARACTER Comedy.	15. T. AN ADVENTURER Agitato No. 49.....Shepherd 30 sec. Allegro.
ATMOSPHERE Pastorale.	16. T. TROUBLE The Gypsy Trail....Galloway 45 sec. Piano Improvising.
MECHANICAL EFFECTS..... Farm-yard imitations, shots, horse hoofs.	17. T. DID YOU EVER THINK.....THEME. 3 min. 30 sec.

"Goose Girl, The."

Released by Paramount—Five Reels.
Prepared by J. C. Bradford.

THEME—When Love Comes Knocking.....Moderato .....Friml	20. D. WASHBURN LOOKS OUT OF..... Withered Flowers.....Kiefert 3 min. 30 sec. Andante.
1. AT SCREENING..... Coronation March.....Kretschmer 1 min. 45 sec. Maestoso.	21. T. HE IS GOING..... Visions .....Buse 5 min. 15 sec. Moderato.
2. T. HORBECK PROCEEDS..... Land of Joy.....Valverde 1 min. 30 sec. Allegro.	22. T. IT ISN'T AN EASY..... Under the Leaves.....Thome 3 min. 30 sec. Andante.
3. T. GYPSY BARD..... Hurry No. 1.....Langey 2 min. 15 sec. Allegro.	23. D. INSERT OF CALLING CARD.....THEME. 4 min. 45 sec.
4. T. THE WAY GYPSIES..... Granada .....Lon 1 min. 30 sec. Allegro.	24. T. YOU! HOW DARE YOU..... Agitato No. 6.....Kiefert 1 min. Allegro.
5. D. CHANCELLOR AND BABY..... Intermezzo .....Granados 1 min. 30 sec. Allegro.	25. T. NED! I WOULDN'T LIKE..... Rackety Coo .....Friml 1 min. Moderato.
6. T. A PEASANT FAMILY..... Andante Cantabile.....Strauss 1 min. 30 sec. Andante Cantabile.	CHARACTER Comedy.
7. T. AT FIFTEEN YEARS..... Barehetta .....Nevin 1 min. 45 sec. Allegretto.	ATMOSPHERE Neutral.
8. T. WHILE IN ANOTHER COTTAGE. Swedish Processional, 1 min. 30 sec. Maestoso Scharwenka	
9. D. SUSETTE ON SHORE OF LAKE..... Guards to the Front.....Trotore 2 min. 15 sec. Tempo di Marcia.	
10. D. DINING TABLE..... Charming .....Joyce 1 min. 30 sec. Tempo di Valse.	
11. D. GOOSE GIRL AND GEESE..... Vanity .....Jackson 1 min. 45 sec. Allegretto.	
12. T. THE DASHING DUKE..... Hurry No. 26.....Minot 1 min. 15 sec. Vivace.	
13. T. SO THE GOOSE GIRL.....THEME 3 min.	
14. D. GOOSE GIRL AND KING..... Canzonetta .....Hollander 2 min. 30 sec. Moderato.	
15. T. TO THE COURT OF VALETTA... Prelude ("L'Arlesienne").Bizet 1 min. 30 sec. Maestoso.	
16. D. GOOSE GIRL AND KING.....THEME 2 min. 45 sec.	
17. T. AN INTERRUPTED COURTSHIP. Air de Ballet.....Borch 1 min. 15 sec. Allegretto.	
18. T. TWO LOVERS..... March Burlesque.....Gillet 1 min. 15 sec. Tempo di Marcia.	
19. D. MEN KIDNAP GOOSE GIRL..... Hurry No. 2.....Langey 1 min. 15 sec. Allegro.	
20. T. IN THE IVY TOWER..... Intermezzo .....Grieg 2 min. 45 sec. Moderato.	
21. D. KING HURRYING ACROSS..... Hurry No. 2.....Simon 2 min. 15 sec. Allegro.	
22. D. GYPSY BARD AT BODY..... Dramatic Andante.....Borch 2 min. Andante Moderato.	
23. T. I HAVE THE HONOR TO..... Extase .....Ganne 1 min. 45 sec. Moderato.	
24. D. KING LEAVES TOWER..... Mother's Garden.....Frey 3 min. 45 sec. Tempo di Valse.	
25. D. PRINCESS ENTERS ROOM..... Dramatic Tension.....Borch 2 min. 45 sec. Moderato.	
26. T. I DID IT FOR YOU..... Romance (in F).Tschaikowsky 1 min. 45 sec. Moderato.	
27. T. THE DAWN OF..... Canzonetta .....Herbert 1 min. 30 sec. Allegretto.	
28. T. THE SADDEST KING..... Boy of Mine.....Caruso 1 min. Tempo di Marcia.	
29. D. KING ENTERS THRONE.....THEME 1 min. 30 sec.	
CHARACTER Light drama.	
ATMOSPHERE Gypsy.	

"Gypsy Trail, The."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

THEME—Sparklets .....Allegretto .....Miles	20. T. LIGE PETTENGILL'S, THE... Scherzetto .....Berge 3 min. 15 sec.
1. AT SCREENING .....THEME. 30 sec.	21. T. ONE FLASH AT MABEL..... Concert Waltz .....Durand 3 min. 30 sec.
2. D. INSERT OF MUSIC..... The Gypsy Trail....Galloway 15 sec. Piano Improvising.	22. D. CLOSE-UP OF NEWSPAPER... Gavotte and Musette.....Raff 3 min. Allegro.
3. D. FADE OUT OF INSERT.....THEME. 1 min. 45 sec.	23. T. WHEN THEY WENT TO THE. Three Graces .....Herman 3 min. 15 sec. Allegro.
4. T. NOW MEET A YOUNG..... Dream of the Flowers....Cohen 1 min. 15 sec. Andante.	24. T. I'M DARNED IF I KNOW.... Sparklets .....Miles 2 min. 30 sec. Moderato.
5. T. THE GIRL HE IS IN..... Scarf Dance.....Chaminade 3 min. 30 sec. Allegretto.	25. T. I HOPE THEY SENTENCE HER .....THEME 1 min.
6. T. SH! I DON'T KNOW IT..... Romance .....Gruenfeld 45 sec. Moderato.	CHARACTER Comedy.
	ATMOSPHERE Neutral.

"Perfect 36, A."

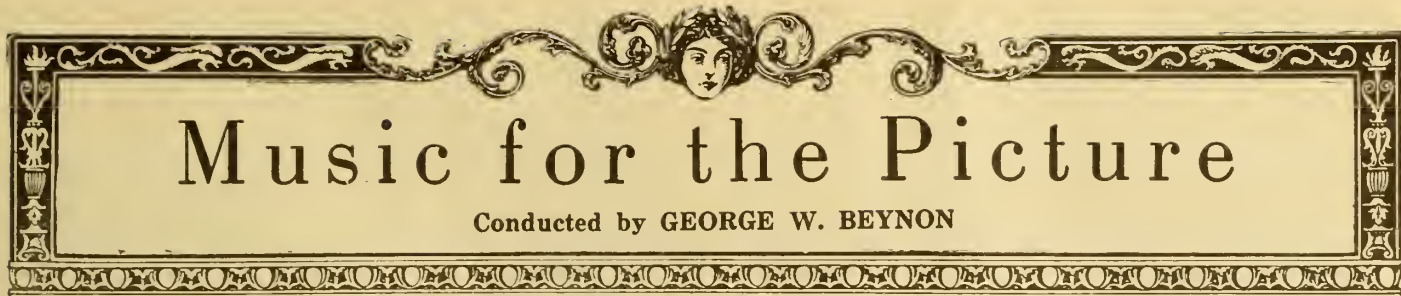
Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Impish Elves Intermezzo .....Borch	10. T. SHE GAVE MABEL A STEER... Eccentric Comedy Theme, 2 min. Levy
1. AT SCREENING .....THEME 1 min.	11. T. THE ENGINEER WAS HIT- TING A La Mode.....Rosey 4 min. One-step.
2. T. MABEL BROWN, ONLY..... Continue to action. 30 sec.	12. T. SHE COULDN'T CLOSE..... Sinister Theme.....Vely 2 min. 30 sec.
3. T. MINERVA, MABEL'S AUNT... Comedy Allegro.....Berg 2 min.	13. T. WHEN THE TRAIN ARRIVED. Babillage .....Castillo 1 min. 30 sec. Allegretto.
4. T. IN THE THIRD FLOOR..... Comic Hurry .....Hare 2 min. 30 sec.	14. T. BEECHTOWN WAS A..... Continue pp. 30 sec.
5. T. HOE ROSEN WAS A GREAT... Frills and Furbelows..Crespi 1 min. Rondo Rococo.	15. T. THE MANSION HOUSE.....THEME 2 min. 30 sec.
6. T. AS THE STAR BOARDER PAID Continue to action. 2 min. 15 sec.	16. T. IT'S BESSIE'S Essenee Grotesque.....Lake 2 min. Mysterioso.
7. T. I AM LEAVING ON THE..... Capricious Annette.....Borch 3 min. 15 sec. Moderato.	17. T. AND WHEN BESSIE ARRIVED) Continue to action. 1 min. 15 sec.
8. T. A PERFECT 36.....THEME 2 min. 45 sec.	18. T. ONE OF THOSE BUSY..... Birds and Butterflies....Vely 2 min. 45 sec. Capricioso.
9. T. ORLANDER TRAILED ALONG. Trombone Sneeze.....Serensen 3 min.	19. D. CLOSE-UP OF NEWSPAPER...THEME 2 min. 45 sec.

1919

© 2021 Coale) Education Group, Inc.
DUPLICATION & PROHIBITED,



Music for the Picture

Conducted by GEORGE W. BEYNON

The Question of "Timing" Looms Large In Proper Motion Picture Presentation

TEMPO means time or speed. It is closely allied to rhythm and accent in a musical sense and is related to movement and motion in a literal way.

In picture portrayal, there are many varieties of **tempo** calculations which enter into the musical setting. First, there is the speed of the operating machine, usually timed to a ratio of fifteen minutes to the thousand feet projected. Good "projectionists" have brought their art to a high standard and sometimes make it difficult for the orchestra leader to get co-operation. They believe that no set speed should be used for all pictures and they are obviously right in their contention, for it would be foolish to run a comedy as slowly as a heavy drama. Some operators believe in changing speed to enhance the screen action. If a funeral is shown, run it slowly; if a battle is fought, speed it up. This method also seems perfectly logical but is disconcerting to the average musical director. Nevertheless, there is in projection speed a fixed mathematical unit which plays an important part in the fitting of pictures.

There is the screen action—a form of **tempo** that permits no mathematical calculation—which must be seriously considered in the musical accompaniment. Naturally, the projection speed will materially influence the screen action and could, under certain conditions, ruin it. The screen action of the silent drama compares favorably with the "business" of the legitimate stage and the music should always follow the **tempo** of the play.

Thus, we find that from behind and in front of the orchestra or organ, there are two forms of **tempo** that seem detached but really belong to the music. They must be considered in the synchronization of the feature.

Musically, there are the terms "Adagio," "Andante," "Allegro," and so forth, signifying a certain **tempo**. These terms are merely suggestions unless followed by metronome markings, which give us another and more exact form of speed. Being dependent upon the time signature to a certain degree, metronome markings drag the former into our problem as a matter not to be lightly disregarded.

There is yet another factor with which to reckon in the musical portrayal of pictures and that is the time duration of scenes. This must be exact and the stop watch will make it so.

Thus we find six factors dealing with speed that every orchestra leader must take into consideration when playing pictures. They are closely related to each other and frequently one or more is disregarded without much loss. The thorough musician will analyze his

score and base his selection upon the facts deducted. If it be a comedy, he will draw up the following table:

Projection speed..15 min. to 1,000 ft. film	
Screen action	Fast
Music	Allegro
Time Signature	2/4
Metronome	1 = 160
Time duration	3 minutes

Scrutinizing the above table, he finds that the scene runs three minutes in time duration. The music is allegro to fit the screen action, which is fast. The time signature being 2/4 and the metronome **tempo** being 160 beats to the minute, there should be 80 measures to play each minute or the entire scene will require a piece comprising 240 measures.

If the scene be correctly fitted with music that suits the screen action, those 240 measures will always cover the time duration even if the projection speed be increased. To follow the action, the leader must of necessity increase his beat and, should the scene be rushed through in two minutes and a half, a little calculation will show that he must beat the rate of 192. As may be readily seen, a projectionist has the power to kill a picture by going to extremes. When he does, he will also kill the music. The music will assist in the slaughter and the patrons will flee such a charnel house.

When soldiers or civilians in gala attire are seen marching, the music should take the **tempo** of their step, and thus give the impression that the screen figures are parading to the time played by the theatre orchestra. Under no circumstances play a waltz, for the time signature must indicate two beats to the measure to conform to the feet of each man.

The primary purpose which promulgated this thought was to gain realism and those who adhere to the procedure do more than accomplish their object—they play to the screen action. They have brought to light and are fostering the fundamental principle in picture playing.

Screen **tempo** and projection speed must not be confused. The latter will give only a mathematical unit from which may be reckoned the time duration of the scene. Perfect synchrony does not depend wholly upon projection speed. If the screen action be closely followed by suitable music, any slight change in projection speed will be taken care of by a similar change in the conducting.

Remember that screen action cannot be gauged always by bodily movements. Flashes play a part in the speed of the screen and even in the pastoral and panoramic peaks of mountains there is a suggestion of action. In those mo-

ments of bodily action, there should be found no difficulty in determining the **tempo** of the music.

The heroine slowly drags herself across the room. Broken in spirit and tired of life, she decides that the cruel "world" holds no place for such as she. The music, keeping time to the mood, will be slow and mournful. Should the operator feel that she should flit blithely across the room, the scene will become much shorter in time duration and the musical selection too long if played at its required **tempo**. But the marked **tempo** cannot be adhered to if it does not fit the action. Therefore, by playing to the action, the same number of measures will still fit the shorter scene.

Later, the hero, supposedly dead, is seen hurrying to the home of his loved one in an automobile. He alights, hastens up the steps, rushes into the room and into her arms. At the rate of fifteen minutes to the thousand film feet, this scene takes one minute and thirty seconds. If eleven minutes be allowed for the projection speed, the duration of the scene becomes shorter.

Now, taking it for granted that the music selected has been played at 94 under normal conditions, and comprises sixty-four measures, it must be played at about 110 to fit the increased speed of screen action. The measures remain the same if the **tempo** be increased. Poor conducting and bad judgment would mean loss of synchrony and probably force a stop about the fifteenth bar.

First, find your projection speed unit and time your scenes accordingly. Select the music which fits the screen action and make it synchronize with the scene as projected. After the setting has been completed, forget minutes and seconds and conduct from the screen. Let it be your score and nothing except a cyclone can break the smoothness of your musical accompaniment.

The Exhibitors Desire Musical Scores.

Showing the upward trend of music in the picture theatres of the smaller sort, we present the following letter:

Oneonta, New York,
December 22, 1918.

Mr. George W. Beynon,
New York City.

Dear Sir: Do you have music score of "La Fayette, We Come?" If so, kindly state rental price for one or two days. Am not certain about dates.

Yours very truly,
Ivan D. Bush.

Numerous inquiries come to us from all parts of the country and for various pictures. In many cases, we must disappoint our correspondents. But, thank heaven! the producer sees the hand-writing on the wall. The day is coming when he will have sense enough to protect his picture by proper musical presentation and at the same time give the exhibitor an opportunity of procuring new music pleasing to the ears of his patrons.

CUE SHEETS for CURRENT FILMS

"Beloved Imposter, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Capricious Annette.....	Moderato	Borch
1. AT SCREENING.....	THEME	
1 min. 30 sec.		
2. T. DICK MENTOR AN IDEALIST..	Pathetic Andante.....	Vely
1 min. 30 sec.	Andante.	
3. D. WHEN DICK LEAVES COTTAGE.	Perpetual Motion.....	Borch
1 min. 30 sec.	Allegro Agitato.	
4. D. WHEN DICK FIRES SHOT.....	Furioso No. 11.....	Kiefert
45 sec.		
5. T. AND I CAN'T STAND THIS.....	Dramatic Narrative.....	Pement
1 min.		
6. T. HUGH WAS JUST ONE OF.....	THEME	
2 min.		
7. T. MAMMY YOU'RE GETTING SO..	Joy of Youth.....	Raymond
3 min. 30 sec.	Moderato.	
8. T. I HAVE NEVER SEEN HIM.....	Indianola	—
3 min.	Fox Trot.	
9. T. THE NEXT DAY BETTY MADE..	Birds and Butterflies.....	Vely
3 min. 45 sec.	Intermezzo.	
10. T. DICK MENTOR ALL UNSUS- PECTING	Kentucky Dreams.....	Onivas
2 min. 45 sec.	Moderato.	
11. T THAT IS THE FIRST TIME I..	THEME	
3 min. 15 sec.		
12. T. COQUETRY MUST BE BORN....	Hunkatin	Levy
2 min. 30 sec.	One-Step.	
13. T. AS THE DAYS SLIPPED BY....	Impish Elves.....	Borch
3 min.	Intermezzo.	
14. T. NA-A-A YOU THINK YOURSELF.	Those Draftin' Blues.....	—
2 min. 30 sec.	Fox Trot.	
15. T. ALLS FAIR IN WAR AND BETS.	THEME	
2 min. 30 sec.		
16. T. THERE IT IS AND IT LOOKS...Au	Fait.....	Ewing
3 min.	Allegretto.	
17. T. AND ON THE TRIP HOME.....	The Black Rose.....	Thomas
3 min.	Allegretto.	
18. T. YOU'VE BEEN A LOVELY.....	THEME	
2 min.		
19. T. WE JUST SAW HUGH.....	Babillage	Castillo
4 min. 30 sec.	Allegretto.	
20. D. WHEN DICK SEES BETTY....	Bleeding Hearts.....	Levy
1 min. 30 sec.	Andantino.	
21. T. AND I'LL SIT BEHIND AS.....	Vivo Finale.....	Berge
3 min. 15 sec.		
22. T. BEFORE YOU LEAVE THIS ROOM	Dramatic Suspense.....	Winkler
3 min. 15 sec.		
23. T. OH, NO, I HAVE PLAYED.....	THEME	
2 min.		
CHARACTER	Comedy.	
ATMOSPHERE	Southern.	
MECHANICAL EFFECTS.....	Train, Auto, Shots.	

"Hitting the High Spots."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—My Paradise.....	Moderato	Zamecnik
1. AT SCREENING.....	Grave Allegro Molto.....	Berge
2 min. 45 sec.		
2. T. WELL THERE'S ONLY TWO....	Allegro Agitato No. 8.....	Andino
1 min. 45 sec.		
3. T. AND ROCKFELLER'S PILE.....	Waltz Moderno.....	Rosey
2 min.	Moderato.	
4. T. A YOUNG ENGINEER THE DARK.	Military Tactics.....	Rosey
2 min.	March.	
5. T. BUT PLEASE ALICE YOUR.....	Marionette	Arndt
3 min.	Moderato.	
6. T. MAMA'S STRONG FOR HAROLD.	THEME	
2 min. 30 sec.		
7. T. IN TROPICO THE TOWN NEAR.	Mexicana	Herbert
3 min. 30 sec.		
8. T. A REBEL CHIEF WHO HIDES.	Crafty Spy.....	Borch
1 min. 15 sec.	Mysterioso.	
9. T. A DAUGHTER OF THE POOR...Agitato	No. 6.....	Kiefert
1 min.		
10. T. THE BALBOA OIL CONCESSION.	Babillage	Castillo
3 min. 30 sec.	Allegretto Intermezzo.	
11. T. THE FEDERAL GOVERNMENT OF	March Bizarre.....	Simon
2 min. 45 sec.		
12. D. WHEN BLAKE SEES NOTICE...Furioso	No. 11.....	Kiefert
2 min. 15 sec.		
13. D. WHEN BANDIT LEAVES.....	Alborado	Andino
2 min. 45 sec.		
14. D. WHEN MEXICANS GIVE BOB..	THEME	
2 min. 45 sec.		
15. T. HIS LIE.....	Hurry No. 26.....	Minot
1 min. 30 sec.		
16. T. WHEN SCENE FADES TO RAN- DOLPH	Tragic Theme.....	Vely
1 min. 30 sec.		

17. T. AN EXCITING CHRISTMAS.....	Perpetual Motion.....	Borch
2 min.	Allegro Agitato.	
18. T. TO THE NEXT PRESIDENT OF.	Mountaineer's March.....	Borch
2 min. 30 sec.		
19. T. THE GRINGO HAS HIS.....	Wild and Wooly.....	Minot
2 min. 30 sec.	Allegro.	
20. D. WHEN BANDITS APPROACH WATER	Agitato No. 37.....	Andino
2 min. 30 sec.		
21. D. AS SCENE FADES TO MEXICAN.	La Belle Argentino.....	Roberts
2 min.	Mexican Tango.	
22. D. WHEN ORCHESTRA STOPS....	Agitato No. 49.....	Shepherd
1 min.		
23. D. WHEN BOB WATCHES DANCERS.	Mountaineers' Dance.....	Borch
1 min. 15 sec.		
24. T. THE GRINGO IS AMONG US..	Furioso No. 60.....	Shepherd
3 min.		
25. T. CARRAMBA	Agitato No. 69.....	Minot
45 sec.	Allegro.	
26. T. IN SPITE OF HER GRIEF.....	THEME	
2 min. 30 sec.		
27. D. WHEN BOB ENTERS HAROLD'S.	Hurry No. 33.....	Minot
3 min. 30 sec.		
28. T. OH, DAD, MUST I GO THROUGH.	Furioso	Levy
1 min.	Agitato.	
29. T. HE NO GO TO WEDDING.....	Hurry	Levy
2 min. 30 sec.		
30. T. IF EVER A MARRIAGE WAS...Organ	only to finish.	
4 min.		
CHARACTER	Dramatic.	
ATMOSPHERE	Mexican and Society.	
MECHANICAL EFFECTS.....	Horses' Hoofs, Shots, Water Effects, Automobile, Glass Crash.	
SPECIAL EFFECTS.....	Organ for Church Scene.	

"Hitting the Trail."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Peacefulness	Andante	Borch
1. AT SCREENING.....	Hunkatin	Levy
2 min.		
2. T. AT AN EAST SIDE MISSION....	Organ Solo.	
45 sec.		
3. D. AS MISSION SCENE FADES...THEME		
3 min.		
4. D. WHEN KELLY APPROACHES..	Agitato No. 69.....	Minot
1 min. 15 sec.	Allegro Agitato.	
5. T. I CAME IN TO BUY.....	Turbulence	Borch
2 min.	Allegro Agitato.	
6. T. THE NIGHT COURT.....	THEME	
2 min. 15 sec.		
7. T. THERE MUST BE SOME.....	Babillage	Castillo
2 min.	Allegretto.	
8. T. ON THE THIRTY-FIRST DAY...Over	the Top, Boys.....	Berg
45 sec.		
9. T. ANNIE, A NEW GIRL.....	Birds and Butterflies.....	Vely
3 min. 45 sec.	Intermezzo.	
10. T. COME BACK WITH ME.....	Hurry No. 33.....	Minot
3 min.		
11. T. CARELLI'S PLAN TO GET.....	Capricious Annette.....	Borch
1 min. 30 sec.	Moderato.	
12. T. THE STRIKE.....	Dramatic Recitative.....	Levy
4 min.		
13. D. AT THE POLICE STATION.....	Scherzetto	Berge
2 min. 45 sec.		
14. T. I COME TO SPRING YOU.....	THEME	
2 min.		
15. T. AT CONEY ISLAND.....	À La Mode.....	Rosey
2 min.		
16. T. HITTING THE TRAIL.....	Organ only.	
1 min. 15 sec.		
17. D. AS MISSION SCENE FADES...THEME		
2 min. 15 sec.		
18. T. THAT NIGHT.....	Bleeding Hearts.....	Levy
2 min. 45 sec.	Andantino.	
19. T. GET OUT, CAN'T YOU SEE....	Dramatic Narrative.....	Pement
2 min. 45 sec.		
20. T. 117 B. STREET.....	Perpetual Motion.....	Borch
4 min.	Allegro Agitato.	
21. T. A FEW MINUTES LATER.....	Allegro Agitato No. 8.....	Andino
3 min. 15 sec.		
22. T. I MAKE NO CHARGES.....	THEME	
45 sec.		
23. T. AT DAWN.....	A Dream.....	Borch
5 min.	Andante.	
24. T. YOU LITTLE FOOL.....	Hurry No. 26.....	Minot
1 min.		
25. T. WHEN I GOT FREE.....	Grave Allegro Molto.....	Berge
2 min. 15 sec.		
26. T. THE OLD, OLD STORY.....	Adagio Cantabile.....	Berge
4 min.		
27. D. WHEN MAMIE EMBRACES....	Savannah	Rosey
1 min.		
28. D. WHEN SCENE FADES TO....	Silent Sorrows.....	Borch
1 min. 30 sec.	Andante.	
29. D. AS SCENE FADES BACK.....	Sachem	Rosey
45 sec.		

30. D. WHEN KID IS SHOT.....Furioso No. 11.....Kiefert
1 min. 15 sec.
31. T. I GUESS THIS IS MY.....THEME
1 min. 45 sec.
CHARACTER.....Dramatic.
ATMOSPHERE.....New York Slums.
MECHANICAL EFFECTS.....Lamp crash, phone bell, shot.
SPECIAL EFFECTS.....Organ solo for mission scenes.

"Light of Victory, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Longing for You.....Valse Lente.....Schroeder
1. AT SCREENING.....The Rookies.....Drumm
1 min. Tempo di Marcia.
2. T. AT CALIFORNIA COUNTRY.....Bon Vivant.....Zamecnik
2 min. 30 sec. Allegretto.
3. T. LIEUTENANT COMMANDER.....Jack Tar.....Sousa
1 min. Tempo di Marcia.
4. T. WAR.....Exhibitors' March.....Andlno
2 min. 30 sec. March Matesoso.
5. D. JANE READING LETTER.....THEME
1 min. 15 sec.
6. D. FLASH BACK.....Hands Across the Sea.....Sousa
1 min. 30 sec. Tempo di Marcia.
7. D. LIEUTENANT STOPS AT.....Over There.....Cohan
1 min. 15 sec. Tempo di Marcia.
8. T. AND HE DID.....Joan of Arc.....Wells
1 min. 30 sec. Moderato.
9. LIEUT. YOU HAVE LOST.....Dramatic Tension.....Borch
3 min. Moderato.
10. T. THE ISLAND.....Scene D'Amour.....Delibes
1 min. 30 sec. Andante.
11. T. A YEAR OF.....Variation.....Delibes
1 min. 30 sec. Allegretto.
12. D. JANE AND OFFICER.....THEME
2 min.
13. D. BEACH-FLASH.....Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
14. D. GIRL RUNS AWAY.....Butterfly.....Densmore
2 min. 15 sec. Allegro.
15. T. FOR FIRST TIME.....Mocca.....Lemieux
1 min. 30 sec. Tempo di Valse.
16. T. AFTER THREE DAYS OF CALM.....Dramatic Tension No. 9.....Andino
1 min. 30 sec. Grave.
17. T. INTO THE CALM.....Pleading.....Wood
2 min. 15 sec. Andante Moderato.
18. T. SKIPPER SCHMIDT.....Nibelungen.....Wagner
2 min. Tempo di Marcia (Trio).
19. T. IN LIGHT HOUSE.....Robin Adair.....Scotch
1 min. 30 sec. Moderato.
20. D. SKIPPER ATTACKS GIRL.....Furioso No. 11.....Keifert
1 min. 30 sec. Vivo.
21. D. LIEUT. OPENS BOOK.....One Who Has Yearned,
1 min. 45 sec. Andante Moderato.
22. D. WIRELESS OPERATOR.....Coronation March.....Kretschmer
2 min. Maestoso.
23. D. JANE IN CABIN.....Intermezzo.....Grandos
1 min. 30 sec. Allegro. (Omit Introduction)
24. D. SUBMARINE APPEARS.....Nibelungen March.....Wagner
1 min. 30 sec. Tempo di Marcia.
25. D. KEEPER BREAKING MACHIN-
ERY.....Furioso No. 2.....Langey
3 min. 30 sec. Allegro Furioso.
26. D. JANE RECOGNIZES.....THEME
1 min. 30 sec.
27. T. CAN ANY ONE WORK.....Erl King.....Schubert
2 min. 30 sec. Vlvace.
28. D. CAPTAIN ON BATTLESHIP.....Military Tactics.....Rosey
3 min. Tempo di Marcia.
29. D. LIEUT. WOUNDED.....THEME
1 min. 30 sec.
30. T. FORGOTTEN.....Taps.....Bugle Call
1 min. 30 sec. Lento.
CHARACTER.....Dramatic.
ATMOSPHERE.....Tropical Island.

"Love Net, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Birds and Butterflies.....Moderato.....Vely
1. AT SCREENING.....THEME
2 min. 45 sec.
2. T. THREE OF US BOYS.....Selections Pirates of Penzance,
4 min. Sullivan
3. T. IF YOU LICK ANY OFFEN.....Capricious Annette.....Borch
2 min. 15 sec. Moderato.
4. T. I WISH YOU BELONGED TO ME.....THEME
3 min.
5. T. JIM HENLY WHO BOASTED.....Moods.....Holly
3 min. 45 sec. Valse.
6. D. WHEN MRS. GAYTHORNE CALLS.....Memories.....Crespi
1 min. 45 sec. Andante.
7. T. SELL OUT OR I'LL FORCE.....Graciousness.....Smith
2 min. 30 sec. Intermezzo.
8. D. WHEN POSTMAN ARRIVES.....Thoughts.....Crespi
2 min. 15 sec. Andante.

9. T. TROUBLE NEVER COMES SING-
LY.....The Black Rose.....Thomas
1 min. 15 sec. Allegretto.
10. T. I ALLERS COUNTED ON THE.....Perpetual Motion.....Borch
1 min. 15 sec. Allegro Agitato.
12. T. PLEASE, MA'AM, I'D LIKE TO.....THEME
2 min.
12. T. IN THE EARLY MORNING THE.....Andante Pathctique.....Borch
2 min.
13. T. HERE'S WHERE JOHN HARD-
ING.....Suzanne.....Rolfe
4 min. 15 sec. Allegro.
14. T. WE WON'T SPEND A CENT
MORE.....Pathetic Andante.....Berge
2 min. 30 sec.
15. T. THE SCENES OF HIS YOUTH.....Impish Elves.....Borch
3 min. 15 sec. Intermezzo.
16. T. REMINISCENCE.....Iris.....Reynard
2 min. Intermezzo.
17. T. FORTUNE HAS TURNED
AGAINST.....Danse Fantastique.....Reynard
3 min. 30 sec. Intermezzo.
18. T. YOU WILL HAVE TO PUT.....THEME
2 min. 15 sec.
19. D. WHEN PATTY GREETES GUESTS.....Savannah.....Rosey
45 sec. Allegretto.
20. T. I WOULDN'T BE SO STUCK UP.....Bleeding Hearts.....Levy
1 min. 45 sec. Andantino.
21. T. JUST AS SOON AS I AM BIG.....THEME
2 min. 45 sec.
22. T. MY QUEST OF THE LATCH.....Babillage.....Castillo
3 min. Allegretto Intermezzo.
23. T. NO, DON'T QUIT, WE'LL TAKE.....My Paradise.....Zamecnik
4 min. Moderato.
24. D. WHEN SMUGGLER JONES CALLS.....Jealous Moon.....Zamecnik
2 min. Moderato.
25. D. WHEN PATTY ENTERS BOAT.....Rondo.....Berge
2 min. (Excerpt Beethoven Sonata).
26. T. AFTER DARK.....Turbulence.....Borch
2 min. 15 sec. Allegro Agitato.
27. D. WHEN BARNES SCUTTLES BOAT.....Gruesome Mysterioso.....Borch
2 min. 45 sec.
28. T. BEYOND THE FAR MYSTERIOUS.....THEME
1 min.
CHARACTER.....Comedy.
ATMOSPHERE.....Fishing Villago.
MECHANICAL EFFECTS.....Whistle.

"Nature Girl, The."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Kisses.....Allegro.....Sullivan
1. AT SCREENING.....Petite Marcia.....LaCombe
1 min. 30 sec. Tempo di Marcia.
2. T. DON PEDRO.....Granda.....Lon
1 min. 30 sec. Allegro.
3. T. WHILE WINTHROP.....Habanera.....Herbert
1 min. Moderato.
4. T. ALLOWED TO ROAM ISLAND.....Tarentella.....Bohm
2 min. 45 sec. Allegro.
5. T. I MUST SOON TAKE YOU.....Little Serenade.....Grunfeld
Allegretto. Play Slow.
6. D. DOLORES LOOKING AT SMOKE.....Caprice.....Jackson
2 min. 30 sec. Allegretto.
7. T. HAVE YOU EVER HAD A LOVER.....Land of Joy.....Valverde
1 min. 15 sec. Allegro.
8. T. SPENCER CROSBY.....Get Together.....McClure
1 min. 30 sec. Moderato.
9. T. WHEN YOU TAKE ME INTO.....Roses of Arcadie.....Motzan
1 min. 30 sec. Tempo di Valse.
10. T. THE DESIRE FOR BUGS.....Sometime.....Friml
1 min. 30 sec. Fox Trot.
11. T. MAN! MAN!.....THEME
2 min.
12. T. KIND OF FUNNY.....Boy of Mine.....Caruso
1 min. 45 sec. Allegretto.
13. T. OH PAN.....THEME
1 min. 30 sec.
14. T. IT HAD BEEN NO EASY TASK.....Canzonetta.....Godard
2 min. Allegretto.
15. T. YOU ARE SURPRISED.....Dramatic Tension.....Borch
1 min. 30 sec. Moderato.
16. T. I HAVE BEEN AFTER BUG.....Hobbledehoy.....Olson
1 min. 15 sec. Tempo di Marcia.
17. T. DARKNESS HAD SETTLED.....Mysterioso Dramatico.....Borch
1 min. 30 sec. Allegro.
18. D. ATTACH ON BLANCA.....Hurry No. 2.....Langey
3 min. 30 sec. Allegro.
19. T. MOTHER ILL.....Spanish Dance.....Moszkowsky
1 min. 30 sec. Andante Moderato.
20. T. YOU HAVE DISGRACED.....Habanera.....Herbert
2 min. Moderato.
21. D. MERCEDES FALLS.....Dramatic Tension.....Borch
1 min. 30 sec. Moderato.
22. T. I AM GOING AWAY.....Intermezzo.....Granados
1 min. 15 sec. Allegro.
23. D. DOLORES AND BOY.....THEME
1 min. 30 sec.

24. T. AN EVENING.....	Bolero.....	Moszkowsky
3 min.	Tempo di Bolero.	
25. T. DO YOU KNOW.....	Erotic.....	Grieg
2 min. 30 sec.	Lento.	
26. T. THE CATCHING OF BUGS.....	THEME	
1 min. 30 sec.		
27. T. THE FACE OF DOLORES.....	Serenade.....	Ern
2 min. 15 sec.	Allegretto.	
28. T. DON PEDRO.....	Athalia.....	Mendelssohn
4 min.	Molto Allegro (Overture).	
29. D. BOY AT DOOR.....	Frisivolous Patrol.....	Alba
2 min. 15 sec.	Tempo di Marcia.	
30. T. SO AT LAST CAME.....	THEME	
1 min. 30 sec.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Spanish.	

"Racing Strain, The."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME..Love Theme.....	Andantino.....	Lee
1. AT SCREENING.....	Southern Pastimes.....	Catlin
1 min. 15 sec.		
2. T. A RED CROSS RAFFLE.....	Continue to Action.	
1 min.		
3. T. OLD DAN ONCE A SLAVE.....	Continue pp.	
1 min. 45 sec.		
4. T. LIEUT. GREGORY HAINES.....	Swing Song.....	Barns
2 min. 45 sec.	Moderato.	
5. T. JACK SCHUYLER WHO COUGHS.....	THEME	
1 min. 30 sec.		
6. T. THE STUDY HOUR.....	La Colombe.....	Gounod
1 min. 45 sec.	Moderato Intermezzo.	
7. T. JOHNNY TWEED ONCE A JOCK- EY.....	Pathetic Andante.....	Vely
2 min. 30 sec.		
8. T. AS THE SUMMER DAYS PASS.....	THEME	
3 min. 15 sec.		
9. T. BIG JIM PLAYS TWO GAMES.....	Sparklets.....	Miles
3 min. 15 sec.	Moderato.	
10. T. I HAVE A SURPRISE FOR.....	Dramatic Suspense.....	Winkler
3 min.	Moderato.	
11. T. THE DE LUCE COUNTRY HOME.....	Valse Moderne.....	Rosey
2 min. 45 sec.	Valse Lento.	
12. T. COLONEL I AM GOING TO BET.....	Dramatic Narrative.....	Pement
2 min.		
13. T. HOW CAN A GIRL SLEEP.....	THEME	
3 min.		
14. D. DE LUCE SEES GIRL ON BENCH.....	Sinister Theme.....	Vley
2 min. 15 sec.		
15. T. I SHALL NEVER FORGIVE.....	Continue pp.	
30 sec.		
16. T. I HAVE ALWAYS LOVED YOU.....	Dramatic Agitato.....	Hough
1 min. 45 sec.	Agitato.	
17. T. FEARFUL OF BLOODSHED.....	Sweet Ponderings.....	Langley
2 min.	Andante Moderato.	
18. T. BACK IN THEIR NEW YORK.....	Serenade.....	Drdla
2 min.	Andante Moderato.	
19. T. TORPEDO THE HORSE.....	Intermezzo.....	Arenski
1 min. 30 sec.		
20. T. TIMING THE MORNING WORK.....	Galop No. 7.....	Minot
2 min.		
21. T. OH, DADDY, YOU DON'T KNOW.....	Impish Elves.....	Borch
1 min. 30 sec.	Allegretto Intermezzo.	
22. T. DURING THE SARATOGA.....	THEME	
1 min. 45 sec.		
23. T. THE NIGHT BEFORE THE RACE.....	Gruesome Mysterioso.....	Borch
3 min. 15 sec.		
24. T. WHERE'S THE MAN THAT.....	Agitato Appassionato.....	Borch
1 min. 30 sec.		
25. T. NOT ONLY THAT.....	Continue pp. and slow.	
1 min. 45 sec.		
26. T. THE HANDICAP.....	Aces High.....	Roberts
1 min. 15 sec.	March.	
27. T. SADDLES UP.....	Effect of Ringing Bell. Followed by tacet.	
15 sec.		
28. T. THE CALL TO THE POST.....	Stand Pat.....	Roberts
1 min. 30 sec.	March.	
29. T. AT THE POST.....	Stampede.....	Simon
30 sec.	Galop.	
30. T. THEY'RE OFF.....	Continue ff	
1 min. 15 sec.		
31. T. SOUTHERN HONOR WINS.....	Continue pp.	
45 sec.		
32. T. OH, DADDY, I ALMOST FORGOT.....	Capricious Annette.....	Borch
1 min. 30 sec.	Moderato.	
33. T. LUCILLE AREN'T YOU EVER.....	THEME FF.	
1 min. 15 sec.		
34. T. SAILING TIME.....	Send Me Away With a Smile.	
45 sec.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Society.	

"Sea Flower, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Rose in No Man's Land.....	Moderato.....	Feist
1. AT SCREENING.....	In a Tea House.....	Langley
1 min. 30 sec.	Allegretto.	

2. T. BRANDY CAIN.....	Indian Legend.....	Barron
1 min. 15 sec.	Andante.	
3. T. LURLINE.....	Rhapsody.....	Schytte
2 min. 30 sec.	Allegro.	
4. T. KEALINE TAKES BOTTLE.....	Agitato Mysterioso.....	Langley
1 min. 30 sec.	Moderato.	
5. T. FOWLER.....	Allegro and Andante.....	Langley
2 min. 30 sec.	Allegro.	
6. T. TRENTA BARNBY.....	Get Together.....	MacClure
1 min. 30 sec.	Moderato.	
7. T. THE VIKING BOAT.....	The Hobbledehoy.....	Olson
1 min. 45 sec.	Tempo di Marcia.	
8. T. THE TROPICAL NIGHT.....	Oriental Nights.....	Grant
1 min. 30 sec.	Tempo di Valse.	
9. T. THEY'LL NEVER GET IT.....	Hurry No. 1.....	Langley
1 min. 30 sec.	Allegro.	
10. T. REVIVED BY CHILD.....	THEME	
2 min. 45 sec.		
11. D. ON BOARD SHIP.....	Mother's Garden.....	Frey
1 min. 30 sec.	Tempo di Valse.	
12. T. AS CAPTAIN KUNTZ.....	Agitato.....	Reisenfeld
2 min. 30 sec.	Allegro.	
13. T. MORNING FOUND HER.....	Intermezzo.....	Arensky
1 min. 30 sec.	Allegro.	
14. T. MY GOD, IT'S LURLINE.....	Agitato con Moto.....	Borch
1 min. 30 sec.	Allegro.	
15. D. LURLINE AND BARNBY.....	THEME	
2 min. 30 sec.		
16. T. IN THE OFFICE OF.....	Dramatic Tension.....	Borch
1 min. 30 sec.	Andante.	
17. T. THE MOTH HAD.....	Smiles and Kisses.....	Ancliffe
2 min.	Tempo di Valse.	
18. D. CAPTAIN IN DEN.....	Agitato No. 2.....	Andino
3 min.	Allegro.	
19. D. SECRET SERVICE OFFICE.....	Ruy Blas.....	Mendelssohn
4 min.	Allegro Molto.	
20. T. TEN P. M.....	Good-Bye Alexander.....	Lyton
2 min. 15 sec.	Allegro.	
21. D. JORDON AND LURLINE.....	Estellita.....	Herbert
1 min. 45 sec.	Tempo di Valse.	
22. T. POLICE AT DOOR.....	Allegro No. 2.....	Langley
1 min. 30 sec.	Allegro.	
23. T. AND GOD HAS BEEN GOOD.....	THEME	
2 min.		
CHARACTER.....	Dramatic.	
ATMOSPHERE.....	Tropical Islands.	

"Silk Lined Crook, The."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Call Around Again.....	Moderato.....	Herbert
1. AT SCREENING.....	Ball Scene.....	Nicode
1 min. 45 sec.	Allegro.	
2. T. MICHAEL DELANO.....	Prelude.....	Grieg
1 min. 30 sec.	Allegretto.	
3. T. MARY HIS PAL.....	Serenade.....	Aitkin
1 min. 30 sec.	Allegretto.	
4. T. SEVEN O'CLOCK.....	Sometime.....	Friml
3 min.	Fox Trot.	
5. T. ROBERT MELCORE.....	Pickins.....	Kaplan
2 min. 45 sec.	Allegro.	
6. T. JUST MARRIED.....	Charming.....	Joyce
2 min.	Tempo di Valse.	
7. T. ANXIOUSLY WAITING.....	Serenade.....	Chaminade
1 min. 30 sec.	Allegro.	
8. T. MIDNIGHT.....	Intermezzo.....	Granados
2 min.	Allegro (Cut Intro.).	
9. TURN THIS AROUND.....	Dramatic Tension.....	Borch
1 min. 15 sec.	Moderato.	
10. D. BLACKIE AT SAFE.....	Mysterioso Dramatico.....	Borch
2 min. 45 sec.	Allegro non Troppo.	
11. T. A WOMAN.....	Agitato No. 37.....	Andino
2 min. 30 sec.	Agitato.	
12. T. DERE GONE.....	Rhapsody.....	Schytte
2 min. 30 sec.	Allegro.	
13. D. ESCAPE.....	Orgie of Spirits.....	Ilynsky
3 min.	Allegro.	
14. D. BLACKIE AND ROBERT ENTER.....	Adoration.....	Filippucci
2 min. 15 sec.	Moderato.	
15. T. HE MUST GO TO JAIL.....	THEME	
1 min. 45 sec.		
16. T. IT IS AGAINST THE LAW.....	March Burlesque.....	Lanciana
2 min. 30 sec.	Allegretto.	
17. T. WAIT.....	Pizzicato Bluette.....	Lack
1 min. 15 sec.	Allegretto.	
18. D. BLACKIE PUTS ON RECORD.....	Good-Bye.....	Tosto
1 min. 15 sec.	Moderato (Phonograph).	
19. T. A GOOD CROOK.....	A Talking Record—Effect.	
1 min.		
20. T. MY GOD.....	Hurry No. 33.....	Minot
1 min. 30 sec.	Vivace.	
21. T. WE OWE IT ALL TO BLACKIE.....	THEME	
2 min. 30 sec.		
22. T. I'M WORKING FOR GOVERN- MENT.....	Stars and Stripes.....	Sousa
2 min.	Tempo di Marche (Last Strain).	
23. T. MY BLACKIE A COPPER.....	THEME	
1 min. 15 sec.		

CHARACTERDramatic.
 ATMOSPHERENeutral.
 SPECIAL EFFECTS.....Phonograph for Cues 18, 19.

"Too Fat to Fight."

Released by Goldwyn—Five Reels.
 Prepared by M. Winkler.

- THEME—BabillageAllegrettoCastillo
 1. AT SCREENING.....MelodyFriml
 2 min. 30 sec. Moderato.
 2. T. COME WITH US TO.....A La Mode.....Rosey
 1 min. 30 sec.
 3. T. DIMPLES LOVED SWEET.....Birds and Butterflies.....Vely
 1 min. 30 sec. Intermezzo Capriccioso.
 4. T. WHEN I THINK OF WHAT.....Continue pp.
 1 min. 45 sec.
 5. T. THERE WAS ALWAYS.....Continue n.
 45 sec.
 6. D. CLOSE-UP OF PHONOGRAPH..I Didn't Raise My Boy to Be
 2 min. a Soldier.
 7. T. IT'S THE WORST MOMENT.....Aces HighRoberts
 45 sec.
 8. T. AND ON THE OTHER SIDE..... Continue n.
 1 min.
 9. T. IT MAKES MY BLOOD.....I Didn't Raise My Boy to Be
 30 sec. a Soldier.
 10. D. THE DANCE IS STOPPED.....Continue to action.
 45 sec.
 11. D. MAN STOPS PHONOGRAPH.....Tacet.
 15 sec.
 12. T. THE DAY HAD COME.....Slimy Viper.....Borch
 30 sec.
 13. T. DARED US TO COME IN.....Over the Top, Boys.....Berg
 1 min. 30 sec.
 14. T. LIKE HIS COUNTRY.....Popular March to action.
 2 min. 30 sec.
 15. T. I'VE JOINED THE RED.....THEME
 1 min.
 16. D. DIMPLES ON SCALE.....Sliding Jim.
 1 min. 15 sec.
 17. T. FREDDY FOUND A WAY.....Military Tactics.....Rosey
 30 sec.
 18. T. BUT MALICIOUS NATURE.....PhyllisDeppen
 2 min. 45 sec.
 19. D. DIMPLES LEAVES.....SparkletsMiles
 1 min. 15 sec. Moderato.
 20. D. CLOSE-UP OF PERSHING.....MelodyKretschmer
 4 min. 15 sec. Moderato.
 21. T. MR. BREWSTER CAME HOME...THEME
 4 min.
 22. T. WAR HAD LATELY BANISHED..Frills and Furbelows...Crespi
 1 min. Rondo Rococo.
 23. D. INTERIOR OF Y. M. C. A.....IntermezzoPierne
 2 min. 30 sec.
 24. D. GIRL TALKING TO YOUNG.....Chanson D'Amour.....Saar
 2 min. 30 sec. Moderato.
 25. T. THE POTS DAM GANG.....Over There.
 30 sec.
 26. T. THE SOIL OF FRANCE.....Continue to action.
 30 sec.
 27. T. UNTOUCHED AS YET.....Last Spring.....Grieg
 2 min. 30 sec.
 28. T. TO THE "Y" MAN.....Oh, How I Hate to Get Up in
 45 sec. the Morning.
 29. T. ANYTHING WRONG AT HOME..QuietudeGrieg
 30 sec.
 30. T. AT THE FRONT THERE.....Joyous Allegro.....Borch
 2 min. 45 sec.
 31. D. SCENE OF FRENCH.....Tragic Theme.....Vely
 1 min. 30 sec.
 32. D. EXTERIOR OF Y. M. C. A.....Continue pp.
 30 sec.
 33. D. BATTLE SCENE.....Military Hurry.....Levy
 2 min. 15 sec.
 36. T. BY MORNING THE ADVANCED..Blceding Hearts.....Levy
 3 min. Andante Sentimento.
 37. T. IT WAS SEVERAL DAYS.....TearsZamecnik
 1 min. 15 sec. Andante.
 38. T. HOSPITAL HUNTING.....Tacet.
 1 min. 30 sec.
 39. T. HAIL, HAIL, THE GANG'S.....Hall, Hall, the Gang's All Here.
 1 min. 15 sec.
 40. T. FOR CONSPICUOUS.....Over the Top, Boys.....Berg
 45 sec.
 41. T. OH, DIMPLES, I NEVER.....THEME ff.
 45 sec.

CHARACTERComedy Drama.
 ATMOSPHEREWarlike.
 MECHANICAL EFFECTS.....Battle and Aeroplane effects,
 explosion.
 SPECIAL EFFECTS.....Phonograph for Cue 6.

"Under Four Flags."

Released by World—Five Reels.
 Prepared by S. M. Berg.

- THEME—None
 1. AT SCREENING.....Victorious Democracy...Borch
 4 min.

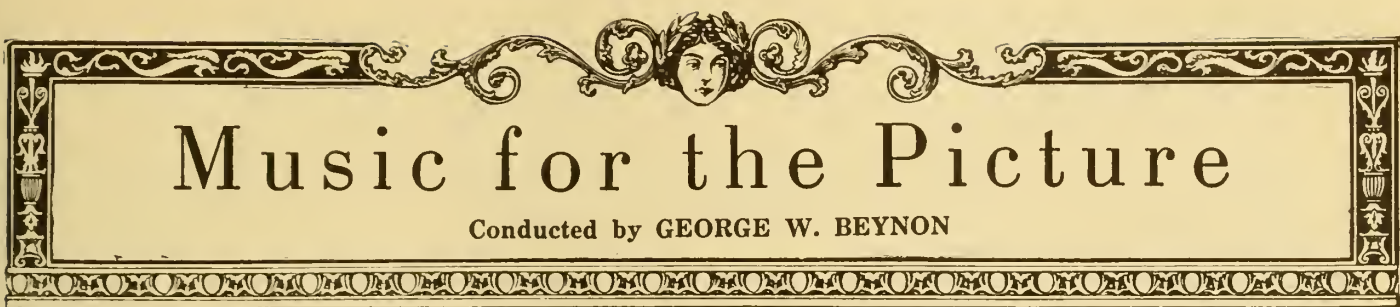
2. THE CHOICE OF THE.....Marseillaise.
 1 min. 15 sec.
 3. T. AND OVER HERE FROM.....We Are All Going Calling
 1 min. 45 sec. on the Kaiser.
 4. T. OUT ON THE DEEP THE.....Yankee Tars.....Boulton
 1 min.
 5. T. GETTING RID OF SOME.....Hail, Hail, the Gang's All Here.
 1 min.
 6. T. NEARING THEIR JOURNEY'S...Hands Across the Sea...Sousa
 2 min.
 7. T. AND THE WATCH REPORTS...Battle Agitato No. 48..Shepherd
 1 min.
 8. T. A QUIET SPOT WHERE OIL...The Crafty Spy.....Borch
 1 min.
 9. T. THE ARRIVAL OVER THERE...Over There.....Cohan
 1 min.
 10. T. AND PILED THEM UP.....Oh, How I Hate to Get Up in
 1 min. the Morning.
 11. T. AND AFTER BELLEAU WOOD...Trio of Stars and Stripes.Sousa
 1 min. 30 sec.
 12. T. AMERICAN ENGINEERS.....Long Boy.
 1 min. 15 sec.
 13. T. THE BATTLE OF CHATEAU...Military Hurry.....Levy
 3 min. 15 sec. Agitato.
 14. T. THE GERMANS GONE.....Andante Pathetique No. 10,
 1 min. 15 sec. Berge
 15. T. PRESIDENT POINCARÉ.....Blue Devils.....Levy
 1 min. March.
 16. T. WHERE ONCE A CHRISTIAN...Andante Pathetique No. 23,
 1 min. 30 sec. Borch
 17. T. THE KAISER CALLED IT.....Fighting Tommies.....Boulton
 2 min. 45 sec.
 18. T. BRITAIN'S BATTERIES.....Battle Agitato No. 16...Minot
 1 min.
 19. T. BACK TO BERLIN.....Sons of Britain.....McKay
 2 min. 45 sec.
 20. T. SCOTS WHA' HAE WI'.....Scots Wha' Hae WI' Wallace
 1 min. 15 sec. Bled.
 21. T. THE HISTORY OF THE WAR...Maple Leaf Forever.
 1 min. 15 sec.
 22. T. OUT OF A POPULATION.....Garibaldi Hymn.
 1 min. 15 sec.
 23. T. GUNS COME TO LIFE.....La Forza Del Destino Over-
 1 min. tureVerdi
 24. T. SO CLOSE IS THE CONTACT...Furioso No. 60.....Shepherd
 3 min. 15 sec. Agitato.
 25. T. THEIR'S NOT TO REASON.....Andante Dramatico No. 62,
 1 min. Borch
 26. T. AT ST. MIHIEL UNDER.....Over There.
 2 min.
 27. T. LOOKS ALMOST LIKE.....We Don't Want the Bacon.
 1 min.
 28. T. A BAD PLACE FOR A WAR....We're Bound to Win With
 1 min. 30 sec. Boys Like You.
 29. T. AND UP AT THE FRONT.....Il Guarany Overture...Gomez
 2 min.
 30. T. THEY CALLED THEM.....Battle of Ypres.....Borch
 2 min. 30 sec.
 31. THERE IS NOTHING.....Perpetual Motion.....Borch
 3 min. Allegro Agitato.
 32. T. A HUN MACHINE.....Aces High.....Roberts
 2 min.
 33. T. FRENCH VETERANS.....Marche Lorraine.....Ganne
 1 min.
 34. T. AND THE AMERICANS.....Stars and Stripes.....Sousa
 3 min.
 35. T. THE VICTORY OF DEMOCRACY..Over the Top, Boys.....Berg
 1 min. 45 sec.
 36. D. AT SCENE OF CAPITAL.....My Country 'tis of Thee..Segue
 1 min. 15 sec. to Star Spangled Banner.

CHARACTERDramatic.
 ATMOSPHEREWar Panorama.
 MECHANICAL EFFECTS.....Wave and battle effects, explo-
 sion, rifle shots.

SPECIAL EFFECTS.....None.
 DIRECT CUES....."Scots Wha' Hae WI' Wallace
 Bled."
 REMARKSFollow suggested music for dif-
 ferent nations.

Index to Cue Sheets for January 11, 1919.

Picture.	Producer.	Page
Beloved Imposter, The.....	Vitagraph	216
Hitting the High Spots.....	Metro	216
Hitting the Trail.....	World	216
Light of Victory, The.....	Universal	218
Love Net, The.....	World	218
Nature Girl, The.....	Universal	218
Racing Strain, The.....	Goldwyn	220
Sea Flower, The.....	Universal	220
Silk Lined Crook, The.....	Universal	220
Too Fat to Fight.....	Goldwyn	222
Under Four Flags.....	World	222



Music for the Picture

Conducted by GEORGE W. BEYNON

The Responsibility of the Exhibitor Toward His Musical Director Is Great

WHEN first the "movies" turned to music for a betterment of performances, the pianist was regarded as a necessary evil and received the same treatment as a magnate accords a ditch digger. To the exhibitor, he was merely a puncher of piano keys, a new toy for display, and a poor reason to raise the price of admission to ten cents.

Those days have passed and with them went the universally poor opinion of the musical director. By the far-seeing employer, he is today a man of importance, an expert in his line, a **vital necessity to the theatre presenting pictures**. In the larger picture houses he commands a big salary and he has the responsibility of the musical program thrust upon him. Usually he is the conductor of a big orchestra, and when not conducting, he is seeing the next week's picture or putting together the program for the following show. Besides, there are the usual rehearsals necessary to a good performance for which he is held accountable. His duties are manifold and, if conscientiously and intelligently performed, the music becomes a paying feature of the theatre. His technical ability is called into play continually to solve many musical problems. His hours are longer than those of the projectionist; his work more onerous.

As a general rule, these facts are appreciated by the exhibitor and he regards his musical director as an executive head of a department in his business. Many exhibitors buy the music for their leaders, realizing that from the salary of the latter, they cannot afford to invest in a big library. This method is right from every standpoint. It leaves the leader bereft of the excuse that he must repeat numbers owing to his meager assortment of musical selections. If a change of director is necessary, the exhibitor still has a fine library to offer the successor.

Many musical directors have placed at their disposal a small office which contains all the paraphernalia incident to their profession. This is a good policy for it instills in their minds a sense of possession and importance that is a spur to greater endeavor.

The big musician of today is given every help and every comfort in order that his work may not suffer nor deteriorate. But what about the little fellow in a ten and fifteen-cent house?

There are, even yet, a few exhibitors who cannot recognize the importance of music, or musicians. These have the "necessary evil" idea and carry it out in their attitude. They plant a leader in a pit and tell him to go to work for as many hours as possible and demand as much noise from three instruments as possible from thirty. They hire an organist and tell him to "grind" from

noon until eleven p. m. If he is a good boy, he may get thirty minutes for supper while the reel-boy relieves him at the consul.

An exhibitor of this class has no right to succeed and, naturally, he stays in a rut year after year, barely gaining a livelihood for himself while his progressive competitor in the next block makes a nice little clean-up.

Every exhibitor owes a duty to his employes and especially to the temperamental and artistic musical director. When treated like a dog, his art is forgotten and his music becomes a drudgery. Nothing can be gained from a disgruntled employe, therefore it behooves the exhibitor, in his own interests, to treat the musician courteously.

Art cannot flourish in a pig sty or a draughty stable. Give your musicians a comfortable place to work and do not expect them to labor by the hour. Insist on quality at all times and allow sufficient rest periods to make that quality possible.

Above all, the exhibitor should see that his musical director is provided with all available musical data furnished for the features he expects to play. Get him the cue sheets, orchestra scores if possible, and any hints found in the trade-journal, reports of the picture presentation in other theatres. Bring him directly into the industry and make him a picture fan as well as a picture player. See that he subscribes to one of the trade journals and give him a list of your future bookings. Thus, he may read the story of the feature to be run the next week. He will note the comments of the reviewers and procure the cue sheet for early analysis. He may also read how the picture was musically set at one of the bigger theatres and be encouraged to suggest special and spectacular stunts to enhance its presentation.

Always co-operate with him. Make him feel that you have his interests at heart and encourage his propagation of new ideas. They may not all be possible, yet one may bring large monetary returns. Treat your musical director as a human being and your music will improve a thousand per cent.

Moving Picture World Will Pay Respects to Musicians

We have, from time to time, called the attention of the orchestra leader to these columns. We have pointed out the fact that "Music for the Picture" is his department and the Moving Picture World officially recognizes him as an important person in the picture industry. We are here to help him in every way possible; to solve his mu-

sical problems and assist him in his effort to raise the standard of picture music.

Many musicians have taken advantage of the opportunities afforded them through the Moving Picture World and kindly expressed regret that they did not come into the fold earlier. There are still hundreds of leaders, organists and pianists from whom we long to hear. Tell them about the department that pleases you and point out its labor-saving usefulness.

We are about to send our representative, Mr. Bregstein, to call upon you. Every leader wants to know what the other fellow is doing and, as these columns are run for that purpose, our representative will request an interview with you. Give him all the programs. Tell him how you present your pictures. Show him your library and don't keep your ideas a secret.

It is not our intention to filch from you a formula which you consider peculiarly your own, but your fellow musicians need your suggestions and co-operation. If you have a photograph to spare, let us see what you look like, that you may become known—not only for your brilliant mentality—but for your physical lines of strength.

America is a large country and he may not reach you for some time. Don't wait for him. Send in your story at once. Let it be short, concise and helpful. You may start something. If you do, so much the better. No progress is made in any art by continual and quiet acquiescence. These columns will welcome discussions where personalities are absent.

Picture players are trying to get along in a new profession by individual effort. This is a slow process at best and cannot be productive of great results. Co-operation should be their pass-word and good music for the pictures, their slogan. Let us help you.

Welcome to "Our Rainbow Soldier Boys."

When the Rainbow Division returns, laden with laurels and resplendent in glory, they will bring with them an augmented band that number eighty-five musicians. This comprises twenty-five French buglers and drummers. The musical efficiency of this corps is beyond question. It has distinguished itself abroad and will prove a pleasant surprise to the folks here.

Betty Tillotson, a versatile Red Cross nurse, has written a marching song dedicated to the Rainbow Division, entitled "Our Rainbow Soldier Boys," which is popularly hailed as a true tribute to this regiment. The Rainbow band will play it and the soldiers will sing it. The words are catchy and the melody is tuneful.

CUE SHEETS for CURRENT FILMS

"Captain's Captain, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Kentucky Dream.....	Valse Moderato.....	Onivas
1. AT SCREENING.....	THEME.....	Onivas
2 min.		
2. T. THE TITLE OF CAPTAIN.....	Babillage.....	Castillo
1 min. 15 sec.	Allegretto.	
3. T. THAT AIN'T A PATCH.....	Agitato No. 6.....	Kerfert
45 sec.		
4. T. LAWFORD TAPP.....	Jealous Moon.....	Zamecnik
3 min. 45 sec.	Moderato.	
5. T. BETTY GALLOP.....	Capricious Annette.....	Borch
2 min. 45 sec.	Moderato Caprice.	
6. T. I RECOLLECT THE TIME.....	Flirtation.....	Cross
2 min. 30 sec.	Moderato.	
7. T. RESENTING THE ATTITUDE.....	Impish Elves.....	Borch
3 min. 45 sec.	Intermezzo.	
8. T. BUT YOUR BROTHER MUST.....	Butterfly Dance.....	Miles
2 min. 45 sec.	Allegretto.	
9. D. WHEN LOUISE WAVES TO.....	THEME	
1 min. 15 sec.		
10. T. EXIT MEEK AND HUMBLE ABE.....	Alborada.....	Andino
3 min.		
11. T. BUT WHERE IS ABE?.....	My Paradise.....	Zamecnik
2 min. 15 sec.	Allegretto.	
12. T. FATHER TAPP GIVES.....	THEME	
2 min.		
13. T. WHY ABE'S DOOR LOCKED.....	Iris.....	Reynard
3 min.	Intermezzo.	
14. D. WHEN LOUISE SEES AUNT.....	Mountaineer's Dance.....	Borch
3 min. 45 sec.		
15. T. IF THE HINDUS WERE.....	Dramatic Tension No. 36.	Andino
3 min.		
16. T. ABE DISAPPEARED.....	Frills and Furbelows.....	Crespi
1 min. 15 sec.	Rondo.	
17. T. WE MUST BRING ABE.....	THEME	
2 min. 15 sec.		
18. T. NIGHT.....	Misterioso Agitato No. 66.	Smith
2 min.		
19. D. WHEN HINDUS SEIZES.....	Perpetual Motion.....	Borch
2 min. 45 sec.	Allegro.	
20. T. THE TAPPS FIND OUT.....	THEME	
2 min.		
CHARACTER.....	Comedy.	
ATMOSPHERE.....	Fishing village.	
MECHANICAL EFFECTS.....	Waves, motor boat, parrot, shots.	

"Common Cause, The."

Released by Vitagraph—Seven Reels.

Prepared by S. M. Berg.

THEME A—Bleeding Hearts.....	Andante.....	Levy
THEME B—The Crafty Spy.....	Mysterioso.....	Borch
1. AT SCREENING.....	Lento Allegro.....	Berge
1 min. 45 sec.	Symphonette Suite.	
2. D. FLASH OF MARCHING		
SOLDIERS.....	Drums only.	
45 sec.		
3. T. BRITANNIA ANSWERS.....	Britannia Rules the Waves.	
45 sec.		
4. T. 1915—ITALIA AT THE CROSS.....	Garibaldi March.....	Italian
1 min. 15 sec.	March.	
5. T. 1917—THE CALL OF COLUMBIA.....	Hail Columbia.....	American
1 min. 15 sec.		
6. T. THE NEW YORK HOME OF.....	Babillage.....	Castillo
2 min. 15 sec.	Allegretto Intermezzo.	
7. T. I DON'T IMAGINE MR. PALMER.....	Kathleen Waltz.....	Berg
1 min. 30 sec.	Valse Lento.	
8. D. WHEN PALMER OPENS SLID-		
ING.....	Dramatic Recitative.....	Levy
3 min. 15 sec.		
9. T. I WANT YOU TO BE HAPPY.....	THEME A	
2 min.		
10. D. WHEN HELEN JOINS GUESTS.....	Valse Moderne.....	Rosey
1 min. 45 sec.	Lento Moderato.	
11. T. IN SAN FRANCISCO SOME.....	When You Come Back.....	Cohan
30 sec.	Moderato.	
12. T. IN NEW YORK MRS. PALMER.....	Some Day They Are Coming	
1 min. 30 sec.	Home Again.....	Hilbert
13. T. I'VE PLAYED EIGHTEEN		
HOLES.....	THEME A	
1 min. 45 sec.		
14. T. A DAILY SCENE IN FRONT OF.....	Over the Top Boys.....	Berg
30 sec.	March.	
15. T. LIEUT. GITZ RICE.....	Keep Your Head Down,	
30 sec.	Fritzie Boy.	
16. T. NOW WHO ELSE IS GOING.....	Bonnie Blue Bonnet.....	DeVillie
2 min.		
17. T. ALLOW ME TO INTRODUCE.....	Highlander's Patrol.....	Laurender
1 min. 45 sec.		
18. T. AS IT NEARED THE TIME FOR.....	Dramatic Tension No. 36.	Andino
1 min. 30 sec.		

19. T. WADSWORTH EMBARKS ON		
THE.....	THEME A	
2 min. 30 sec.		
20. T. MIDNIGHT.....	THEME B	
1 min.		
21. T. WITH THE MORNING.....	Heavy Mysterioso.....	Levy
2 min. 30 sec.		
22. D. WHEN DETECTIVE ENTERS.....	Allegro Agitato No. 8.....	Ardiud
1 min. 30 sec.		
23. T. THEN THE AGONY OF SUS-		
PENSE.....	Dramatic Tension No. 9.	Andino
1 min. 15 sec.		
24. T. WITH THE SPRING WHERE ON.....	Over the Top Boys.	
1 min. 45 sec.		
25. T. A RELIEF SQUADRON OF U. S.....	Daughters of the Americau	
1 min. 45 sec.	Revolution.....	Lampe
26. T. THE OFFICE OF THE AMERI-		
CAN.....	THEME A	
45 sec.		
27. T. THAT IS AN AMERICAN.....	Aces High.....	Roberts
2 min.	March.	
28. T. ISN'T IT WONDERFUL.....	There is a Long, Long Trail.	
1 min.	Moderato.	
29. T. TOMMY, POILU, SAMMY.....	Oh, Frenchy.....	Conrad
1 min.		
30. D. WHEN CHILDREN ARE BEING.....	La Marseillaise.	
1 min.		
31. T. TOMMY STILL WINS.....	L'Esprit Francaise.....	Waldteufel
1 min.	Polka.	
32. T. Mlle. MARCELLE.....	Oui, Oui, Marie.....	Fisher
2 min.		
33. T. SAY FRENCHY, BEAT IT.....	Private Tommy Atkins,	
2 min. 15 sec.	March.	English Song
34. T. GEN. PERSHING INSPECTS.....	Over There.....	Cohan
45 sec.		
35. T. EVENING.....	Oh, Frenchy.....	Conrad
1 min.		
36. T. SHE SEEMS TO BE DOING THAT.....	Private Tommy Atkins.	
1 min.		
37. D. WHY WADSWORTH GREETED.....	THEME A	
1 min.		
38. T. IN THE TRENCHES OF THE		
HUN.....	THEME B	
45 sec.		
39. T. WHERE HUMANITY REIGNS.....	Perpetual Motion.....	Borch
1 min. 45 sec.	Allegro Agitato.	
40. T. I AM SORRY, BUT IT.....	Capricious Annette.....	Borch
1 min.	Moderato.	
41. T. VON HINDENBURG STRIKING.....	Battle Agitato.....	Levy
4 min. 45 sec.	Agitato.	
42. T. THIS VILLAGE IS GOING TO.....	THEME A	
15 sec.		
43. T. OUR BRAVE WOUNDED. I WILL.....	Dramatic Tension No. 67,	
1 min. 45 sec.	Shepherd	
44. D. WHEN GERMAN ENTERS CAFE.....	THEME B	
1 min. 30 sec.		
45. D. I'M NOT AFRAID OF DEATH.....	THEME A	
1 min. 45 sec.		
46. T. IN THE ADJOINING.....	Gruesome Mysterioso.....	Borch
1 min.		
47. T. IF HE WAKES UP BEFORE.....	Misterioso Agitato No. 66,	
2 min.	Smith	
48. T. THE PREPARED POSITION OF.....	Turbulence.....	Borch
1 min.	Allegro Agitato.	
49. T. I WANT VOLUNTEERS TO		
LEARN.....	Battle of Ypres.....	Borch
1 min. 45 sec.		
50. T. I SAY, WHAT'S THE IDEA.....	Tommy Atkins.	
45 sec.		
51. D. AS THE SCENE FADES TO.....	Furioso No. 11.....	Kiefert
2 min.		
52. T. DAWN, THE HOUR SET FOR.....	Battle Agitato No. 16.....	Minot
1 min. 30 sec.		
53. D. WHEN GERMAN ENTERS.....	Agitato Appassionato.....	Borch
2 min.		
54. D. WHEN AMERICANS ENTER.....	Battle Agitato No. 48.	Shepherd
2 min. 30 sec.		
55. D. WHEN GERMAN SEIZES GUN.....	Furioso.....	Levy
3 min. 30 sec.	Agitato Con Fuoco.	
56. D. WHEN TOMMY APPEARS IN.....	Tommy Atkins	
30 sec.		
57. T. SHE IS SAFE, GOOD-BYE.....	THEME A.	
30 sec.		
58. D. AS SCENE FADES TO CELESTE.....	Oui, Oui, Marie.	
2 min.		
59. D. NEWSPAPERS (WAR IS OVER).....	Over the Top, Boys.....	Berg
30 sec.		
60. T. BELGIUM RESTORED.....	Belgium National Air.	
30 sec.		
61. T. VIVA ITALIA.....	Italian National Air.	
15 sec.		
62. T. VIVE LA FRANCE.....	French National Air.	
15 sec.		
63. T. RULE BRITANNIA.....	English National Air.	
15 sec.		

The Harp an Instrument of Antiquity.

Among the musical implements whose strings are set in vibration by the fingers, the most important is the harp. This splendid instrument is of great antiquity, antedating the earliest records of civilization. It was doubtless suggested by the taut strings of the bow, as the ancient relics bear a striking resemblance to that primeval requisite of warfare.

The only authentic evidence that we have of the great antiquity of the harp is, with few exceptions, handed down to us through the Egyptian sculptors. One instrument carved on a tomb in Thebes gives us data reaching back over three thousand years, as the history of the burial place has been traced to the thirteenth century before Christ.

A few years ago, a sculptured tablet was discovered in Babylonia, which archaeologists dated 2500 B. C. One of the figures carved on it was represented as playing a harp of eleven strings. This instrument had no front pillar, and the early Egyptian and pre-Christian Irish harps were of similar construction.

The harp, in a crude form, was a favorite with the ancient Britons. The old laws of Wales mention it among the things necessary to distinguish a gentleman from a slave. Indeed, the laws forbade a slave from touching a harp, and it was exempt from seizure for debt, as a man who had no harp lost caste and was degraded to the rank of a slave in the public esteem.

In the old diatonic form, the performer could only modulate by the use of his thumb when he desired to stop the vibration of the strings or alter the pitch. A Bavarian, named Hochbrucker, invented pedals to overcome this difficulty. True, they were extremely crude and awkward, but they paved the way for later and more satisfactory achievements.

The modern harp was practically the work of Sebastian Erard, who perfected it in 1810. The instrument had been changed from Hochbrucker's day until it possessed two pedals, and the tuning was changed from Eb to Cb, making it possible to play in thirteen keys. This fact, and the added advantage of simplicity of fingering, which was the same in every key, made the instrument extremely popular.

The foreign harps were never very successful in America. The musical tastes of our country called for perfect workmanship, and the vagaries of the climate here were too great a strain upon an instrument made for more benign atmospheric conditions.

Realizing the shortcomings of the European instruments, Lyon & Healy, of Chicago, put out a harp which they did not intend for a money-making proposition, but as a splendid advertising medium. The first harp they produced cost them \$15,650; but through it they acquired a world-wide reputation, the action in their harps being famous everywhere. The firm of C. H. Ditson & Co. are the agents in New York. If one aspires to be wafted instantly from Manhattan Island to the court of Louis Thirteenth, there is no surer way than to enter the fascinating Ditson harp room, where there is on display instruments ranging from the crude harp with no pedals to a most impressive and exquisite instrument valued at \$10,000.

At the present time, notwithstanding the graceful lines and the great beauty of tone of the harp, it has been practically supplanted in the home by the piano. Several causes have contributed to this regrettable condition. A harp of superior quality entails great expense, the tuning is beyond the powers of the average amateur, and a great many selections possible on the piano are not playable on the harp.

But, whereas the use of the harp has declined in domestic life, the contrary is

found in the orchestra. The first record of the use of an orchestral harp occurs in an account of the "Ballet Comique," on the occasion of the marriage of Mary of Lorraine in 1582. For many years, the harp was not used in any but grand opera or symphony aggregations. But now, it is frequently met with in the smaller orchestras. The color and beauty of tone possessed by it have won the appreciation of the masters of music, and the scores of Meyerbeer, Gounod, Berlioz, Liszt and Wagner are not complete without it.

Some New Numbers for Your Library.

T. B. Harms & Francis, Day & Hunter, one of the strongest music publishing firms in America, and the staunch friend of orchestral leaders, are putting forth every effort to be of service to the motion picture industry.

They have recently issued the selection for Follics of 1918, which should prove interesting to leaders everywhere. "Starlight," a little intermezzo that is whistled on the streets; "Garden of My Dreams in Tokio," a Japanese melody that is pleasing, and "When I'm Looking at You," are three hits that cannot be overlooked. The

by the Authors and Publishers' Association if they expect to please their patrons. Almost all the musical hits of the season are to be found in its catalogue and people expect to hear them.

T. B. Harms & Francis, Day & Hunter usually manage to put over some big ones, and this season is no exception to the rule.

The Strand Offers Usual Fair Program.

The Strand rendered the usual program for the week of December 29. It was not what one could praise with any degree of accuracy, but averaged up to the Strand calibre.

"Isabelle Overture" was written by Von Suppe in his younger days and in a lighter vein. It was frothily melodious, not specially pretty, and totally lacking in merit. The orchestra had no difficulty in its performance and the audience showed their good nature.

Miss Claire Aimec, with her violin, held the stage too long for comfort. Her work is very mediocre; intonation poor and entirely too mechanical. She comes to New York with a good reputation as a prize pupil from the Paris Conservatories.

It seems a pity that she makes no great effort to add to her laurels.

The duet, "L'Angelus de la Mer," sung by Alys Michot and Von Collignon, in costume, provided a novel touch that gave a little tone to the entertainment. The rendition was satisfactory.

The playing of the Topical Review and the feature was only fairly well done. In the first instance, the synchrony of selections was better than usual, but during the feature, synchrony was absent. At the scene of pre-historic people, the Bacchanalian Dance was started by two second violins and a trumpet because the other instrumentalists were tardy in getting in from the rest period. Decidedly poor; eh, what? Well, rather!

The Strand management must realize that it cannot offer a slipshod performance to the public and retain its patronage. No longer is it alone in the field, and more competition is arising. The Strand has a good orchestra, a fine conductor, and a large library, but its musical program resembles that put together by school boys.

There IS an art in picture playing and concrete examples aplenty to hand; why not in the Strand, the cradle in which picture music was born?

Questions Answered—Suggestions Offered.

Q—Once in a while the orchestra is requested to put on an extra rehearsal if a big feature is booked, and a special musical score is provided. Are we supposed to rehearse free, or not?

A—If you are non-union it becomes a question between you and your manager. He has a perfect right to ask you to rehearse free, and if you are foolish enough to accept, it becomes your funeral. On the other hand, if you belong to the A. F. of M., look up your rule book, or consult the president of your local, who will set you right in the matter.

Q. What was the date of the opening of the Academy of Music in New York City?

A. The Academy of Music was opened October 2, 1854, with the opera "Norma," having in the cast Grisi and Morio. The building was burned in 1866, but reopened in February of the following year. The uptown trend of the population and the building of more modern theatres have served to convert this erstwhile show playhouse into a picture theatre.

PLEASING TO THE PICTURE PLAYER

The Successor to Missouri Waltz

PERFECT RHYTHM WONDERFUL MELODY

The Waltz We Love

By Armand Vecsey

35 Cts. 10 parts,
piano & cello

Full Orchestra, 50 cents Band, 50 cents

CHAPPELL & CO., Ltd., 41 East 34th Street, New York

opening March Militaire is also useful for short scenes of a military character. This number can be used in its entirety with comedies that are dignified, such as the Sydney Drew type.

A splendid love theme published by the same firm is "Night Is for Loving and Dreaming," written by the composer of that popular hit, "Somewhere a Voice is Calling." The piece is in A-flat and lends itself to picture playing because of its short phrases. The melody is insidious, and without realizing it, the auditors will go away humming the tune. This is the kind of new music that the leader wants, and if more of it were published, fitting the feature would lose some of its tediousness.

Exhibitors are beginning to realize that they cannot do without music controlled

A M E R I C A N

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

62 West 45th Street New York City

EXHIBITORS

If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.

PROFESSIONAL SCHOOL
of PICTURE PLAYING

Strand Theatre Los Angeles

64. T. HAIL COLUMBIA.....Star Spangled Banner.
 CHARACTERDramatic.
 ATMOSPHEREWarlike.
 MECHANICAL EFFECTS.....Lion roar, marching soldiers,
 shots, glass crash, hattle ef-
 fects.
 SPECIAL EFFECTS.....Scotch bag pipes, drums for
 marching soldiers.
 DIRECT CUES.....National hymns.
 REMARKSParticularly note patriotic
 music.

"Fighting Through."

Released by W. W. Hodkinson Corp.—Six Reels.
 Prepared by George W. Beynon.

THEMEReverie.....AndanteVieuxtemp
 1. AT SCREENING.....Way Down South.Laurendeau
 2 min. 45 sec. Southern Medley.
 2. T. ROBERT CARREcstatic Waltz.....Eville
 2 min. Waltz.
 3. T. WITH THOSE EXQUISITE.....THEME.
 2 min.
 4. T. AT THE COUNTRY CLUB.....StarlightZulueta
 2 min. 15 sec. Moderato.
 5. T. OLD COMRADESThe Girl I Left Behind Me.
 1 min.
 6. D. COMRADES LEAVE THE.....LegendFriml
 2 min. Moderato.
 7. T. RAYMOND TAKES ADVANTAGE,AdieuKargonoff
 2 min. Moderato.
 8. D. AT BUGLETo the Colors.
 30 sec. Bugle Call.
 9. T. I HAVE MADE ALLOWANCE.....AdieuKargonoff
 1 min.
 10. T. THE EVENING PAPER.....THEME.
 3 min.
 11. T. ROBERT COMES TO AConsolationLiszt
 1 min. 30 sec. Andantino.
 12. T. GENTLEMEN OF MISDIRECTEDMisterioso Agitato.....Smith
 2 min. 30 sec.
 13. T. MANUELTHEME.
 2 min. 30 sec.
 14. T. CHIEF MIGUELEspañaChabrier
 2 min. Overture.
 15. T. REPRESENTATIVES OF THE...Land of Dreams.....Druffil
 1 min. Moderato.
 16. T. "WHEN THE DOOR OPENS"....Dramatic Tension.....Andino
 2 min.
 17. T. IN THE SHELTERING SHADES.ReverieDoenhoff
 2 min. Andantino.
 18. T. MIGUEL'S STRONGHOLD.....Gruesome Misterioso....Borch
 1 min. 30 sec.
 19. T. MANUEL PREPARES.....MexicanaHerbert
 2 min. 30 sec. Spanish Waltz.
 20. T. LET'S FOLLOW HIM.....CanzonettaHeimendahl
 2 min. Moderato.
 21. T. OUTLAWSLa Fete de Seville..Marchetti
 2 min. 30 sec.
 22. T. THIS TIMEAllegro Agitato.....Kiefert
 3 min.
 23. T. ROBERT AND MANUEL.....Misterioso Dramatico....Borch
 2 min.
 24. D. AT FIGHTAgitato, Ditson No. 1..Langey
 1 min.
 25. T. "SISTER"GalopMinot
 2 min. Dramatic.
 26. T. AND THEN HE QUICKLY.....AgitatoMinot
 2 min.
 27. D. ARRIVAL OF POSSE.....THEME.
 3 min.
 CHARACTERDramatic.
 ATMOSPHEREVirginia and Mexico.
 MECHANICAL EFFECTS.....Train, shots, hoof-heats.
 SPECIAL EFFECTS.....Bugle.

"Good-Bye, Bill."

Released by Paramout—Five Reels.
 Prepared by M. Winkler.

THEMESlimy ViperBorch
 1. AT SCREENINGTHEME.
 1 min. 30 sec.
 2. T. OUR NARRATIVE BEGINS.....Continue to action.
 2 min. 30 sec.
 3. T. COUNT VON BORN EFFRY.....Trombone Sneeze.....Sorensen
 1 min. 30 sec.
 4. T. TWO WEEKS LATER.....HunkatinLevy
 3 min. 15 sec. One-Step.
 5. T. ELSIE'S LIFE-LONG FRIEND...IntermezzoPierne
 1 min. Allegretto.
 6. T. AFTER A CONFERENCE.....Continue to action.
 45 sec.
 7. T. OVER IN BERLIN.....We'll Knock Hell Out of
 4 min. 30 sec. Heligoland.
 8. T. I CONFER ON YOU.....Continue pp.
 15 sec.
 9. T. MEANWHILE OVER IN HOBOKENBahillageCastillo
 1 min. 45 sec. Intermezzo.

10. T. WITH CHARACTERISTIC GER-
 MANTHEME.
 3 min. 15 sec.
 11. T. BY THIS TIME TEDDY.....May DreamsBorch
 1 min. 15 sec. Moderato.
 12. T. THE ALL HIGHEST BEGINS...We're All Going Calliug on
 3 min. 45 sec. the Kaiser.
 13. D. GIRL READING LETTER.....Sinister ThemeVely
 1 min. 45 sec.
 14. T. I AM OFF FOR BERLIN.....Keep Your Head Down,
 1 min. Fritz Boy.
 15. T. AT LAST OUR OLD FRIEND...THEME.
 2 min.
 16. T. MAJESTY, THE CROWN PRINCE.Sliding JimLosey
 2 min. 30 sec.
 17. T. IN SPITE OF THE KAISER'S...Over the Top, Boys.....Berg
 2 min. March.
 18. T. AND BERLIN THREE HUN-
 DREDComedy AllegroBerge
 2 min. 15 sec.
 19. T. HEY, WAKE UP.....Continue pp.
 30 sec.
 20. T. AND THEN CAME THE SPRING.Wash RagLosey
 3 min.
 21. T. MEANWHILE LOOKTurbulenceBorch
 2 min. Allegro Agitato.
 22. THE WORLD'S GREATEST.....THEME.
 2 min. 15 sec.
 23. T. THAT NIGHT AT THE FAC-
 TORYMeow.
 2 min. 45 sec.
 24. D. TEDDY SEES ELSIE.....Grue cme Misterioso, No.
 3 min. 30 sec. 31Borch
 25. T. MY FATHER MUST NOT SEE ME.Erl KingSchubert
 1 min. 45 sec. Agitato.
 26. D. TEDDY LIGHTS THE BOMB
 FUSEHurryLevy
 1 min. 45 sec. Half-Reel Hurry.
 27. T. AND THEN CAME THE SMASH.THEME.
 1 min. 30 sec.
 28. T. A BUNCH OF GENERAL.....Military HurryLevy
 2 min. 30 sec.
 29. T. THE WORLD'S GREATEST FIZ-
 ZLEContinue pp.
 30 sec.
 CHARACTERComedy.
 ATMOSPHEREAmerican and German.
 MECHANICAL EFFECTS.....Gun shots, explosion.

"Johnny, Get Your Gun."

Released by Arcraft—Five Reels.
 Prepared by James C. Bradford.

THEMENone.
 1. AT SCREENINGNip and Tuck.....Parlow
 3 min.
 2. T. BUT THAT PARTICULAR.....In the Tavern.....Hensen
 2 min. 15 sec.
 3. T. ABOUT TWO PAY-DAYS LATER.Hurry No. 2.....Langey
 4 min.
 4. T. SO BILL BURNHAM, THE HOOT-
 IN'BahillageGilet
 3 min. 15 sec.
 5. T. AT THE BURNHAM HOUSE....Cupid's FrolicMiles
 4 min.
 6. T. DON'T YOU KISS ME.....PhyllisDeppen
 2 min. Valse Caprice.
 7. T. WELL, IT'S MY TALYCUM.....Caprice AnnetteBorch
 3 min. 15 sec.
 8. T. WELL, ANYHOW, SHE'S A PIP.BadinageHerbert
 2 min. 30 sec.
 9. T. THE STABLE BOYS HAS.....All for Joy.....Fahrbach
 2 min. 45 sec.
 10. T. MEANWHILE ATTORNEY COT-
 TERAt SunsetCohen
 2 min. 45 sec.
 11. T. I KNOW A SQUAW IN.....Prestissimo Galop..Waldteufel
 3 min. 45 sec.
 12. T. THE BUTLER SAY I.....IrisReynard
 3 min. 30 sec.
 13. T. THEN THE MONEY I'VE BEEN.PhyllisDappen
 2 min.
 14. T. THE NIGHT OF THE.....CamouflageLampe
 3 min. 15 sec. One-Step.
 15. T. JOHNNY, GET YOUR GUN.....CalicocoFrey
 3 min. 30 sec. Fox-Trot.
 16. T. AFTER A NIGHT'S REST.....BahillageGilet
 2 min. 15 sec.
 17. T. VERY WELL, THEN, I WILL...Bicycle GalopPuerner
 2 min. 45 sec.
 18. T. DIG IN, POLLYHurry No. 2.....Langey
 3 min.
 19. T. THEM'S GIRL'S TRACKS.....Agitato No. 3.....Langey
 3 min. 15 sec.
 20. T. YOU'LL BE OVERLOOKING...Valse Gracieuse.....German
 2 min. 30 sec.
 21. T. NO, I AIN'T BILL.....PrestissimoWaldteufel
 3 min.
 CHARACTERComedy.
 ATMOSPHEREPastorale.

"Little Miss Hoover."

Released by Paramount—Five Reels.
Prepared by S. M. Berg.

- THEME—Birds and Butterflies.....IntermezzoVely
1. AT SCREENING.....Patriotic American March.
1 min.
2. T. THEN THE GOLDEN BIRD OF...La Marcellaise.
15 sec.
3. T. AND THIRD, BUT BEFORE....Red, White and Blue.
1 min. American National Air.
4. T. MATHEW BARRY, ANN'S....THEME
1 min. 45 sec.
5. T. PASSING THE POULTRY.....IndianolaOnivas
2 min. 15 sec. Fox-Trot.
6. T. I'LL TAKE THESE 11 HENS....Those Draftin' Blues.
2 min. 15 sec. Fox-Trot.
7. T. COL. WILLIAM CRADDOCK...THEME
2 min. 15 sec.
8. T. NO, ANN, WE WOULDN'T BE...Let's Be Americans Now.
1 min. 30 sec. Popular Song.
9. T. MAJOR JONATHAN CRADDOCK,Frills and Furbelows....Crespi
1 min. Rondo.
10. T. DAY OF THE AUCTION.....Pathetic Andante.....Vely
2 min.
11. T. COME ON, I'M STANDING.....We're All Bound Round With
30 sec. the Mason Dixon Line.
12. T. MAJOR BALDWIN MEANWHILE.THEME
1 min.
13. D. WHEN MAJOR DISMOUNTS....Do-Re-MiMotzam
2 min. 45 sec. Intermezzo.
14. D. WHEN VILLAGERS WAKE UP...See the Conquering Hero Comes
1 min.
15. T. YOU MUST COME TO SEE ME...Home, Sweet Home.
1 min.
16. T. THE FIRST MORNING.....THEME
2 min. 30 sec.
17. D. WHEN ANN SEES MICE.....Long Boy.....Walker
1 min. 30 sec. Intermezzo.
18. T. THIS COULD BE MADE A VERY.THEME
2 min. 45 sec.
19. T. WE WAS SAYIN' THERE'S.....Characteristic Comedy Theme,
2 min. 30 sec. Roberts
20. T. READ THAT.....ScherzettoBerge
2 min. Symphonette Suite.
21. T. NOW THAT I'VE GOT THEM...THEME
1 min. 45 sec.
22. T. TWO WEEKS OF HARD WORK , Beautiful Ohio.....Earl
3 min. 45 sec. Valse Moderato.
23. T. I'M VERY SORRY TO TELL YOU.Dramatic Tension.....Levy
2 min.
24. T. YOU CAN'T BLAME HIM FOR...THEME
2 min. 30 sec.
25. T. MATT LEAVES FOR TRAINING.Capricious Annette.....Borch
3 min. Moderato Caprice.
26. T. 8:30 ARRIVES AND THE.....Dramatic Agitato No. 38..Minot
3 min. 15 sec.
27. T. THEY'RE GOING TO TAR.....THEME
1 min. 30 sec.
28. T. WELL, NO, THEY DIDN'T.....Furioso No. 60.....Shepherd
45 sec.
29. T. ANYWAY, HE'S GOING TO.....MemoriesCrespi
1 min. 45 sec. Andante.
30. T. MATT ARRIVES IN RIVERFIELD.Impish Elves.Borch
2 min. Intermczzo.
31. T. THE MEETING AT GRANGE
HALLStar Spangled Banner.
15 sec.
32. T. IT GIVES ME GREAT PLEASURE.Joyous Allegro.....Borch
2 min.
33. T. SPEECH, SPEECH.....StampedeSimon
2 min. Allegro.
34. T. AND NOW MISS ANN.....THEME
1 min.
CHARACTERComedy.
ATMOSPHERESouthern France.
MECHANICAL EFFECTS.....Auto, farm yard imitations,
donkey, braying, trumpet call,
applause..
SPECIAL EFFECTS.....Imitate small band for Nos. 14
and 15.

"Poor Rich Man, The."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

- THEME—Capricious Annette.....ModeratoBorch
1. AT SCREENING.....ScherzettoBerge
2 min. Symphonette Suite.
2. T. HE HATES WORK BUT HE LOVESAu Fait.....Ewing
2 min. Allegretto Intermezzo.
3. T. IT'S TOO BAD, UNCLE.....TurbulenceBorch
2 min. Allegro Agitato.
4. T. AT THE BILTLY-PLAZA.....THEME
2 min. 45 sec.
5. T. HE ALLOWED THAT FIFTY...Wearing Around.....Mitchell
2 min. Rag.

6. T. I SHALL MAKE A NEW WILL...PetalsRaymond
2 min. 45 sec. Moderato Intermezzo.
7. D. WHEN VANTYNE TALKS TO...Allegro Agitato No. 8...Andino
1 min. 15 sec.
8. T. THANK YE STRANGER FOR...THEME
3 min. 45 sec.
9. T. WHEN VANTYNE MOUNTS
HORSEKathleenBerg
2 min. 30 sec. Valse Lento.
10. D. WHEN GUESTS START DANC-
INGHunkatinLcvy
1 min. 30 sec. One-Step.
11. T. OUT WEST, MY BOY, WHEN WE,Kentucky Dreams.....Onivas
1 min. 15 sec. Valse Moderato.
12. T. WHEN WE EASTERN MEN....THEME
1 min. 30 sec.
13. D. WHEN VANTYNE SEES LAWYERDramatic Tension No. 9.Andino
1 min. 15 sec.
14. T. AND HE PAINTED THE PICTURE.Agitato No. 6.....Kiefert
1 min.
15. D. AS SCENE FADES TO LAWYER..Silent Sorrows.....Borch
2 min. 45 sec. Andante.
16. T. THE WORK HATER SUDDENLY.Joy of Youth.....Raymond
3 min. 30 sec. Moderato Intermezzo.
17. T. IT MIGHT MAKE A GOOD ZOO...Do-Re-MiMotzan
3 min. 45 sec. Intermezzo.
18. T. IN A FEW WEEKS YOUR.....SuzanneRolfc
3 min. 30 sec. Allegretto Intermezzo.
19. T. DURING THE EVENING DANCE..Sleeping Rose.....Borch
2 min. 30 sec. Valse Lento.
20. D. WHEN CARTER SWITCHES
LIGHTSPerpetual Motion.....Borch
2 min. 30 sec. Allegro Agitato.
21. T. BREAKFASTBandinageHerbert
2 min. Intermezzo.
22. T. VAN, I'M CHAMPION.....THEME
2 min. 45 sec.
23. T. THE GRAND RUSH AWAY.....BabillageCastillo
2 min. 45 sec. Allegretto Intermezzo.
24. T. IT WAS GREAT WITH MY.....RondeBerge
2 min. 15 sec.
25. T. AND NOW FOR THE DIRTY....Boogie Rag.....Sweatman
1 min. 30 sec.
26. T. FAILED, YOU WERE DOUBLE..Vivo Finale.....Berge
30 sec.
27. D. WHEN VAN KISSES ARIZONA..THEME
1 min.
CHARACTERComedy.
ATMOSPHERESociety.
MECHANICAL EFFECTS.....Phone bell, shots.

Picture Music for Our Fighting Boys.

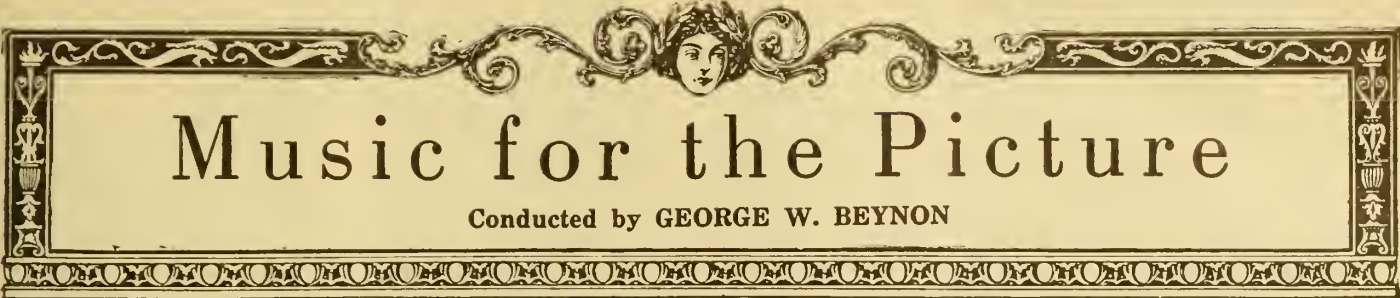
In keeping up the spirits of the soldiers at the front, moving pictures and music—good and otherwise—have performed a splendid mission. The "boys" learned to smile through every vicissitude, and our own American lads had the reputation of being the happiest of all. They have all learned to sing, and music has become a necessity in their lives. They will look for it when they get back, and it's up to us to see that it is given them in our picture houses. After their nerve-racking experiences, they cannot be expected to sit and silently watch a picture. They need the influence of music which shall drive away unpleasant thoughts and lift them out of themselves. Probably, they will not be keen for grand opera stuff just at first. "Over There" will doubtless bring more applause from them than the best thing Puccini ever wrote. But they will surely resent hearing the piano for interminable periods while the orchestra go out to smoke or fall asleep in the pit. It might be an excellent idea to play a familiar air occasionally and encourage the soldiers and sailors in the audience to lead in putting over one of their camp songs. Picture houses were put up primarily as a money-making proposition, and if they prove places of recreation to the boys coming home—and they must have recreation—the theatres will live up to their chief aim and fulfill an unquestioned duty at the same time.

Music Recognized as a Material Aid to Pictures.

A letter recently received by a prominent production company of New York from a live exhibitor in the West should forever settle any possible doubts existing in the mind of an exhibitor as to the efficacy of music with pictures. It so thoroughly coincides with the attitude being assumed by the more progressive exhibitors all over the country that we are quoting from the interesting letter in part: "Under separate cover I am returning to you your copy of music. Kindly accept my thanks for the use of the same and permit me to say that special scores like this one, as well as the score for —, adds much to the musical interpretation of the pictures. "Our musical director, as well as myself, will appreciate it very much if you will call our attention to any special scores that you have, or get in the future for any of your pictures." This letter voices the cry that is abroad in the land. Eventually, the call will be so insistent that it must be satisfied.

Index to Cue Sheet Jan. 8, 1919.

Picture.	Producer.	Page
Captain's Captain, The.....	Vitagraph	354
Common Cause, The.....	Vitagraph	354
Fighting Through.....	Hodkinson	356
Good-Bye, Bill.....	Paramount	356
Johnny, Get Your Gun.....	Arctcraft	356
Little Miss Hoover.....	Paramount	358
Poor Rich Man, The.....	Metro	358



Music for the Picture

Conducted by **GEORGE W. BEYNON**

In the Collation of Picture Programs Musical Atmosphere Plays a Big Part

More and more important is becoming the musical aspect of the exhibitors' performances. They realize that patrons love good music and fully appreciate the atmospheric touches brought forth by the picture. This subject is close to our heart, and we feel that every manager of a picture house should know of the benefits to be derived from a program which holds a continuity of one idea.

During the week of January 5th, the Rivoli Theatre, of New York, offered an Indian bill, which transcended any performance hitherto seen by us. We submit the following program for analysis:

1. RIVOLI PICTORIAL
Edited by Rothapfel
2. OVERTURE
Selections from "Natoma,"
Victor Herbert
Hugo Reisenfeld and Erne Rapee
Conducting
3. SCENIC
"The Land of the Great Spirit"
Prizma Color Pictures of the
Blackfoot Country
4. "INVOCATION OF THE GREAT SPIRIT"
By Chief Red Eagle of the Blackfeet
5. FEATURE
Norma Talmadge in "The Heart of Wetona"
6. COMEDY—"QUANNAH'S FAMILY TREE"
Cartoonist Felton reports on
Wetona's family
7. ORGAN SOLO
"Marche Triumpale,"
By Joseph Callaerts

The Pictorial Review opened the show, which is unusual in the extreme; but there was no other logical position for it if the Indian atmosphere was to be held throughout.

The Overture, selections from "Natoma," by Victor Herbert, provided a splendid introduction to what might be called the show proper. Although not decidedly primitive, except in the "Dagger Dance," and more reminiscent of Herbert than of Indian, it served its purpose. The Rivoli orchestra, under the baton of Joseph Klein, gave it a careful reading.

Without a pause, the music broke into the accompaniment for "The Land of the Great Spirit," a prizma color picture, depicting Indian life and the haunts of the aborigine. It was a pretty picture, well handled musically.

Then followed an incantation, proclaimed by a real Indian, a chief among the Blackfeet. It was short and well intoned by the customized chief. Standing upon a rock he called to Gitchi Manitou, the Great Spirit:

Called Him from the West a-glowing,
Called Him from darkened East;
From the North, its winds a-blowing;
From the south while slowly turning;
Bared his heart in all its yearning—
Called Him loudly as to a feast.

"The Heart of Wetona," with Norma Talmadge, was the feature presented. The music continued to be atmospheric and well suited to the scenes.

Even the comedy dealt with the stoical humor of the Indians, and when the curtain fell one felt thoroughly permeated with weird melodies.

What wonderful possibilities are to be found in pictures! When carefully collated they may take you into Japan, and for two hours you revel in the gaiety of the Orient and listen to the peculiar musical modes of the Land of the Setting Sun. All climes are at our door, and the educational value cannot be overestimated. The day is coming when picture theatres will offer a program that will enlist the appreciation of patrons of the highest intelligence, culture and refinement. It has been the "Poor Man's Pleasure," but if the producers, exhibitors and musicians put into it the best effort, the deepest thought and co-operation for the greatest result no form of amusement will equal its universal popularity.

Music Service Requires Attention from Exchanges

ALTHOUGH we failed to hear Ralph Ruffner from Butte, Montana, which was distinctly our loss, but which on the other hand was unavoidable through lack of invitation, we are glad that he came East. His timely appearance, his frank talks, and his pertinent disclosures, have put into the fourth industry a momentum that is sure to be productive of great results before the velocity is spent.

The exchangemen have come in for a quiet rebuke. It has been shown that they are negligent and slipshod in the treatment of exhibitors. Especially strong was the arraignment against their system—or lack of it—in handling accessories.

We know that Mr. Ruffner did not mean all exchange men and our sense of honor will not permit us to add another kick at the fellow who is down, but we believe that this is the psychological moment to bring up the matter of music service.

From actual statistics this department has learned that very few of the orchestra leaders receive the cue sheets sent to the exchange by the producing company. If the music service be sandwiched into the press sheet it will in

all probability reach the exhibitor. The desk of the exhibitor is a long way from the music stand of the orchestra leader. Mr. Exhibitor has little time to clip the cue-sheets for the leader. This fault cannot be charged to the exchange, for the producer is the guilty party.

How many exchanges will put the name of the orchestra leader, or the pianist, or the organist upon their mailing lists? Not 1 per cent. They claim that their postage bill is high enough without increasing it for the benefit of art.

To be absolutely certain of acquiring the cue sheets, the musical director must go in person to the exchange, if possible, and ask for them. Then more trouble begins. He is referred to many people, who refer him to others, and eventually, if he be lucky, he will meet some one in the exchange who knows what he is talking about. In one case, an exhibitor was forced to go to one of the biggest producing companies in America and give a receipt to its president before he could obtain a little slip of paper called a cue sheet. This seems incredible, but the fact remained that the president knew that his company had cue sheets. He did not know what they were for, and thinking that there was an intrinsic value attached to them he played safe by getting the exhibitor's receipt.

When the writer was putting out scores for a certain company, one of its exchanges wired in, asking why its weekly quota had not been received. We answered that six scores a week had been delivered. An angry wire of denial came back in reply, and thoroughly satisfied that our duty had been done we closed the issue by sending four words, more in the spirit of fun than from any accurate knowledge: "Look in the cellar." Our instructions were followed and half the basement was found filled with perfectly good orchestral scores, worth ten dollars a piece.

There are two forms of music service now being issued by producers to the exchanges. Both cost money and are provided for the purpose of proper picture presentation. Whether it be cue sheets or scores, the exchange should put a man in charge of that service department if results are to be obtained from dollars spent. We have always felt that all branches of the producing and distributing organizations are anxious and willing to please the exhibitor. They want to please, but in many cases are ignorant of the value of many of the accessories which they handle. Don't overlook music, for it is one of the biggest factors in the exhibition of features. Systematize the music service in the exchanges and the orchestra leader will praise the efficiency to his employer. This means a satisfied customer on long contracts.

CUE SHEETS for CURRENT FILMS

"Here Comes the Bride."

Released by Paramount—Five Reels.

Prepared by George W. Beynon.

- THEME Tete-a-Tete Moderato DeKoven
1. AT SCREENING Chimes of Normandy, Planquette
2. T. THE OTHER FREDERICK Butterfly Ballet Schultz
3. T. IN THE OPULENT CIRCLES Felicia Waltz Eville
4. T. NOW ENTERS Nuthin' Carpenter
5. T. MEANWHILE A Tale of Two Hearts Roberts
6. T. THE MORNING OF FRIDAY Gavotte Piquante Pierson
7. T. "WE'LL WAIT FOR HIM" THEME
8. T. "AND MR. SINCLAIR" Romance from L'Eclair Halevy
9. T. "MR. TILE I AM GOING" Dramatic Tension
10. T. IN THE MEANTIME When I Come Back to You Grey
11. T. "I PRONOUNCE YOU" Along Comes Another Girl, Caryll
12. T. "WHAT DOES THIS MEAN" Broken-Hearted Sparrow Bendix
13. T. MEANTIME The Worst Is Yet to Come, Grant
14. T. NINE O'CLOCK THEME
15. T. "I WANT MR. TILE'S AD-DRESS" In Poppyland Albers
16. T. "WE COULDN'T" The Waltz We Love Vecsey
17. T. "AND HERE" Giroffe-Giroffa LeCocq
18. T. "NO GAS" Dramatic Tension
19. T. "BILL, DEAR BILL" THEME
CHARACTER Comedy
ATMOSPHERE Neutral
MECHANICAL EFFECTS None
SPECIAL EFFECTS Accordion may be used in second selection.
DIRECT CUES None.

"Prodigal Wife, The."

Released by Screencraft—Six Reels.

Prepared by S. M. Berg.

- THEME Sleeping Rose Valse Lento Borch
1. AT SCREENING Babillage Castillo
2. T. MARY BOLAND AS MARION THEME
3. T. "AINT THE DOCTOR BACK" Scherzetto Berge
4. T. "WHY DECEIVE OURSELVES" Lento Allegro Berge
5. D. WHEN DOCTOR RETURNS Moods Holly
6. D. WHEN THOMAS RETURNS WITH Grave Allegro Molto Berge
7. T. "I'M GOING TO GIVE MY" Adagio Cantabile Berge
8. T. PLANTING THE SEED THEME
9. T. YOUR HUSBAND LEFT THE Dramatic Narrative Pement
10. T. STEP BY STEP Petals Raymond
11. T. THE ROSE IN BLOOM THEME
12. T. DALLAS HARVEY A Suzanne Rolfe
13. T. NO CABLE STRONG CAN THEME
14. T. "WE'RE BROKE, DOWN AND" Tragic Theme Vely
15. D. AT THE CRYSTAL GLOBE THEME
16. T. "IN MY DAY IT WAS" Young April Cobb
17. T. "THEY WANT YOU" Tendre Aveu Schutt
18. T. "ARE YOU HAVING" THEME
19. T. "DOESN'T IT SEEM STRANGE" Andante Pathetique No. 23, Borch
3 min. Moderato.

- 20. T. SUNSHINE AND SHADOW Organ Improvising, 45 sec.
21. T. AFTER THREE YEARS Popular One-Step, 45 sec. (Victrola only).
22. T. VICTOR MIDDLETON THE Badinage Herbert
23. T. AGES HAVE PASSED Adagietto Berge
24. T. AT HER FATHER'S A Dream Borch
25. T. "WILL YOU HAVE TEA" Dramatic Andante No. 39, Berge
26. D. CLOCK FACE 5 O'CLOCK Heavy Mysterioso Levy
27. T. "I'M UNHAPPY I HAVE" Sorrow Theme Roberts
28. T. "I CAME AS SOON AS I" THEME

CHARACTER Dramatic
ATMOSPHERE New York City and Country Estate
MECHANICAL EFFECTS Telephone Bell.
SPECIAL EFFECTS Organ for Wedding Scene.

"Roped."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

- THEME Mary Moderato Frey
1. AT SCREENING Huetamo Ancliffe
2. T. ANYTHING TO HELP A PAL Matrimonial Fox-Trot Wells
3. T. MRS. BROWN AND EILEEN Charming Joyce
4. T. CHEYENNE Sinbad Romberg
5. T. AT END OF JOURNEY Hobbledehoy Olson
6. T. SAY, THIS GUY IS A BUM Sometime Friml
7. T. ARIZONA AND 5TH AVENUE THEME
8. T. MARRIED Boy of Mine Caruso
9. T. CHEYENNE HAD ONE ENEMY Hurry No. 26 Minot
10. T. WEEKS LAPSED INTO MONTHS Sleep Little Baby of Mine, Denee
11. D. BUTLER ENTERS Frivolous Patrol Albi
12. T. IN ARIZONA Hurry No. 2 Labgey
13. T. LIKE A THIEF IN THE NIGHT Mighty Like a Rose Nevin
14. T. NIGHT AFTER NIGHT Mother's Garden Frey
15. T. THE WISE MEN OF THE WEST Rocking the Boat Frey
16. T. SHOW THESE MEN Bob Kaplan
17. D. BOYS ENTER WITH TOYS Hail, Hail, the Gang's All Here, Lake
18. T. AS NIGHT WORE ON I Hear You Calling Me, Marshall
19. D. BOYS AT DOOR WITH TOYS THEME
20. T. NEXT MORNING Smiles and Kisses Ancliffe
21. T. I'M LEAVING FOR ARIZONA Follow the Girl Romberg
22. T. FIFTY THOUSAND HEAD Hurry No. 33 Minot
23. T. IN THE MEANTIME To a Wild Rose MacDowell
24. T. DID I HEAR YOU Dramatic Tension Borch
25. D. CHEYENNE LEAVES ROOM Slumber Boat Gaynor
26. T. INTO THE LOWER SECTION Calico Frey
27. T. IS MY BABY ALIVE? Mighty Like a Rose Nevin
28. T. AFTER A FRUITLESS BABY Dramatic Tension Borch
29. D. CHEYENNE HITS MAN Furioso No. 11 Keifert
30. D. CHEYENNE AND EILEEN ENTERTHEME
CHARACTER Comedy
ATMOSPHERE Western.

"Secret Garden, The."

Released by Paramount—Five Reels.

Prepared by Filmusic Studios.

- THEME None.
1. AT SCREENING Serenade, Op. 16 No. 3, Rubinstein
4 min. Moderato.

The Flute Descends from the Stone Age.

Musical instruments resembling the flute, in which a column of air is set vibrating by the lips, are of very ancient origin. The Japanese, Chinese and Hindus maintain that these modes of musical expression have been in use among their people from time primordial. Indeed, according to authentic records, a primitive form of flute is the most ancient musical instrument in the world's history. The most complete and remarkable examples of the stone age are the Egyptian flutes which are capable of a complete diatonic scale. Bronze relics of a somewhat later period have been discovered in Belgium.

Undoubtedly, the great antiquity of the flute is due to its simplicity of construction and the availability of materials. Bones, bamboo or reed were the three substances universally used, and one of them was always procurable everywhere. Even today the Caribs in Guiana make their flutes from bones. Previously they used the bones of the jaguar but, as the animals became more scarce, they resorted to human bones; appropriating for the purpose those of their enemies. With this evidence at hand, it is not difficult to understand how the flute was formerly more associated with war than with peace.

Flute playing was so highly favored in ancient Greece that the art was made a part of the curriculum of the Athenian schools. And there were times when the instrument was so greatly in demand that it was sold for a sum of money equivalent to three thousand dollars in our coin.

This inflated popularity received an inconsiderable check about 400 B. C. At that time, Alcibiades pertinaciously refused to play the flute, affirming that the large mouthpiece would mar the contour of his lips. As he was pre-eminent in the political and fashionable world of the day, his decision was universally accepted and all the influential people thrust the flute into the discard. However, an ingenious worker surmounted the objection by making a smaller mouthpiece, causing Alcibiades to lift his ban and the popular favor was resumed where it had been so summarily broken off.

In Sparta, the flute led the chorus and was a military instrument, although, naturally, these people did not take kindly to the study of music as an art. In some Ionian cities, the human victims were led to the sacrifice or to execution accompanied by the strains of the flute. This dead march, known as "Nome of Keadias," was peculiarly weird and depressing in effect, thus being singularly appropriate to the occasion. In Rome, however, the instrument became a favorite, being known as the "Tibia," deriving its name from that of the shin bone from which it was constructed.

The ancients were handicapped for want of an invention which has been of inestimable value to us—keys. These are primarily a simple system of leverage making it possible to bring under control holes in the instrument quite out of reach of the average five fingers. This noteworthy improvement was due to the skill of Theobald Boehm, who worked untiringly between 1832 and 1847, until he had developed and perfected his clever invention.

The flute found small favor with the older composers. Doubtless this was due to the fact that they did not have the modern Boehm flute. They were annoyed to find that the performer on the flute was frequently playing in a different key from the orchestra. Cherubini voices his

rancor against the instrument by saying: "The only thing in the world that is worse than one flute is two." But it is fortunate that the more modern masters did not share his aversion. A solo passage in Beethoven's "Leonora Overture" is especially beautiful and famed everywhere. Mendelssohn looked upon the flute and its possibilities with an appreciation little short of adoration, and introduced it with prodigal profusion throughout his music. His obligato in the quartet, "O Rest in the Lord," from the oratorio of Elijah is exquisite. Berlioz and Tchaikowsky both played the flute and their compositions are enriched by many melodies for this instrument.

From its earliest inception, there have been two varieties of the flute; one played by blowing into one end, consequently held directly in front of the musician, and the other made to sound by blowing into holes in one side. The former is known as the "Flute à bec," meaning "Flute with a beak"; while the latter is called the "Flauto Tranverso" or "Flute played crossways."

A good embouchure is absolutely essential to artistic flute playing. Also, the fingers must be raised at equal height and not be elevated above a certain point. The practical range of the instrument is from middle D up to C in alt, but occasionally Wagner has written for Db and Eb.

At the present time, the flute is in constant demand in orchestras, one of its functions being to double with the first violins in playing the melody. It also serves as a soprano instrument of the wood-wind group. But, as it possesses far more agility than its wood-wind relatives, it is much more adaptable than they for solo purposes.

Votichenko at Maxine Elliott Theatre.

Sacha Votichenko, the Russian composer and virtuoso of the tympanon, introduced a new type of entertainment



Sacha Votichenko.

when he presented intimate concerts of unusual music in his beautiful studio at the Hotel des Artistes. But, owing to the lack of space, many have been unable to gain admittance to the studio concerts in times past. To obviate this, Votichenko will give a recital of old and modern music at the Maxine Elliott Theatre on February 23. Several of his own compositions will be played for the first time upon this occasion. Eva Gauthier and other prominent artists will also be heard.

Sol Klein Is Leader for Marcus Loew.

Marcus Loew has taken over the Burland Theatre in the Bronx, formerly operated and owned by D. V. Picker. This theatre is the largest in that part of New York and draws a fine clientele.

Mr. Loew evidently found the musical programs to be satisfactory, for he took over the orchestra with the theatre. Mr. Sol Klein is in charge and has demonstrated his efficiency many times when difficult musical situations have arisen in the features.

For four years, Mr. Klein has had the responsibility of the musicians in the various theatres controlled by Mr. Picker. At one time, the musical programs for five theatres were his to arrange. His music has always pleased his public and he has become a prime favorite in the Bronx. We extend our congratulations upon his new appointment and our best wishes for success.

"When I Come Back to You" Timely.

This popular song by Frank H. Grey and J. Will Callahan is the leading ballad of the day, and is now being featured in vaudeville. It has been recently accepted as one of the official songs of the Y. M. C. A. The Y. M. C. A. musical director, Marshall Bartholomew, recently sailed for France with two hundred slides and copies of the song, to be taught to the boys in the American army still "Over There." This song has been accepted by every leading talking machine company, and will soon be on the market in record form.

A special orchestral arrangement is being issued by the publishers, Huntzinger & Dilworth.

New Atmospherically Japanese Music.

"Nipponesc," the Japanese Dramatic Themes, written for Sessue Hayakawa by Joseph O'Sullivan, Director of Music Service for Mutual, is being published by the Carl Fischer Music Publishing Co. of New York. Orchestrations, both full and small, will be available at an early date.

The piano transcription of two movements of this theme was used as a special insert with the press-book issued by Mutual on "His Birthright," the first Hayakawa production released through Mutual. That this service was appreciated by exhibitors throughout the country was evidenced by the numerous letters received by Mutual requesting that orchestrations of the theme be sent.

On account of the lack of characteristic Japanese music of dramatic mood, these themes should be a welcome addition to the library of every orchestra leader making a sincere effort to interpret motion pictures.

Mr. O'Sullivan has just completed a "Japanese Elegy," scored for full orchestra, which will soon be off the press.



- | | |
|--|---|
| 2. T. WITH CHILDISH.....Canzonetta, Op. 13, No. 2,
5 min. Moderato. Nicode | 19. D. CASH HAWKINS AND COW-
BOYMysteriosoLangey
45 sec. Moderato. |
| 3. T. THE FIRST REAL SORROW.....Andante Pathetic No. 10..Berge
45 sec. Andante. | 20. D. INDIAN GIRL SHOOT.....Silence.
15 sec. |
| 4. T. ARCHIBALD CRAVEN.....Serenade Chaminade, Op. 29,
3 min. 15 sec. Moderato. Chaminade | 21. D. CROWD ENTERS BAR ROOM..MysteriosoLangey
2 min. 30 sec. Moderato. |
| 5. D. MISS LEE FALLS DOWN.....Morris Dance.....Noble
45 sec. Allegro. | 22. T. ME KILL UM.....Silence.
15 sec. |
| 6. T. SEE THAT THE YOUNG.....InspirationEdwards
1 min. 30 sec. Moderato. | 23. T. CASH HAWKINSDramatic Tension No. 67,
1 min. Andante. Minot |
| 7. D. CLOSE UP—MAID SMILING.....Basket of Roses.....Albers
2 min. 30 sec. Allegretto. | 24. T. FATE BINDS TWO.....THEME
3 min. 45 sec. |
| 8. T. THAT NIGHT, LONG.....RomanceKarganoff
2 min. 30 sec. Moderato. | 25. T. JIM LEARNS THAT.....Appassionato No. 40...Borch
1 min. Moderato. |
| 9. D. MISS LEE CRAWLS UNDER.....Andante Doloroso No. 51..Borch
1 min. 30 sec. Andante. | 26. D. INDIAN GIRL ENTERS.....THEME
1 min. |
| 10. T. I DON'T CARE WHAT.....Purity No. 45A.....Borch
1 min. 45 sec. Andante. | 27. T. THE CHAIN OF THE.....Graciousness No. 53.....Smith
3 min. 15 sec. Allegretto. |
| 11. T. THE NEXT MORNING.....Andante Appassionato No. 57,
2 min. 15 sec. Moderato. Castilo | 28. D. CLOSE-UP OF INDIAN GIRL..THEME
30 sec. |
| 12. D. CLOSE UP OF WIG.....Dance Fantastic.....Reynard
3 min. Allegretto. | 29. T. FIVE YEARS ELAPSE.....Andante Appassionato..Castillo
45 sec. Andante. |
| 13. T. FAR OUT ON THE BOG.....Woodland Inn.....Bendix
1 min. 30 sec. Allegretto. | 30. D. FLASH OF LION.....Hurry No. 26.....Minot
1 min. 15 sec. Allegro. |
| 14. T. MRS. SOWERBY.....Plaintive Music F Major,
2 min. 45 sec. Andante. Zamecnik | 31. T. I STOLE THE.....Lamentoso No. 46.....Borch
30 sec. Andante. |
| 15. T. AND NO SOONER HAD.....MignonettePriml
4 min. Andante. | 32. T. THE NEW BOSS.....Impish Elves.....Borch
2 min. 30 sec. Allegretto. |
| 16. T. AGAIN THE GHOSTLY HOUR...A Bowl of Pansies...Reynard
3 min. 30 sec. Moderato. | 33. T. NICK FINALLY REPAIRS...The Vampire.....Levy
2 min. 45 sec. Moderato. |
| 17. T. THE FIRST THING WE.....The Wooing Hour...Zamecnik
2 min. Allegretto. | 34. D. COWBOY JUMPS ON HORSE..Allegro Agitato.....Kiefert
2 min. 45 sec. Allegro. |
| 18. T. IN SWITZERLAND.....Nocturne, Op. 28, No. 6,
1 min. Andante. Chopin | 35. D. JIM SHAKES HANDS WITH..Reve d'Amour.....Zamecnik
4 min. 45 sec. Moderato. |
| 19. T. WHILE WONDERFUL.....The Wooing Hour...Zamecnik
1 min. 30 sec. Allegretto. | 36. T. BIG WHITE FATHER.....THEME
2 min. 30 sec. |
| 20. D. GARDNER SEES UNCLE.....Andante Appassionato No. 57,
2 min. 45 sec. Moderato. Castilo | 37. D. LADY KERHILL COMES.....Reve d'Amour.....Zamecnik
30 sec. Moderato. |
| 21. T. AS A TIGERESS.....Plaintive Music F Major,
1 min. Andante. Zamecnik | 38. T. AS SHADOWS LENGTHEN...Basket of Roses.....Albers
1 min. Moderato. |
| 22. T. BROODING OVER THE.....Crafty SpyBorch
4 min. 45 sec. Moderato. | 39. T. IN THE GRAY DAWN.....Mysterioso No. 1.....Langey
4 min. Moderato. |
| 23. T. TOMORROW I'LL.....Furioso No. 1.....Langey
1 min. Allegretto. | 40. D. FLASH TO INDIAN VILLAGE..Tympani roll to action.
15 sec. |
| 24. T. THE MISANTHROPE.....Nocturne, Op. 28, No. 6,
1 min. Andante. Chopin | 41. D. FLASH TO JIM, BOY AND...Silent Sorrows.....Borch
3 min. 30 sec. Andante. |
| 25. T. A GOLDEN MORNING.....PeacefulnessBorch
1 min. 45 sec. Andante. | 42. D. FLASH TO INDIAN GIRL...THEME
5 min. 15 sec. |
| 26. T. IF YOU'RE GOING TO.....Dramatic Tension No. 36,
3 min. 30 sec. Andante. Andino | 43. T. INTO HIS OWN.....Impish Elves.....Borch
45 sec. Allegretto. |
| 27. D. MISS LEE FALLS IN WATER...Agitato No. 33.....Langey
1 min. 30 sec. Allegretto. | CHARACTERDramatic. |
| 28. T. AT LAST COLIN'S FATHER...A Dream, No. 56.....Borch
1 min. 45 sec. Andante. | ATMOSPHEREPastorale. |
| 29. T. SO HAPPY TO BE.....TearsZamecnik
3 min. Moderato. | |

"Squaw Man, The."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

- | | |
|--|--|
| THEME—Indian Love Song.....AdagioHerbert | 1. AT SCREENING.....In the Village.....Godard
2 min. 30 sec. Allegro. |
| 2. T. THERE ARE GOOD WOMEN..Bowl of Pansies.....Reynard
3 min. 15 sec. Moderato. | 3. T. YOU'LL PAY THAT NOTE...Andante Appassionato No. 57,
1 min. 15 sec. Andante. Castilo |
| 4. T. ON THE NIGHT.....Waltz "Kathleen".....Berg
2 min. 15 sec. | 5. T. SORRY TO DISTURB.....Dramatic Tension No. 9,
1 min. 15 sec. Andante. Andino |
| 6. D. LADY KERHILL COMING
DOWNPathetic Andante No. 10,
1 min. 15 sec. Andante. Borch | 7. T. THE LUCK OF THE GAME...Dramatic Tension No. 44,
2 min. 30 sec. Moderato. Borch |
| 8. D. JIM KISSES HIS MOTHER...ThoughtsCrespi
3 min. 15 sec. Andante. | 9. T. THE BOYS ARE HAVING.....Pathetic Andante No. 10..Borch
2 min. |
| 10. T. LONG DAYS FOLLOW.....StampedeSimon
2 min. 30 sec. Allegro. | 11. T. ONE DAY AS JIM.....Allegro Agitato.....Kiefert
2 min. 30 sec. Agitato. |
| 12. D. LADY KERHILL SITTING...Withered Flowers.....Kiefert
1 min. 15 sec. Moderato. | 13. T. THE FEUD BETWEEN.....Mysterioso No. 3.....Minot
2 min. Moderato. |
| 14. T. TABYWANN, PEACE CHIEF...Dramatic Tension No. 67..Minot
3 min. 45 sec. Andante. | 15. D. FLASH TO R. F. ENGINE...Dance Fantastique...Reynard
1 min. 15 sec. Allegro. |
| 16. D. JIM SEES LADY KERHILL...Silence.
30 sec. | 17. T. EVERYBODY DRINKS WITH..Agitato No. 8.....Andino
3 min. Allegro. |
| 18. D. JIM AND LADY KERHILL...Pathetic Andante.....Borch
45 sec. Andante. | |

"String Beans."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

- | | |
|--|--|
| THEME—EleanorModeratoDeppen | 1. AT SCREENING.....The Woodland Inn.....Bendix
2 min. |
| 2. T. TOBY WATKINS, DREAMER..THEME
3 min. 45 sec. | 3. D. UNCLE ENTERS RAY'S.....Slimy Viper.....Borch
1 min. 30 sec. |
| 4. T. YE LAZY WHELP.....Hurry No. 26.....Lake
1 min. | 5. T. YE UNGRATEFUL PUP.....Legend of a Rose...Reynard
1 min. 30 sec. |
| 6. T. THE LITTLE OLD.....Graciousness No. 53...Smith
1 min. 30 sec. | 7. T. WELL? SIR? WHAT CAN...THEME
3 min. |
| 8. T. LOT MORRIS, MAYOR.....Andante Appassionato No. 57,
3 min. 15 sec. Castilo | 9. T. JEAN MORRIS.....Danse Fantastique...Reynard
5 min. |
| 10. T. IF YOU'LL SUBSCRIBE.....Allegro Agitato No. 8..Andino
1 min. 30 sec. | 11. T. SO YOU WERE JUST.....Visions No. 42.....Buse
3 min. |
| 12. T. WE WILL!.....Andante Appassionato..Castillo
1 min. 30 sec. | 13. T. GOSH, I WISH MY.....Danse Fantastique...Reynard
4 min. 15 sec. |
| 14. T. THURSDAY NIGHT.....Waterlilies.....St. Clair
3 min. | 15. D. RAY LEAVES OLD MAN.....A Dream No. 56.....Borch
2 min. 30 sec. |
| 16. D. RAY LEAVES FOR MEETING..March from Aida.....Verdi
3 min. 30 sec. | 17. T. FELLER CITIZENS!.....Silence.
1 min. |
| 18. T. I HAVE LIVED.....Bon Vivant.....Zamecnik
2 min. 15 sec. | 19. T. WASN'T HE THE.....Bowl of Pansies.....Reynard
3 min. 45 sec. |

20. T. TRAMP STOPS REEVES..... Misterioso No. 3.....Minot
1 min.
21. D. RAY IN OFFICE.....Reve d'Amour.....Zamecnik
1 min. 15 sec.
22. D. INSERT OF NEWSPAPER.....Silence.
30 sec.
23. T. FEARING TO EXCITE.....Allegro Agitato No. 1..Kiefert
2 min. 15 sec.
24. T. AS NIGHT MAKES.....Misterioso No. 3.....Minot
4 min.
25. D. RAY TELEPHONES.....Furioso No. 11.....Kiefert
4 min. 30 sec.
26. D. BARTRUM RETURNS WITH..Silence.
1 min.
27. D. MAYOR AND BARTRUM.....Fads and Fancies..Gruenwald
30 sec.
28. D. MAYOR EXITS.....THEME
2 min. 45 sec.
- CHARACTERDramatic.
ATMOSPHERENeutral.

"Vanity Pool."

Released by Universal—Six Reels.
Prepared by J. C. Bradford.

- THEME—Land of Romance.....Valse Lente.....Herbert
1. AT SCREENING.....BadinageHerbert
3 min. Allegro.
2. D. BOX OF FLOWERS BROUGHT
INCharmingJoyce
2 min. 15 sec. Tempo di Valse.
3. T. MR. ROYAL HAS JUST COME..Chasing Rainbows....Carroll
1 min. 30 sec. Moderato.
4. D. MAY ENTERS ROOM.....THEME
1 min. 30 sec.
5. T. WHAT A LOVELY WAY.....BusterGall
1 min. 30 sec. Allegro.
6. T. MISS COOPER HAS CALLED...RosemaryHerbert
2 min. 15 sec. Tempo di Valse.
7. D. STEELE OPENS DOOR.....Told At Twilight.....Huerter
1 min. 30 sec. Moderato.
8. D. MAY LEAVES ROOM.....THEME
2 min.
9. T. JORRIS FLINT.....A Frivolous Patrol.....Gouble
1 min. 45 sec. March.
10. T. IN SIX MONTHS.....Rustle of Spring.....Sinding
2 min. 30 sec. Agitato.
11. D. AUTO STOPS.....Love's Old Sweet Song
2 min. 15 sec. Moderato (Phonograph).
12. T. IS THAT MR. STEELE.....Air De Ballet.....Borch
1 min. 15 sec. Allegretto.
13. T. I CAN BEGIN TO PAY BACK....THEME
1 min. 45 sec.
14. D. DIANA ON TELEPHONE.....Major and Minor.....McKee
2 min. 45 sec. Tempo di Valse.
15. T. WHILE MAY WAS.....Dramatic Tension.....Borch
1 min. 45 sec. Moderato.
16. T. THAT STORY MUST NOT COME
OURHurry No. 33.....Minot
3 min. 15 sec. Allegro.
17. T. I'M NOT GOING TO KILL STORY, ButterflyDensmore
1 min. 30 sec. Allegretto.
18. D. FATHER AND MOTHER.....Great Night for the Irish,
2 min. 30 sec. Tempo di Marcia. Herbert
19. D. MAY ENTERS HOUSE.....Land of Romance.....Herbert
3 min. Valse Lento.
20. D. POLITICIAN ENTERS HOUSE...Andante Dramatic No. 15,
2 min. 30 sec. Andante. Herbert
21. T. MAY ALLOWED HERSELF.....Oriental Night.....Grant
1 min. 30 sec. Tempo di Valse.
22. T. DO YOU MISS.....Jealous Moon.....Zamecnik
1 min. 30 sec. Moderato.
23. T. HARPER GOT SIDETRACKED...AdieuKarganoff
3 min. Moderato (Play to Action).
24. D. DREW AND MAY.....Jealous Moon.....Zamecnik
3 min. Moderato.
25. T. FOR A MISERABLE POLITICAL, ErotikGrieg
1 min. 30 sec. Lento.
26. D. MAY RETURNS TO TENEMENT..Russian Pansy.....Langey
2 min. 30 sec. Andante.
27. T. WHY DID YOU COME HERE...Jealous Moon.....Zamecnik
1 min. 30 sec. Moderato.
28. T. YOU'VE KEPT ME.....Appassionato No. 40....Borch
3 min. Moderato Agitato.
29. T. A RIVAL NEWSPAPER.....RomanceKarganoff
1 min. 30 sec. Andante.
30. T. YOU DON'T KNOW.....Jealous Moon.....Zamecnik
1 min. 30 sec. Moderato.
- CHARACTERDramatic.
ATMOSPHERENeutral.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....Phonograph.
DIRECT CUES.....None.
REMARKSNone.

"When Do We Eat?"

Released by Paramount—Five Reels.
Prepared by Music Film Co.

- THEME—None.
1. AT SCREENING.....They Go Wild Over Me.Fisher
2 min.

2. D. ELIZA APPEARS ON STAGE..... Flower Song.....Lange
2 min.
3. T. PUNKThey Go Wild Over Me.Fisher
45 sec.
4. T. LADIES AND GENTLEMEN.....Silence.
15 sec.
5. D. ACROBATS' ENTRANCE.....Kathleen Waltz.....Berg
1 min. 30 sec.
6. D. UNCLE TOM PLAYS CORNET,..The Heart Bowed Down.Balfe
1 min.
7. T. THE GREAT TRANSFIGURATION.Last Hope.....Gottschalk
1 min.
8. T. I'M THE SHERIFF.....Allegro Agitato No. 1.....Berg
3 min. 15 sec.
9. D. MISS BENNETT GOES TO SLEEP.Loin du Bal.....Gillet
1 min. 15 sec.
10. T. INTRODUCING THE DAWN.....Mysterioso No. 3.....Berg
2 min. 45 sec.
11. D. MISS BENNETT STARTS.....Allegro Agitato No. 8.....Berg
2 min.
12. D. FARMER CATCHES.....Andante Pathctique No. 10,
1 min. 15 sec. Berg
13. T. THE BIGGEST SENSATION.....Bon Vivant.....Zamecnik
2 min. 30 sec.
14. D. CLOSE-UP MISS BENNETT.....Salut d'Amour.....Elgar
2 min. 30 sec.
15. T. MA FORBES' PLACE.....The Woodland Inn.....Bendix
1 min. 15 sec.
16. T. JAMES WATTERSON FORBES...Capricious Annette.....Borch
1 min. 45 sec.
17. T. MA FORBES HOT WEATHER...Le Secret.....Gautier
2 min.
18. T. PUT IT BACK.....Dramatic Agitato No. 38.Berg
1 min.
19. T. THE CALL OF THE.....At Sunset.....Brewer
2 min. 30 sec.
20. T. FINDING THE COPPING.....Sweet Bells.....Gruenwald
2 min. 15 sec.
21. D. FASH TO CROOK IN ROOM...Slimy Viper.....Berg
1 min. 30 sec.
22. D. FLASH TO MISS BENNETT.....Silence.
45 sec.
23. D. CROOK ENTERS CASHIER'S...Slimy Viper.....Berg
3 min. 30 sec.
24. T. LET'S SEE NOW.....Dramatic Tension No. 44..Berg
1 min. 45 sec.
25. T. WHEN SHE OPENS.....Pathetic Andante No. 23..Berg
2 min.
26. D. MISS BENNETT AND CROOK...Mysterioso No. 3.....Berg
2 min. 30 sec.
27. THE REASON FOR.....Dramatic Tension No. 36..Berg
2 min. 15 sec.
28. D. MISS BENNETT AND CASHIER..Thoughts No. 35.....Berg
2 min. 30 sec.
29. D. MISS BENNETT LEAVES.....Dramatic Tension No. 9..Berg
3 min. 15 sec.
30. T. MORE MIDNIGHT OIL.....Mysterioso No. 29.....Berg
2 min. 30 sec.
31. T. THE BANK'S BEING.....Furioso No. 11.....Berg
2 min. 45 sec.
32. D. MISS BENNETT TURNS HOSE...Agitato No. 11.....Lake
3 min. 45 sec.
33. D. AFTER CROWD LEAVES.....Chant Sans Parole,
1 min. 30 sec. Tchaikowsky
34. T. AFTER I GET TO.....SerenadeWidoi
2 min. 30 sec.
- CHARACTERComedy.
ATMOSPHEREPastorale.
MECHANICAL EFFECTS.....Train.
SPECIAL EFFECTS.....Silence for No. 4 and 22.

Index to Cue Sheets, January 25, 1919.

Picture.	Producer.	Page.
Here Comes the Bride.....	Paramount	498
Prodigal Wife, The.....	Screencraft	498
Roped.....	Universal	498
Secret Garden, The.....	Paramount	500
Squaw Man, The.....	Paramount	500
String Beans.....	Paramount	500
Vanity Pool.....	Universal	502
When Do We Eat.....	Paramount	502

A Few Words From US.

Are you aware that "Music for the Pictures" is a department devoted to the artistic side of your program? Don't pass it by because it is in the center of the book. Its preferred position should indicate its relative importance.

Nothing is more talked about by your patrons than music. Nothing is more appreciated if good, reviled if it be poor. "Music for the Pictures" is devoted to the interests of all exhibitors and musical directors. It aims to help both and its mission is one of service. If we can help you make money by suggesting a musical program, the pleasure will be a gratifying reward.

Don't take our word for everything. We are not infallible. Give us an argument once in awhile. Hit hard and from the shoulder. We court constructive criticisms and promise that we won't strike back.



Music for the Picture

Conducted by **GEORGE W. BEYNON**

Keep All Your Popular Music! Some Day It Will Be Valuable

THERE is a cry throughout the realm of filmdom for new music. Orchestra leaders everywhere are scurrying from publisher to publisher, from music dealer to music dealer, looking for new material with which to fit pictures. The supply of contemporary selections is fast being used up; repetition is frowned upon and improvisations must be good else the patronage will complain.

A little computation will show the strain on the music libraries usually found in the picture theatres. A fair average is found to be seventy selections necessary to cover a show. For those theatres that change daily, four hundred and twenty numbers are needed in the week of six days. These picture houses are usually neighborhood houses where the same clientele pays admission every day and continued repetition of musical numbers become as obnoxious as the player piano next door which has a repertoire of but seven rolls.

New music is certainly needed and as the film industry expands, the need will become more urgent. It will be impossible to supply the demand from the shelves of the high class publisher. Much time is required to create and bring forth in printed form the melodies of composers. No publisher accepts everything that is presented to him. There are certain standards of art which must be maintained before he would consider affixing his name as sponsor for the effulgent effusion. He must see a possible market for the piece before he brings it forth and places it for sale on his counters. The composer must come well recommended through performance or hearsay before he may expect to gain audience with the publisher, for the latter is a busy man and cannot see every would-be Wagner.

Americans are being taught to conserve and become thrifty, a trait that we have never been accused of before. The war has taught many lessons of self-denial that will bear rich fruit in the future. The expansion of the film industry places upon the owners of picture music libraries a duty that cannot with wisdom be overlooked. Keep your popular music hits.

How many times has there been a scene that called for "Sweet Sixteen" and you had to play something else because it was not available? Many times you could have used "Hiawatha" or "Tiger Lily." How many libraries contain "Bluebell," "On The Sidewalks of New York," "Bedelia," "East Side West Side," and "Good Old Summer Time?" Even "Alexander's Rag Time Band" is seldom heard in orchestras. "School-days" by Edwards, is a number that should be in every picture library, but

the plates have been broken and only a few fortunate ones have a copy.

"Last Night Was the End of the World" has a significance—in spite of its long title—that constantly arises in features. "In the Garden of My Heart," "My Little Dream Girl," "Can't You Hear Me Calling, Caroline" and "Jingle Bells" all have a meaning that has been firmly established, and which may be used to good purpose in picture fitting.

When the publishers send you music, don't throw it away. Try it over and classify it according to atmosphere or emotion. A number once rejected frequently becomes the hit of the season and because it doesn't appeal to one is no reason for destroying it. File away these popular song orchestrations. They have big possibilities as themes even if they never become popular.

Then popularity makes them an invaluable asset to a library. While a song is popular use it as much as possible. When the people tire of it, and in their fickleness look for new tone sensations, file the "hit" away for future use. After a quiet sleep among the dusty folios of passe numbers, it will come forth again to fit a scene that nothing could so well fit, and be welcomed by the auditors as heartily as an old and tried friend returned from a long journey.

David Mendoza, Violinist, at Rivoli.

William Faversham made his debut as a screen actor at the Rivoli during the week of Jan. 12th. "The Silver King," one of the Paramount features, was his vehicle.

In the early portion of the picture, the music was appropriate but as the interest increased, the suitability decreased in exact ratio. When the climax came and the murderer was exposed, with the people sitting up and taking particular notice, the music petered out almost entirely and only a few strings kept up a desultory scratching.

The Second Hungarian Rhapsody by Liszt was well played. Mr. Rapee conducted and drew from the musicians a fine round tone in keeping with the gravity of the number. The results accomplished were somewhat remarkable because Mr. Rapee still uses his "short arm" and elbow movement. The Czimbalo solo was played by Bela Nyary, in his usual fine manner.

Miss Gladys Rice, the "popular" soprano, rendered "The Rosary," accompanied by organ and harp. The stage setting was the work of John Wenger. We liked the stage setting.

The best part of the musical program was the violin solo, Meditation from "Thais," played by David Mendoza, concertmaster of the Rivoli Orchestra.

Without any affectation or temperamental outburst, he got right down to business and played with that artistic touch seldom heard outside a concert hall. His intonation, his beautiful bowing, and his interpretation showed a propensity for deep thinking. His presence has made a great improvement in the general ensemble of the orchestra.

There was also an entr'acte when the orchestra offered selections from "The Three Twins" by Hoschna. We make no comment. Joseph Klein officiated at the conductor's desk and that is always sufficient guarantee of a fine performance.

Synchrony is still strong in the work of picture fitting at the Rivoli. More power to it. During the Pictorial, there arose some tricky flashes, showing soldiers from Belgium, France, Scotland and America. The scenes were very short and the average musical director would have selected a march to run through and cover them all. Not so in the Rivoli. Each scene was perfectly fitted atmospherically and synchronously.

Good Musical Scores Strongly Favored.

Another prominent orchestra leader has come forward strongly in favor of musical scores, and we feel that his letter should be given verbatim in order that exhibitors may know of the growing enthusiasm for this class of music service:

Plaza Theatre,
Madison Avenue and 59th Street,
New York City, N. Y.

My dear Mr. Beynon:

Permit me to say a few words on the subject of the musical score for Martin Johnson's "Cannibals of the South Seas."

In my opinion, this is a most difficult kind of picture to set to music. I am frank to say that I would have been at a loss but for the score.

The audience here at the Plaza responded with frequent applause, and it is my belief that their enjoyment of the picture was greatly enhanced by the excellent musical interpretation.

The labors of the painstaking director would be greatly lightened if scores of such excellence were furnished with every feature. The results in better music would be reflected in the success of the particular feature in each instance.

Very truly yours,

EUGENE CONTE.

Mr. Conte is an experienced musician with a large library. He is most particular in his choice of good music and welcomes any help from the producer that will tend to enrich his presentation of the picture.

Musical scores do not insult the intelligence of the leader, but are provided to help him. He may change a number here or there if his judgment of the musical requirements of a scene does not coincide with that of the arranger. Nevertheless the score will save him hours of time and give a variety to his already well-worn program. Every exhibitor should personally test out the various forms of music service and demand from the producer that which he believes will best suit his purpose.

CUE SHEETS for CURRENT FILMS

"Adventure Shop, The."

Released by Vitagraph—Five Reels. Prepared by S. M. Berg.

Table with columns for scene number, scene title, and musical cue. Includes entries like 'THEME—"Jealous Moon"', '1. AT SCREENING', '2. T. THE COUNTRY CLUB', etc.

"Come Again Smith."

Released by Hodkinson Corp.—Five Reels. Prepared by Geo. W. Beynon.

Table with columns for scene number, scene title, and musical cue. Includes entries like 'THEME—"A Little Story"', '1. AT SCREENING', '2. T. HUMAN DERELICT', etc.

"Creaking Stairs."

Released by Universal—Six Reels. Prepared by James C. Bradford.

Table with columns for scene number, scene title, and musical cue. Includes entries like 'THEME—"Dearie"', '1. AT SCREENING', '2. T. JACK', '3. T. MANY A ROMANCE', etc.

"Day Dreams."

Released by Goldwyn—Five Reels. Prepared by M. Winkler.

Table with columns for scene number, scene title, and musical cue. Includes entries like 'THEME—"Petit Ballet"', '1. AT SCREENING', '2. T. GEORGE GRAHAM A.', etc.

Trumpet Oldest Brass Wind Instrument.

Through an authentic history dating back over two thousand years before Christ, the trumpet has been intimately associated with Chinese life. It also occupied a prominent place in the royal life of ancient Egypt, and the Hebrew prophets were familiar with its use, as it assumed a leading role in the downfall of Jericho. Greece possessed it at the time of the Trojan war and it flourished with chivalry in medieval history.

The Court of Henry VIII of England had practically the first approach to our modern band. This musical aggregation consisted of fourteen trumpets, ten trombones, two viols, three rebecs, one bagpipe, four tambourines and four drums.

The great popularity of the trumpet led to the formation of a "Trumpeters' Guild," which society contained members of the highest rank and came to be recognized as the oldest musical union. This guild existed down to the beginning of the nineteenth century. The membership was confined to the nobility and each person was compelled to undergo a rigid test of his ability as a trumpet player before his application for membership received any consideration.

The Lituus, one of the ancestors of our modern trumpet, vanished with the Roman Empire. But its successor, the cavalry instrument of the fifteenth and succeeding centuries, was evolved from the straight Busine. Judging from paintings of the period, the Busines were not all made with the same caliber bore, some having the wider bore of the trombone. They abound in illustrations of the fourteenth century and were used by trumpeters afoot and on horseback and as instruments of angels and heralds. Fra Angelico painted angels holding trumpets either with straight or zigzag tubes, the shortest being fully five feet in length. These are considered authentic as to size.

The ancient trumpets were formed of one piece only and could not by any possibility be adjusted to any variety of pitch. Consequently they were difficult to associate with other instruments. The credit of having bent the tube of the trumpet into three parallel branches creating its modern form has been attributed to a Frenchman named Maurin. But the transformation was really made much earlier, probably in Northern Italy. The first marked improvement occurred in the eighteenth century. This resulted in a practical mouthpiece, the invention of Meyer, of Hamburg. In 1780 Wogel added tubes by which the trumpet could be played in tune with other instruments. Wiedenger, the court trumpeter in Vienna, added stops in 1801. These were so placed that it was possible to reach two octaves in the chromatic scale. But the trumpet did not assume the form with which we are conversant until Sattler of Leipzig invented the first keyed trumpet.

The scores of Bach and Haendel fre-

quently called for many trumpets. In their time it was necessary to employ a number of trumpets of different sizes, as one could not play all the notes required.

At one period in the life of the trumpet there were three varieties of the instrument: the natural trumpet, in which the length and pitch were varied by means of crooks; the valve trumpet, in which the desired results were acquired by the use of piston valves; and the slide and double-slide trumpets, like the trombone. The first and third are practically obsolete, the valve trumpet being the one universally used.

The trumpet, like the clarinet, cornet and French horn, is a transposing instrument; and, in the work of the old masters, the key signature was not used. But modern arrangers score the trumpet like the cornet and have recourse to key signature. This instrument is distinguished from the cornet in length of bore and quality, although they are similar in shape. The cornet is gradually ousting the trumpet as an orchestral and band instrument, as its execution is by far easier and the results obtained are practically as good. The slight difference between the trumpet and the trombone is due to wider bore of the latter. In playing the trumpet the performer's lips vibrate against the mouthpiece at a speed governed by the length of the tube, the pressure of the breath and the firmness of the embouchure. Firm lips and hard blowing produce the highest harmonics.

"Kisses" Used in "Wanted For Murder."

It does not require imagination to appreciate "Kisses" as a theme for Elaine Hammerstein. But it is something of a shock to find it associated with even this dainty star in a picture entitled "Wanted for Murder." However, "what's in a name?" This Harry Rapf feature is a romance, with war and its grim atmosphere well in the background. It is being booked by the Independent Sales Company and they are to be congratulated upon the choice of this song which brings out the desired contrast so effectively and presents a startling publicity angle at the same time. The ballad, written by Lynn Cowan and published by McCarthy & Fisher, is extremely popular and its association with this remarkably successful picture, "Wanted for Murder," will serve to add to its laurels.

Score for "Woman" by Dr. Riesenfeld.

Exhibitors are offered remarkable opportunities in the exploitation of the musical angle of Maurice Tourneur's epic production, "Woman," which depicts the evolution of femininity throughout the ages.

When "Woman" was given its premiere at the Rivoli Theatre some time ago, Director General S. L. Rothapfel had a special and elaborate musical score prepared

for the production by his musical director, Hugo Riesenfeld. Arrangements were immediately made to have this musical score obtainable for exhibitors throughout the country.

This musical score, unusually ambitious even in these days of de luxe musical settings, was highly praised by the New York newspaper critics when they enthusiastically welcomed this production as the most artistic screen offering of the year.

It is interesting to note that Dr. Riesenfeld, who built the score, has just succeeded Mr. Rothapfel as managing director of the Rivoli and Rialto theatres. This fact gives the score extraordinary interest.

Several New Witmark Song Successes.

Few songs with an oriental flavor have more to commend them than "My Persian Pearl." It is easy but unusually effective and a fine number for costume effects and great for a double.

"That Wonderful Mother of Mine," by Hager & Goodwin, is a splendid mother song in every sense. It has a remarkably strong appeal and is fast becoming a great vaudeville favorite.

A number that combines excellent advice with a snappy lyric is "Have a Smile for Everyone You Meet and They Will Have a Smile for You." It is one of the most acceptable of the new popular songs and Witmark & Sons, who are the publishers of all three songs, believe that it will have a long run of popularity.

Expert Film Man in Organ Business.

There has been, during the past few years, an almost phenomenal forward stride in picture music. Men who formerly were successful exchange men and producers are among those who are turning their attention to the musical end of the business.

Prominent among the former is J. D. Wheelan of Dallas, Texas. This gentleman was a pioneer in the film business in Texas, having conducted an exchange before the day of the Patents Company. Later he handled the business of this company until it took over the state rights when Mr. Wheelan opened Mutual offices throughout the South. He was also interested in the Paramount for a time.

Being in such intimate touch with the film business for so long a time, Mr. Wheelan appreciated the vast possibilities of picture music. Feeling that the musical field offered excellent opportunities in a business way, he disposed of his other interests and devoted his attention to musical instruments.

Mr. Wheelan carries picture theatre organs, including the Seeburg and American Fotoplayer. He is sole owner of his business and has already built up a business reputation which should be a source of much satisfaction.



Arabian Nights
 Oriental Song · Intermezzo · One Step
 U.B. Harms and Francis Day and Hunter, 62 W. 45th St. N.Y.

17. T. OVER THE ENCHANTED..... Continue to action
1 min. 15 sec.
18. T. PIRATES Continue ff.
30 sec.
19. T. INTO THE BROAD..... La ComedienneHosmer
2 min. 45 sec.
20. T. I CAN'T GO ABROAD..... Continue pp.
1 min.
21. T. ACCORDING TO THE PLAN... VisionsBuse
1 min. 30 sec.
22. T. IT WAS ALL ACCORDING..... THEME
3 min.
23. T. I'VE ARRANGED A DINNER.... Continue ff.
45 sec.
24. T. THE CURTAIN RAISES..... Concert WaltzDurand
5 min. 30 sec.
25. T. NOW MY DREAM WILL Continue pp.
45 sec.
26. T. MANY DAYS AND MONTHS..... THEME
1 min. 15 sec.
- CHARACTER Dramatic
ATMOSPHERE Neutral

"Fuss and Feathers."

Released by Paramount—Five Reels.
Prepared by Filmusic Studios.

- THEME—Spanish Serenade Friml
1. AT SCREENING Wild and Woolly Minot
2 min. 45 sec. Allegretto
2. T. HIS DAUGHTER SUSIE..... THEME
4 min.
3. T. LATER WITH THAT..... The Wooing Hour...Zamecnik
45 sec. Allegretto
4. T. MARTIN LEDYARD Mood PensiveApplefield
3 min. 30 sec. Moderato
5. T. ROBERT NEEDS A..... Fads and Fancies...Gruenwald
1 min. 30 sec. Allegretto
6. T. YOUNG MAN, YOU'VE BEEN.... Reve d'Amour.....Zamecnik
3 min. 30 sec. Andante
7. T. I RECKON WE BETTER..... The Woodland Inn.....Bendix
5 min. Allegretto
8. T. I'LL HAVE TO ASK SUSIE..... THEME
5 min. 15 sec.
9. T. I DON'T FEEL GOOD..... Legend of a Rose...Reynard
3 min. 30 sec.
10. T. SUSIE'S SCRUMPTIOUS THEME
2 min.
11. T. TROT HER OUT, BILL..... The VampireLevy
1 min. 45 sec. Andante
12. T. AFTER A FORTNIGHT'S..... Dance FantasticReynard
2 min. 15 sec. Allegretto
13. T. YOU BIG FATHEAD..... Hurry No. 2.....Langley
2 min. Allegro
14. T. SHE SURE FORGOT..... Carnaval Venetian .Burgmeim
30 sec.
15. T. STILL LOOKING FOR..... Hawaiian Melody
1 min. 30 sec. Allegro
16. D. SILK GLOVE FREDDY PUTS... Slimy ViperBorch
1 min. 30 sec. Moderato
17. D. MISS BENNETT LEAVING..... MysteriosoMinot
4 min. Andante
18. T. LET'S SEE—I DON'T..... Andante Appassionato..Castillo
2 min. 15 sec.
19. D. CLOSE-UP OF MISS BENNETT.. PoppylandKiefert
1 min. 30 sec. Moderato
20. T. AS THE FOOTSTEPS..... Popular One-Step
1 min. 30 sec.
21. D. FLASH TO FREDDY..... Pizzicato Mysterioso...Minot
1 min. 30 sec. Moderato
22. T. MRS. OLIVER, THE..... BahillageCastillo
3 min. 15 sec. Allegretto
23. D. SILK GLOVE FREDDY PUTS ON. Mysterioso ..Andino
4 min. Moderato
24. T. WELL, IF IT ISN'T..... PoppylandKiefert
3 min. 15 sec. Moderato
25. D. ROBERT AND SUSIE ALONE.... EleanorDeppen
30 sec. Andante

"Game's Up, The."

Released by Bluebird—Five Reels.
Prepared by James C. Bradford.

- THEME—"Smiles" ModeratoRoberts
1. AT SCREENING I'm on the Water Wagon,
2 min. 30 sec. Moderato. Bratton
2. T. I'VE DECIDED CanzonettaHerbert
1 min. 30 sec. Allegretto.
3. T. FOLLOWING Roses of Picardy.....Wood
2 min. Valse Lento.
4. T. SUCCESS WAITED THEME
1 min. 30 sec.
5. T. TED LATHAM Tickle Toe.....Hirsch
2 min. Allegretto.
6. T. IN THE FEW HOURS..... The Waltz We Love...Vecsey
2 min. 30 sec. Tempo di Valse.
7. D. PETER DRIVES UP..... CanzonettaHollander
1 min. 30 sec. Allegretto.
8. T. A LITTLE SURPRISE..... IntermezzoArensky
3 min. 45 sec. Presto.
9. D. GIRLS ENTER HOUSE..... A La Valse.....Herbert
1 min. 30 sec. Tempo di Valse.
10. T. I SHOULD THINK..... THEME
1 min. 45 sec.

11. D. KITCHEN Jack o' Lantern.....Caryll
1 min. 15 sec. Allegro.
12. T. TWO DAYS PASSED..... Bon Vivant.....Zamecnik
2 min. 15 sec. Allegretto.
13. T. ANOTHER SURPRISE TarentellaBohm
1 min. 30 sec. Allegro.
14. T. THE REAL GRANVILLE..... Frivolous Patrol.....Alhi
2 min. 30 sec. Tempo di Marcia.
15. D. GIRLS ENTER AUTOS..... SometimeFriml
1 min. 30 sec. Allegro.
16. D. LATHAM AT SIDE OF AUTO... HohhlehoyOlson
2 min. 15 sec. Allegretto.
17. T. TO RUTH'S DISTRESS..... Rockin' the Boat.....Frey
1 min. 45 sec. Moderato.
18. T. A HANDSOME CHAUFFEUR ... THEME
19. D. CHAPERON ENTERS March Burlesque.....Gillet
1 min. 15 sec. Tempo di Marcia.
20. T. MORNING BROUGHT PETER'S.. Girl Behind the Gun....Caryll
2 min. 30 sec. Allegro.
21. T. I REALLY HAD TO SAY SOME.. IntermezzoOnivas
3 min. 45 sec. Allegretto.
22. T. I KNOW SinbadRomberg
1 min. 30 sec. Allegro.
23. T. AT GOLF GROUNDS..... SpringtimeDrumm
1 min. 15 sec. Tempo di Valse.
24. D. PUTNAM ENTERS GondolierPowell
2 min. 30 sec. Allegretto.
25. T. MISS ELLIOTT HAS..... THEME
1 min. 15 sec. Comedy.

"Go West, Young Man."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

- THEME—Birds and Butterflies..... IntermezzoVely
1. AT SCREENING..... THEME
1 min.
2. T. A STORM THAT HAS BEEN.... Dramatic Recitative....Levy
2 min.
3. T. DICK'S MOTHER WHO..... Continue pp.
1 min. 30 sec.
4. T. I AM GOING TO CLOTHE..... MelodyKretschmer
45 sec. Moderato.
5. T. THE VAGUE LONGING..... Continue to action.
1 min. 15 sec.
6. T. THE GREAT ADVENTURE..... Valse Caprice.....Ruhinstein
2 min. 45 sec.
7. T. DARKNESS WITH..... Hurry No. 2.....Simon
1 min. 30 sec.
8. D. INTERIOR OF BEDROOM..... Sorrow Theme.....Roberts
45 sec.
9. T. DAWN BRINGING THE FIRST.. Comedy Allegro.....Berg
1 min. 45 sec.
10. T. OF COURSE YOU CAN..... Impish Elves.....Borch
2 min. Intermezzo.
11. T. A CHANGE IN FAVOR..... Comedy Allegro.....Berg
2 min. 30 sec.
12. T. THEN CAME THE LONG..... StampedeSimon
1 min. 30 sec.
13. D. INTERIOR OF RESTAURANT... Valse Divine.....Rosey
4 min. 15 sec. Moderato.
14. T. DANDY JIM BLAKE..... Sinister Theme.....Vely
2 min.
15. T. THE CRIMINS RANCH..... Love Song.....Puerner
1 min. 30 sec. Moderato.
16. T. THE NEXT FORENOON..... Western Allegro.....Winkler
2 min.
17. T. THAT AFTERNOON SEEKING... THEME
2 min. 15 sec.
18. T. CALLING TOGETHER THE..... SavannahRosey
3 min. 30 sec. One-Step.
19. T. PARTNER YOU'LL HAVE..... Agitato No. 69.....Minot
45 sec.
20. T. CAN YOU RIDE A HORSE..... Forest Whispers.....Rosey
45 sec. Moderato.
21. T. THE OUTLAW'S HEADQUAR-
TERS Continue to action.
1 min.
22. T. THE NEW SHERIFF..... Allegro Agitato No. 6..Andino
1 min.
23. D. DICK MEETS THE GIRL..... THEME
4 min. 30 sec.
24. T. A WARNING FROM THE HILLS. BahillageCastillo
1 min. 45 sec. Allegretto.
25. T. THE LID IS ABOUT..... Three Graces.....Herman
3 min. 15 sec. Allegro.
26. T. WITH MURDER IN HIS..... Heavy Misterioso.....Levy
2 min. 45 sec.
27. T. A NEW POSSE OF THE..... Half Reel Hurry.....Levy
6 min.
28. T. THERE IS A RICH..... Continue pp.
30 sec.
29. T. A NEW REGIME UNDER..... IntermezzoHuerter
3 min. Moderato.
30. T. I HAVE AN IMPORTANT..... THEME
1 min. 15 sec.
- CHARACTER Light Drama.
ATMOSPHERE Western.
MECHANICAL EFFECTS..... Railroad effects, shots.

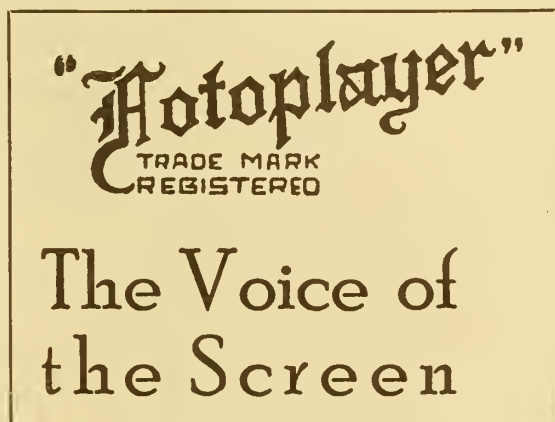
MOTION PICTURES
Win or Lose with the Spectators According to their Music.

RICHARD A. ROWLAND
 President
 Metro Pictures Corporation

ONE of the Chief Essentials in Conducting a High Class Photoplay Theatre is the Employment of Proper Music.

WM. W. HODKINSON
 Former President
 Paramount Pictures Corporation

*We are exclusive Texas State Agents
 for the famous*



Robert-Merton and Beethoven Pipe Organs

Seeburg Orchestral Pipe Organs and Electric Pianos. We carry the largest stock south of St. Louis and can make immediate deliveries on all models.

J. D. WHEELAN PIPE ORGAN CO.

1819 Main St.

Dallas, Tex.

THE Constructive Policy of Musical Interpretation for the Film Should Go Hand in Hand with the Future Prosperity of the Motion Picture Industry.

J. STUART BLACKTON
 Vice-President
 Greater Vitagraph Company

Responsibility
 \$200,000⁰⁰

THE Longer I Consider the Subject, the Clearer it Becomes to Me that Music is the Power Behind the Screen.

W. STEPHEN BUSH

"Her Inspiration."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Mountain Song.....AndantinoBorch
1. AT SCREENING.....THEME
3 min. 15 sec.

2. T. THE HAUNTS OF THE.....Mountaineer's March.....Borch
2 min. 45 sec.

3. T. IT IS A FAR CRY FROM.....BabillageCastillo
3 min. 45 sec. Intermezzo Allegretto.

4. T. KEEPING HIS PROMISE.....Mountaineer's Dance.....Borch
2 min. 30 sec.

5. T. THERE'S YOUR HAT, MISTER..THEME
2 min. 45 sec.

6. T. NOW I HAVE YOUR PICTURE..Impish Elves.....Borch
4 min.

7. T. IT IS MY NEW PLAY A LOVE..THEME
2 min. 30 sec.

8. T. A FEW REAL REVENUERS.....TurhulenceBorch
2 min. 30 sec. Allegro Agitato.

9. T. I SEEN YOU STEALING.....Perpetual Motion.....Borch
3 min. 15 sec. Allegro Agitato.

10. D. WHEN REVENUE OFFICER.....Garden Dance.....Vargas
2 min. 45 sec. Intermezzo.

11. T. AND AFTER DILUTING.....Dancing Leaves.....Miles
3 min. Allegretto Intermezzo.

12. D. AS SCENE FADES TO KATE
ANDRondoBerge
3 min.

13. T. NO ARGUIN', HE AIN'T.....Agitato No. 49.....Shepherd
2 min. 15 sec.

14. D. WHEN KATE BRINGS.....
1 min. 15 sec.

15. T. DON'T THANK ME.....THEME
1 min. 30 sec.

16. T. EVENING, A DARK PLAN.....Gruesome Misterioso.....Borch
1 min. 15 sec.

17. T. HANK'S RIGHT.....Agitato No. 37.....Andino
3 min.

18. T. COME ON, I'M LIGE.....Furioso No. 11.....Kiefert
2 min. 30 sec.

19. T. BACK ON DEAR OLD BROAD-
WAYSleeping Rose.....Borch
2 min. 15 sec. Valse Lento.

20. T. I HAVE ALREADY HAD THE...THEME
3 min.

CHARACTERComedy.
ATMOSPHEREKentucky Mountains.
MECHANICAL EFFECTSShots, door knocks, explosion,
train.

"Romance of Happy Valley, The."

Griffith Production—Six Reels.
Prepared by Geo. W. Beynon.

THEME—Southern Reveries.....ModeratoBendix
1. AT SCREENING.....Way Down South.....Laurendeau
2 min. 30 sec. Medley.

2. T. JOHN LOGAN, JR.....A Spring Morn'.....Morris
1 min. 45 sec. Allegretto.

3. T. JOHN LOGAN, SR....."Shall We Gather at the River"
1 min. 15 sec. Hymn.

4. T. I-I-WANT TO GO.....PreludeJarnfelt
1 min. 15 sec. Allegro Semi-Dramatic.

5. T. THE FARM ADJOINING.....Birds and Butterflies.....Vely
3 min. 30 sec. Allegretto.

6. T. JENNIE'S USUAL NOONTIME...PastoraleThomas
1 min. 45 sec. Andante.

7. D. JENNY GOES TO JOHN.....THEME
2 min. 15 sec.

8. T. SATURDAY NIGHTWhere Did You Get That
2 min. 15 sec. Hat?Segue
SpringtimeDrumm
Waltz.

9. T. LOCUST GROVE.....AngelusMassenet
1 min. 45 sec. Andante Sostenuto.

10. T. NEARING THE END....."Rescue the Perishing."
1 min. 45 sec. Hymn.

11. T. WHILE WE SING....."Jesus Lover of My Soul."
2 min. 15 sec. Hymn.

12. D. MINISTER RAISES HAND.....Silence.
30 sec.

13. D. AFTER PRAYER....."Saved to the Uttermost."
1 min. 10 sec. Hymn.

14. T. GOING HOME.....THEME
2 min. 10 sec.

15. D. JENNY ENTERS HOME.....BerceuseKaranoff
1 min. 10 sec. Lento.

16. T. VINEGAR WATKINS OPINES...A Curious Story.....Frommel
1 min. 15 sec. Allegretto.

17. T. BED TIME AT.....EvensongMartin
1 min. 30 sec.

18. D. JOHN IN ROOM.....Dramatic Tension.
2 min. 30 sec.

19. T. MAY THE GRACE OF GOD.....RomanceKaranoff
2 min. 15 sec. Andante.

20. D. JENNY HEARS SOUNDS.....Agitato.
1 min.

21. T. IT'S JOHNNYTHEME
2 min.

22. T. THE BATTLE OF SMILES.....Mock Morris.....Grainger
1 min. 15 sec. Moderato.

23. T. IN THE CITY.....RemembranceTelma
2 min. Andantino.

24. T. A DESCENDANTDaffodilsMiles
2 min. Moderato.

25. T. TWILIGHTTold at Twilight.....Heurter
2 min. 35 sec. Moderato.

26. T. DEEMING IT SAFE.....The Flatterer.....Chaminade
1 min. 15 sec. Moderato.

27. T. TALES OF NEW YORK.....Pastel Menuet.....Paradis
2 min. Allegro.

28. D. GIRLS ENTER JOHN'S ROOM...One-Step.
2 min.

29. T. THE SEVENTH YEAR.....Adagio Expressivo..Schumann
2 min. 50 sec. Adagio.

30. D. THE FROG SWIMS.....At Sunset.....Brewer
2 min. 30 sec. Moderato.

31. D. ARRIVAL OF TRAIN.....RhapsodyStieger
1 min. 30 sec. Adagio.

32. T. CHANCE OF A HUNDRED.....Moonlight Dance.....Finck
1 min. Allegretto.

33. D. DARKY STOPS DANCING.....Mysterioso Agitato.
3 min. 15 sec.

34. T. THE FATHER'S TEMPTATION...Dramatic Tension.
3 min.

35. D. FATHER ENTERS JOHN'S ROOM.MefistofeleBoito
2 min. Largo.

36. D. END OF STRUGGLE.....RomanceRienecke
2 min. 30 sec. Andante.

37. T. PA, JOHN'S COME HOME.....PreludeRienecke
1 min. Lento.

38. D. WHEN JOHN ENTERS ROOM...Silence.
15 sec.

39. D. JOHN EMBRACES MOTHER....Chanson Sans Parole,
2 min. 30 sec. Moderato. Tschalkowsky

40. D. DETECTIVE SEES BLOOD.....Agitato Apassionato.....Borch
1 min. 30 sec.

41. D. JENNY ENTERS HOME.....THEME
1 min.

42. T. ANOTHER SUNDAY....."Tho' Your Sins Be as Scarlet"
45 sec. Hymn.

43. T. SMILES WIN.....THEME
2 min.

CHARACTERDramatic.
ATMOSPHERESouthern Kentucky.
MECHANICAL EFFECTS.....Hoof beats, gun shots, train,
cat cries.

SPECIAL EFFECTS.....Imitate accordian.
DIRECT CUES....."Jesus Lover of My Soul"—
Hymn. "Tho' Your Sins Be
as Scarlet"—Hymn.

REMARKSIf possible use organ accom-
paniment for all hymns.

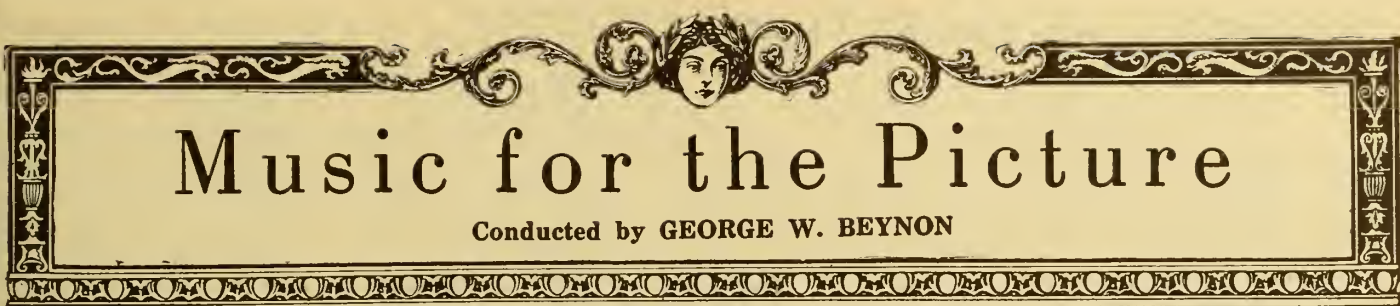
Picture.	Producer.	Page.
Adventure Shop, The.....	Vitagraph	640
Come Again, Smith.....	Hodkinson	640
Creaking Stairs.....	Universal	640
Day Dreams.....	Goldwyn	640
Fuss and Feathers.....	Paramount	642
Games Up, The.....	Bluchird	642
Go West Young Man.....	Goldwyn	642
Her Inspiration.....	Metro	644
Romance of Happy Valley.....	Griffith	644

More Appreciation Needed for American Music.

According to the International Musician, the Globe-Democrat of St. Louis has come out strongly for American music. It enthuases over the remarks made on the subject by Glenn Dillon Gunn, conductor of the American Symphony Orchestra of Chicago. In part, Mr. Gunn says: "It was somewhat of a surprise to read, in a headline that 'The American is a timid soul,' until investigation proved that the characterization was confined only to our quality of courage in musical composition."

Director Gunn goes on to prove the truth of his statement by enumerating our many acts of subservience to European ideas of musical composition. He stated that there were many cases on record where American composers had consented to have their work submitted to European revision and criticism. The Italians resent any French or German attempts to dominate their national music and the same attitude is assumed by the other European musicians regarding their neighbors, for each has a natural pride in its own standards.

It would appear that the time is ripe for us to assert our national rights and acquire faith in our ability without help or interference from abroad. Already people are conscious of the fact that there are good music teachers in this country and the idea that one has to live abroad to get into the true atmosphere of music has long since been exploded. Of the musicians who have succeeded through foreign study, we hear much. Of the many who have starved or fallen by the way side there is no public record. The wonder is not that we have failed to develop high national standards of music but that we possess any music of worth while laboring under such a depressing handicap. The war has wrought many changes. One of them is the undeniable fact that we have learned to know our ability. There is a spirit abroad among us which can be expressed in great music. The consensus of opinion is that the next decade will witness a growth of American music that will rank favorably with the old masters.



Music for the Picture

Conducted by **GEORGE W. BEYNON**

What Your Department Has Done in the Twelvemonth That Has Passed

THIS is the first anniversary of "Music for the Pictures" under the present editor, and we feel that you will require the annual report of your department.

On February 2, 1918, we began this department in a small way, covering two pages of text and comprising an editorial, a few comments, Leader's Service Bureau and cue sheet synopsis. There was considerable interest elicited from the trade upon this new departure and favorable commendations acted as a spur to greater endeavor. During July and the early part of August there was more matter than space, and the department overflowed to the third page.

The issue of August 31 marked the birth of the enlarged department as now constituted, and its general "make-up" has received universal approbation. We are now running an editorial; an educational article dealing with the history of folk songs or musical instruments; comments on the musical phases of new pictures; a review of prominent theatre programs; four pages of cue sheets, classified in alphabetical order and right up to the minute; a Leader's Service Bureau, where questions are answered and suggestions offered, and an average of three pages of advertising.

It is with mingled emotions that we come before you at this time, for, although much has been accomplished in spite of uncertain and unsettled conditions, much more could have been done had the musicians given us greater moral and tangible support. Many have become regular readers of the "Moving Picture World"; many have sent in kind words of praise; while others have given us valuable news tips. We are thankful, but not satisfied. We want all the musicians in the country to regard "Music for the Pictures" as a department printed expressly for them, requiring their hearty co-operation and endorsement, and calling for the artistic help needed to elevate picture music.

The war is over. The unrest and doubt engendered by the draft is gone. Normal business conditions will soon become stable, then the musician can "tend to his knitting." Competition will be keener, and every leader must not only be equipped with a fine library, but must read about the ever-changing phases of the film industry. He must keep posted on the latest pictures and how they were presented musically to the trade. It is the object of this department to supply him with just such information. He wants to know whether a picture has a special score or not, or where the music suggested in various cue sheets is available. Again, he may

turn to us for the needed information. This is his department, and we need his support to make it the success for which we all look.

It is with pleasure and a deep sense of appreciation that we extend our thanks to the exhibitors and producers who have taken so kindly to our efforts. The department aims to give the exhibitor every possible assistance in the enhancement of his musical program. His problems are close to our heart, and the "Leader's Service Bureau" has been instrumental in solving many a knotty situation arising in various theatres.

We point with pride to the advertising done by the organ manufacturers, music publishers and song writers. The moving picture field has been rather shunned by this type of advertisers in the past, but they are now awake to its vast possibilities, and seek customers among the picture players. For those wishing new music no better medium can be found than the advertising columns of this department. When the exhibitor needs an organ he can always get a line on this product in the "Moving Picture World." Advertising in this periodical means something. The fact that he is advertising with us is a guarantee of the reliability of the advertiser.

What the future holds no one may say, but the prospects are alluringly bright. We expect that this coming year will see a wonderful advancement in the musical standards of picture playing. It will be our pleasure to bend all our energies toward that end.

By keeping before them this important fact and the fundamental reason for the service, readers of these columns may, in no small way, contribute to the success of the department compiled and conducted for maximum benefit to the greatest number.

Improved Music at the Strand Theatre.

Many causes contribute to the noticeable improvement in the music at the Strand. In the first place the orchestra has been considerably augmented and a tuba fills out the brass section. There are three trombones where formerly only one prevailed, and the string section is not only increased in quantity, but better in quality. The difference was apparent in the rendition of Victor Herbert's "American Fantasie." We have heard it many times, but never before has it seemed so poignant in its delineation of Americanism.

Carl Edouarde conducted and brought from the score all that was ever put into it. At the close, when the "Star Spangled Banner" was played, no one in

the large audience stood with reluctance. All were pleased to rise, not only for patriotic reasons, but out of respect for the splendid musical offering.

During the playing of the pictorial, we heard "Madelon," that famous French marching song, and it seemed good. The tempo of the various marches was much better than heretofore, and the change was appreciated. The key sequence was also more uniform, although there is still room for improvement in the synchronization of the various numbers. Especially fine in its suitability was the *scherzo* used during the aeroplane scene.

The Strand male quartette sang two popular numbers in a setting the equal of which we have never seen. First the strains of "There's a Long, Long Trail" came floating through the curtains, sung *a capella*; then as the song finished and the curtain rolled back, we beheld four soldiers standing in the bow of a real ship. While they sang Cohan's latest hit, "And They Will Come Back," the scene became more realistic because the waves lapped the vessel and in the distance, growing more and more distinct, was the Statue of Liberty. This wonderful setting more than made amends for the poor singing.

"The Fighting Roosevelts" was featured pictorially and musically. This musical setting stands pre-eminent among Strand presentations. No easy picture to fit at best, it was handled in a masterly manner, with a sure eye to the dominant idea of the revival and maintenance of the spirit of '76. The opening medley of American airs, the children's simple melodies and the light intermezzo in the early portion of the picture formed a fine beginning. Such characteristic and typical numbers as "There'll Be a Hot Time" and "Lead, Kindly Light" for Roosevelt and McKinley respectively touched the hearts of the older generation and received favorable comment. The music was well graded up to the climax, and the silent pause when McKinley declared war was most impressive and respectful. Perhaps the finish might be criticised by the thoughtless for its quietness, but those who know the art of picture fitting will rightly praise the manner in which this anti-climax was handled. The last impression left upon the patrons after they had seen the stirring life story of the greatest American and had listened to nothing but American music was that simple yet symbolic melody, "The Girl I Left Behind Me." No finer finish could be conceived.

A rather amusing fact concerning the Second Mazurka written by Godard comes to light. This well-known composition was written for a pharmacist to give as a premium with a certain brand of liquor, but was rejected because it was "too hard."

CUE SHEETS for CURRENT FILMS

"Hidden Truth, The."

Released by International—Five Reels.

Prepared by M. Winkler.

THEME—Because You Say Good-Bye.....	Levy
1. AT SCREENING.....	Western Moderato.....Redia
1 min. 30 sec.	
2. D. INTERIOR OF BARROOM.....	Savannah.....Rosey
3 min. 15 sec.	One-Step.
3. T. STRANGE FIGURE.....	THEME
1 min. 30 sec.	
4. T. WHEN I GET THROUGH.....	A La Mode.....Rosey
1 min. 15 sec.	One-Step.
5. T. IN NEW YORK.....	Love Song.....Puerner
3 min. 15 sec.	Moderato.
6. T. TO CATCH THE EASTERN.....	Forest Whispers.....Losey
1 min. 30 sec.	Intermezzo.
7. T. TAYLOR'S AUNT WHO.....	Sleeping Rose.....Borch
1 min.	Valse Lento.
8. T. THE EASY MARK FROM.....	THEME
20 sec.	
9. D. CROWD APPLAUDING.....	Hunkatin.....Levy
1 min.	One-Step.
10. T. THE EASTERN MINING BIRD.....	Dramatic Recitative.....Levy
2 min. 30 sec.	
11. T. HELEN'S HEART GOES OUT.....	Sorrow Theme.....Roberts
1 min. 30 sec.	
12. T. NONE O' THAT BABY STUFF.....	Dramatic Agitato.....Hough
1 min. 45 sec.	
13. T. WHO DID THIS.....	Dramatic Suspense.....Winkler
2 min. 30 sec.	
14. T. MYRTLE'S SPIRIT.....	Continue pp.
1 min.	
15. T. WITH A GLOWING FIRST.....	Melody.....Huerter
3 min.	Moderato.
16. T. THEY WILL KEEP HER.....	THEME
1 min. 15 sec.	
17. T. REED'S CUNNINGLY.....	Among the Roses.....Lake
45 sec.	Moderato.
18. T. TAKING DESTINY INTO.....	Continue to action.
2 min. 15 sec.	
19. D. MR. TAYLOR READING LETTER.....	Dramatic Narrative.....Pement
4 min. 15 sec.	
20. T. WHAT WILL BE.....	Birds and Butterflies.....Vely
1 min. 45 sec.	Intermezzo.
21. T. THE MAGIC BEAUTY.....	THEME
45 sec.	
22. D. GUESTS APPLAUDING.....	Ballerina's Vision.....Braham
2 min.	Valse.
23. T. AND IN THE SILENT HOURS.....	After Sunset.....Pryor
2 min. 30 sec.	
24. T. ELATED AT THE FIRST.....	Continue pp.
45 sec.	
25. T. THE RISK OF LOOSING.....	THEME
1 min. 30 sec.	
26. T. REED RETURNS WITH FACTS.....	Dramatic Fantasia.....Bach
2 min. 30 sec.	
27. T. NEXT MORNING.....	Prelude.....Rachmaninoff
3 min. 45 sec.	Dramatic.
28. T. PLAYING THE GAME SAFE.....	Dreams of Devotion.....Langey
2 min. 30 sec.	Dramatic.
29. T. THE HORRIBLE REVELATION.....	Bleeding Hearts.....Levy
2 min. 30 sec.	Andante.
30. T. THE PURCHASE OF THE.....	Agitato Appassionato.....Borch
1 min. 45 sec.	
31. T. I WANT YOU TO FORGIVE ME.....	THEME
1 min. 30 sec.	
CHARACTER.....	Dramatic.
ATMOSPHERE.....	Western mining camp and New York society.

"Jane Goes A-Wooing."

Released by Paramount—Five Reels.

Prepared by Filmusic Studios.

THEME—Among the Roses.....	Andante.....Lake
1. AT SCREENING.....	Tulips.....Miles
2 min. 15 sec.	Allegretto.
2. D. INSERT OF LETTER.....	Pathetic Andante No. 10.....Berge
1 min.	Andante.
3. T. YOU CAN HAVE A.....	Simplicity.....Lee
2 min. 30 sec.	Moderato.
4. T. IT'S HARD TO BELIEVE.....	Agitato No. 33.....Langey
1 min. 30 sec.	Allegro.
5. T. MEANWHILE DOWNSTAIRS.....	Dancer of Navarre.....Zamecnik
2 min.	Allegretto.
6. D. FLASH BACK TO MISS MARTIN.....	Dramatic Andante.....Berge
1 min. 45 sec.	Moderato.
7. T. JANE CELEBRATES HER.....	Impish Elves.....Borch
1 min. 45 sec.	Allegretto.
8. T. THE MOST IMPORTANT.....	Dramatic Andante No. 32.....Berge
1 min. 30 sec.	Moderato.
9. D. FLASH BACK TO MONTY.....	Serenade Op. 16, No. 3,.....Rubinstein
1 min. 15 sec.	Moderato.
10. T. ON THE NIGHT OF.....	Popular One-Step.....
1 min. 30 sec.	One-Step.

11. D. END OF DANCE.....	Silence.
15 sec.	
12. T. TO MONTY'S RICH.....	Repeat One-Step.
1 min.	
13. T. I GUESS DANCING.....	Bowl of Pansies.....Reynard
1 min. 30 sec.	Andante.
14. D. UNCLE IN DOORWAY.....	Agitato No. 33.....Langey
30 sec.	Allegro.
15. D. UNCLE CLOSES DOOR ON.....	Pathetic Andante No. 1.....Vely
1 min. 30 sec.	Andante.
16. D. MONTY DISCOVERS DEAD.....	Silence.
15 sec.	
17. D. MONTY TOUCHES DEAD.....	Pathetic Andante No. 1.....Vely
2 min. 15 sec.	Andante.
18. D. END OF LETTER INSERT.....	Basket of Roses.....Albers
1 min.	Allegretto.
19. T. THERE COMES A DAY.....	A Dream, No. 56.....Borch
3 min. 30 sec.	Lento.
20. T. LITTLE JANE IS NOT.....	Dance Fantastic.....Reynard
1 min.	Allegretto.
21. T. ALL NIGHT LONG.....	Yester-Love.....Borch
5 min.	Andante.
22. T. IN A SHORT TIME.....	Pastel Menuet.....Paradis
2 min. 45 sec.	Allegretto.
23. T. MEANTIME MONTY.....	Serenade Op. 16, No. 3,.....Rubinstein
4 min.	Moderato.
24. T. WHY, JANE, YOU.....	Simplicity.....Lee
2 min.	Moderato.
25. T. A MONTH LATER.....	THEME
	Andante.
26. D. NITA AND MOTHER.....	Thoughts, No. 35.....Crespi
4 min. 30 sec.	Andante.
27. T. THEN AFTER THE.....	May Dreams.....Borch
2 min. 45 sec.	Andante.
28. T. ALLOW ME TO.....	Andante Appassionato No. 57,.....Castillo
3 min. 15 sec.	Andante.
29. T. MONTY COMES TO JANE.....	Withered Flowers, No. 41,.....Kiefert
3 min.	Andante.
30. D. JANE AND MICKEY.....	THEME
2 min. 15 sec.	Andante.
CHARACTER.....	Dramatic.
ATMOSPHERE.....	Neutral.

"Scarlet Shadow, The."

Released by Universal—Six Reels.

Prepared by James C. Bradford.

THEME—I Love You, Dear.....	Vaise.....Gebest
1. AT SCREENING.....	Bal de Noce.....Burgmei
3 min.	Allegro.
2. T. DO YOU REMEMBER.....	All for You.....Herbert
1 min. 15 sec.	Andantino.
3. T. VAN PRESBY.....	Barchetta.....Nevin
2 min. 30 sec.	Allegretto.
4. T. VAN WAS THROUGH.....	Jealous Moon.....Zamecnik
2 min. 30 sec.	Allegretto.
5. D. INTERIOR—ALENA CLOSE UP.....	Girl Behind the Gun.....Caryll
1 min. 45 sec.	Vaise.
6. T. AND SO TO ALENA.....	Wonder Eyes.....Fletcher
1 min. 45 sec.	Moderato.
7. T. ALENA'S SKILL.....	Intermezzo.....Arensky
2 min.	Presto.
8. D. AUNT ENTERS ROOM.....	The Perfect Melody.....O'Hara
1 min. 30 sec.	Andante.
9. T. AUNT ALVIRA.....	March Burlesque.....Lancina
3 min.	Tempo di Marcia.
10. T. I WANT YOU.....	Rockin' the Boat.....Frey
2 min. 30 sec.	Moderato.
11. T. I AM SORRY.....	Evensong.....Martin
1 min. 30 sec.	Andante.
12. T. NEEDLESS TO SAY.....	Spink.....Poppy
2 min.	Tempo di Valse.
13. T. ALENA WAS.....	Jealous Moon.....Zamecnik
1 min. 15 sec.	Moderato.
14. T. THE WEEK THAT FOLLOWED.....	Midsummer.....MacQuarre
1 min. 30 sec.	Moderato.
15. T. MEANWHILE.....	To-Night's the Night.....Reubens
2 min. 15 sec.	Moderato.
16. T. WITH THE AFTERNOON.....	March Burlesque.....Gillet
2 min.	Tempo di Marcia.
17. D. FLEMING GOES TO PIANO.....	Keep the Home Fires Burning,.....Novello
1 min. 30 sec.	Moderato (CHORUS).
18. D. FLEMING SITS ON SOFA.....	My Love to You.....Fletcher
1 min. 30 sec.	Allegretto.
19. D. UNCLE ENTERS.....	THEME
2 min.	
20. T. NOT NECESSARILY SAD.....	Little Gray Home in the West,.....Lohr
1 min. 45 sec.	Moderato.
21. T. TAKING ADVANTAGE OF.....	Sunbeams.....St. Heller
2 min. 15 sec.	Mod.-Allegretto.
22. D. ALVIRA AND MR. PRESBY.....	Roses of Picardy.....Wood
3 min.	Andante.
23. T. NOW THAT MRS PRESBY.....	Serenata.....Katzenback
1 min. 30 sec.	Allegretto.
24. T. NIGHT BEFORE THE WEDDING.....	Good-Bye, Girls.....Caryll
1 min. 30 sec.	Moderato.
25. T. I WON'T MARRY HIM.....	Tarentella.....Bohm
1 min. 30 sec.	Allegro.

Trombone Recognized as Stateliest Brass Instrument

The most important member of the trumpet family is the trombone. The name comes from the Italian in which tromba, in one of its meanings, signifies trumpet. Although the trombone was a stranger in the orchestra until the nineteenth century, it is an extremely old instrument. The invention of the slide has been attributed to Tyrtæus in 635 B. C. It is a historical fact that one was unearthed from the ruins of Pompeii. By the end of the middle ages trombones were well established, particularly in Germany. Credit for the evolution of the trombone from its primitive state is given to Hans Neuschel, of Nuremberg, who was the most celebrated trombone maker and performer of the fifteenth century. By the sixteenth century the tromba was in demand in England, having been brought from Spain. In the latter country it was known as the "Sacabucho," which was easily Anglicized into "Sackbut."

Of all brass wind instruments the trombone has undergone the least changes. Modifications of the original model have been attempted, but with indifferent success. The greatest innovation was made at the end of the eighteenth century, when the tube of the bell was bent in a half circle above the head of the musician. This produced a bizarre effect, and resulted in great inconvenience, as the alteration in the proportional regularity of the bell affected the tone quality. The instrument soon reverted to type where it has since remained.

It is now a slender brass tube arranged in three parallel lines connected by two short curves and ending in a bell. In the middle section it is double, so the two outer sections slide upon the inner ones. There are seven distinct positions for this slide, and they must be learned. There is no guide, but the performer must be as proficient as the violinist. Naturally, the knowledge is only obtained by constant practice. There are three varieties of the instrument—the alto, tenor and bass. Formerly a soprano trombone obtained, which was introduced into Bach's Cantatas and in Mozart's Mass in C Minor, but has now disappeared from the musical world. The tenor trombone is the one used almost exclusively at the present time.

In military bands a valve trombone is sometimes used, which produces the scale by means of pistons instead of the slide. It is easier to play than its orchestral relative, and permits the performer more rapid execution. But these advantages are more than counterbalanced by an inferiority in tone coloring.

Trombones differ from other members of the brasswind family in being non-transposing. Hence, they sound the notes as written. The range is over two octaves, and the timbre is majestic and imposing, while it has sufficient power to dominate the entire orchestra. Being an instrument

possessed of lofty dramatic power, it should be reserved as the interpreter of impressive passages in the music. Mozart appreciated this fact and used the instrument with discretion. In the "Magic Flute," he employed the trombone for the march of the priests and to accompany Sarastro, the High Priest.

Berlioz says: "The trombone, in my opinion, is the true chief of that race of wind instruments which I distinguish as epic instruments. It has all the deep and powerful accents of high musical poetry from the religious, calm and imposing, to the wild clamors of the orgy. The composer can make it shout like a choir of priests, threaten, lament, sound a dread flourish, or ring a funeral knell."

A Song Possessing the Power of Midas.

"Egyptland," the music of which is by James W. Casey and the lyrics by Bartley Costello, has just been transferred to F. J. A. Forster, of Chicago. But the composers still retain the rights for mechanical instruments and for piano copies.

It is said that the advance royalties on this song aggregate the largest amount ever paid on a song.

The publishers, the Echo Publishing Company, and the writers are to be congratulated, as this extremely popular song is their second hit within a year. "Hearts of the World," as the musical world knows, has been and is one of the biggest sellers on the market.

New Song Dedicated to Norma Talmadge.

A song entitled "Heart of Wetona," dedicated to Norma Talmadge and bearing an autographed picture of the Select star on the cover, is being brought out by Leo Feist, music publisher. Miss Talmadge's work in "The Heart of Wetona," her recent screen success, was the inspiration for the Indian lyrics by Sidney D. Mitchell and the music by Archie Gottler.

This is the third time that Miss Talmadge has had a song written in her honor. "San San," by Danny Nirella, was dedicated to her in recognition of her artistic work in "The Forbidden City."

"Heart of Wetona" will be placed on sale the last week of January. Orchestra leaders will be glad to take advantage of this opportunity of adding another Indian song to their libraries.

Home Coming Song for Our Soldier Boys.

When the American boys went away to war they marched to the strains of "Over There," and this song kept up the spirits of all loyal Americans during the trying times that followed.

Now that the boys are coming back, it is but fitting that they should be welcomed by a new song written in their honor. Appreciating this fact, "Then You'll Know You're Home" has just been published by Chappell & Company. The lyrics of this delightful ballad are by Gordon Johnstone and the music is by Jesse Winne.

The publishers say that the first edi-

tion was sold out within a week, and it is proving a worthy sequel to "Keep the Home Fires Burning," which was a tremendous success.

"Notes on Music in Old Boston."

While writing book reviews is no part of our province, a little booklet has come to us that demands some attention.

It is entitled "Notes on Music in Old Boston," and is put out by the Oliver Ditson Publishing Company and written by William Armes Fisher.

The book is attractively bound, printed on excellent paper and typed in a manner easy to read.

The opening chapter is a brief resume of the history of Boston Common, and is followed by articles on the introduction of singing and musical instruments in the Boston churches. Later, the history of the Oliver Ditson Company is given in an interesting manner, and many excellent cuts are introduced to show the growth of the business.

Alex Gerber Signs Up with Witmark.

The latest addition to the staff of lyric writers employed by M. Witmark & Sons is Alex Gerber, who has just signed up for a term of years with this house.

Mr. Gerber enlisted in 1917, and claims that he was the first song writer to join the colors. Among the best known of his popular successes are "You Can't Stop Me From Loving You," "At the Fountain of Youth," "Some Girls Do and Some Girls Don't," "Since Sarah Saw Theda Bara," "Don't Give Back My Wife to Me" and "He's Living the Life of Reilly."

Composers' Society Plans Many Suits

The decision of Judge Blodsoe, of the Federal Court in Los Angeles, Cal., recently in the case of the music publishing firms of Waterson, Berlin & Snyder against Chis. Tollefson, a motion picture theatre proprietor, is to be the basis of many suits at law which the Society of Composers, Authors and Publishers are contemplating bringing in the near future.

Tillefson, according to the evidence in the case, had performed in his theatre the song, "Joan of Arc, They Are Calling You," without having first obtained permission of the copyright owner. The judge in his decision awarded the publishers a judgment of \$250 and an additional \$100 for counsel fees.

This decision establishes the minimum assessment against the proprietor of any theatre, music hall, cabaret or other place of amusement where copyrighted music is performed for profit without first obtaining permission from the copyright owner.

It was formerly believed that \$10 was the minimum fee which the copyright owner could collect for each infringement, but according to Judge Blodsoe's decision, not only can a substantial amount be collected, but counsel fees as well.



Arabian Nights
Oriental Song · Intermezzo · One Step
U.B. Harms and Francis Day and Hunter, 62 W. 45th St. N.Y.

26. T. THAT YOU WERE A COMMON...PleadingWood
1 min. 30 sec. Andantino.
27. T. WHO ARE YOU?...Hurry No. 33.....Minot
1 min. 15 sec. Presto.
28. D. ALENA PACKING GRIP.....SinbadRomberg
2 min. 30 sec. Moderato.
29. AM I LATE?...PreludeJarnfelt
2 min. Allegretto.
30. T. TO THE MAN I LOVE.....THEME
1 min. 30 sec.
31. D. OLD MAN ENTERS.....The Hobbledhoy.....Olson
1 min. 45 sec. Allegretto.
32. T. I KNOW MY MOTHER WASN'T..THEME
1 min. 30 sec.
- CHARACTERDramatic.
ATMOSPHERENeutral.

"Sylvia on a Spree."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

- THEME—Kentucky Dreams.....Valse Moderato.....Onlvias
1. AT SCREENING.....BadinageHerbert
3 min. Moderato.
2. T. YOU KNOW MY HUSBAND,
JUDGECapricious Annette.....Borch
2 min. 15 sec. Moderato.
3. T. HUSH, MADEMOISELLE.....THEME
2 min. 30 sec.
4. T. AT THE HOTEL SPENDMORE....KathleenBerg
3 min. 45 sec. Valse Lento.
5. D. WHEN DOG BARKS.....RondoBerge
1 min. 15 sec.
6. T. CAN I OFFER YOU A CUP.....THEME
3 min. 15 sec.
7. T. MR. FAIRPOINT AND THE
OTHERSuzanneRolfe
3 min. Allegro Intermezzo.
8. T. YE GODS, A MASH NOTE.....Au Fait.....Ewing
2 min. 45 sec. Allegretto.
9. T. SYLVIA, I WANT YOU TO.....THEME
2 min. 30 sec.
10. T. IF YOU ARE GOING TO MAKE...BarcaroleBuse
3 min. 30 sec.
11. T. DON'T WORRY, IT WILL ALL...Impish Elves.....Borch
3 min. 30 sec. Intermezzo.
12. T. THEN IT IS SETTLED.....PetalsRaymond
2 min. 45 sec. Moderato Intermezzo.
13. T. THEL ALL DO IT.....Sleeping Rose.....Borch
2 min. 15 sec. Valse Lento.
14. T. THE STAGE IS SET FOR.....HunkatinLevy
2 min. 45 sec. One-Step.
15. T. TIGER SKINS ANDEVERYTHINGValse Divine.....Rosey
2 min. Valse Moderato.
16. D. WHEN ORIENTAL DANCER....Patrol Orientale.....Klefert
30 sec.
17. T. DON'T YOU DARE LOOK AT....Joy of Youth.....Raymond
2 min. 30 sec. Moderato Intermezzo.
18. D. WHEN BOYS DRESS AS POLICE.TurbulenceBorch
3 min. 15 sec. Allegro Agitato.
19. T. YOUNG WOMAN, I'M GOING TO..Agitato No. 69.....Minot
2 min. 15 sec. Allegro Agitato.
20. T. IN THE GRASP OF THE LAW...Dramatic Narrative....Pement
3 min.
21. T. YOU'LL RECOGNIZE HER.....ScherezettoBerge
2 min. 30 sec.
22. T. THE FOLLOWING EVENING....THEME
2 min.
- CHARACTERComedy.
ATMOSPHERESociety.
MECHANICAL EFFECTS.....L.....Dog barking, glass crash, tele-
phone.

"Silver King, The."

Released by Paramount—Five Reels.
Prepared by S. M. Berg.

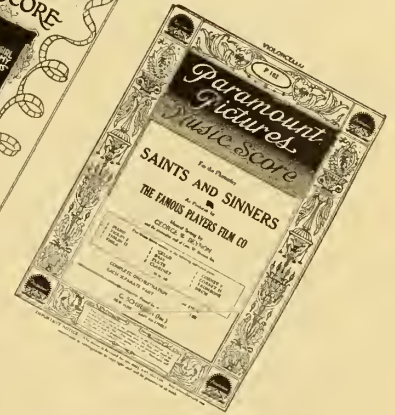
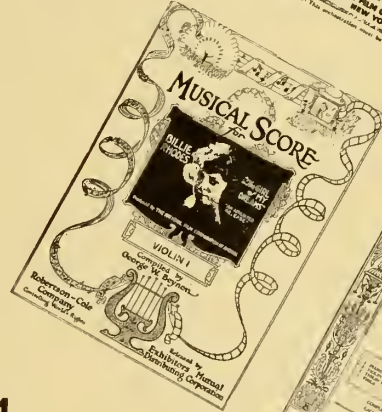
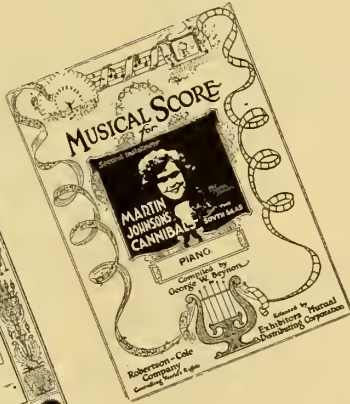
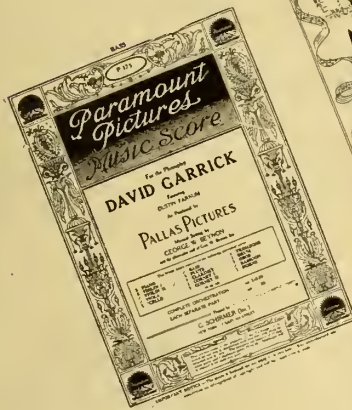
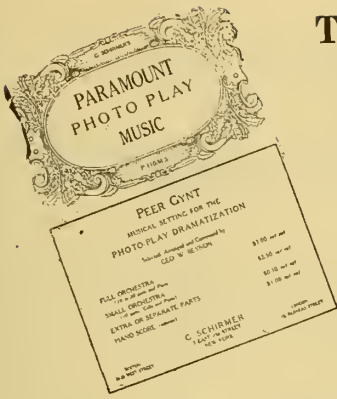
- THEME—Bleeding Hearts.....ModeratoLevy
1. AT SCREENING.....THEME
3 min.
2. T. GEOFFREY WARE A.....Romance Op. 40.....Beetboven
3 min. 15 sec. Andante.
3. T. ALL ROADS LEAD TO.....Romance Op. 50.....Beetboven
2 min. Adagio.
4. D. WHEN WILFRED KISSES.....StampedeSimon
1 min. 45 sec. Western Allegro.
5. T. THE START.....Hurry No. 33.....Minot
45 sec.
6. T. THE JOCKEY KEEPS HIS.....Allegro Agitato No. 8...Andlno
45 sec.
7. T. I'M AWFULLY SORRY.....ScherezettoBerge
2 min.
8. T. I'M A GENTLEMAN, I AM.....BabillageCastillo
2 min. Allegretto.
9. T. DID YOU TAKE MY MONEY?...Perpetual Motion.....Borch
3 min. 15 sec. Allegro Agitato.
10. T. I HOPED TO WIN.....Dramatic Agitato No. 38..Minot
1 min.
11. D. AS SCENE FADES TO.....Farewell to the Flowers,
2 min. 15 sec. Andante. Hildreth
12. D. SCENE OF CLOCK.....Misterioso No. 29.....Andlno
2 min.
13. D. WHEN WILFRED IS.....Agitato No. 37.....Andlno
1 min. 30 sec.
14. T. WHO ARE YOU, WHAT?...Dramatic Tension No. 36,
1 min. 45 sec. Andlno
15. D. WHEN WILFRED WAKES UP..Heavy Misterioso.....Levy
3 min.
16. T. YOU MUST ESCAPE, WILL.....Lamentoso No. 68.....Borch
2 min. 45 sec.
17. D. WHEN POLICE ENTER HOUSE..Vivo Finale.....Berge
4 min. 15 sec.
18. T. OH, GOD, TURN BACK THY...AdagiettoBerge
2 min. 15 sec.
19. T. BOUND FOR AMERICA.....THEME
3 min.
20. T. THE AGONY OF BURNING.... Dramatic Recitative.....Levy
2 min. 30 sec.
21. T. MANY A TRAGEDY IS.....Pathetic Andante.....Vely
30 sec.
22. T. RECEIVING NO ANSWER.....Wild and Wooly.....Minot
1 min. Allegro.
23. T. THE SILVER KING KNOWN...Love Song.....Powell
3 min. Andante.
24. IT'S MASTER WILL.....THEME
2 min.
25. T. HERE'S YOUR MONEY.....Dramatic Tension No. 64..Borch
2 min. 45 sec.
26. T. THE SPIDER CALLS ON.....Dramatic Tension No. 67,
2 min. 45 sec. Shepberd
27. T. QUICK, BORROW ME AN.....FuriosoLevy
2 min. 45 sec. Hurry.
28. T. WILL, I HAVE TO KILL.....HurryLevy
2 min. 45 sec. Hurry.
29. D. WHEN JAIKES SEES.....THEME
1 min.
- CHARACTERDramatic.
ATMOSPHEREEnglish.
MECHANICAL EFFECTS.....Shots, auto, train.

"Wilson or the Kaiser?"

Released by Metro—Six Reels.
Prepared by S. M. Berg.

- THEME A—Bleeding Hearts.....Andante Moderato.....Levy
- THEME B—Heavy Dramatic Misterioso.....Levy
1. AT SCREENING.....GraveBerge
1 min. 45 sec. Allegro Molto.
2. T. THE PRUSSIAN THEORY.....Dramatic Tension No. 67,
2 min. Shepberd
3. THE AMERICAN THOUGHT.... Andante Dramatico No. 62,
2 min. 45 sec. Borch
4. T. ON JUNE 15, 1888.....Lamentoso No. 68.....Borch
2 min.
5. D. WHEN KAISER LEAVES.....THEME B.
45 sec.
6. T. THE AMERICAN SCHOOL.....THEME A.
1 min.
7. T. JUNE 29, 1914.....THEME B.
1 min. 30 sec.
8. T. A HALF CRAZED SERVIAN....Agitato No. 69.....Minot
1 min. Allegro Agitato.
9. D. AS SCENE FADES TO KAISER..Misterioso Dramatico No. 61,
2 min. Borch
10. T. GERMANY OVER ALL.....THEME B.
1 min. 45 sec.
11. T. MAY 7, 1915.....Furioso No. 11.....Klefert
2 min.
12. T. A FEW DAYS LATER THE....Dramatic Tension.....Levy
1 min. 30 sec.
13. T. WHEN PRESIDENT WILSON ..THEME A.
1 min. 15 sec.
14. T. AMBASSADOR GERARD.....Tragic Theme.....Vely
3 min.
15. T. EDITH CAVELL, ANGEL.....Rose of No Man's Land.
1 min. 45 sec. Popular Song.
16. T. HUMANITY BE DAMNED.....Dramatic Tension No. 36,
3 min. 45 sec. Andlno
17. T. PRESIDENT WILSON.....THEME A.
1 min. 45 sec.
18. T. THE VERDICT IS GUILTY....Rule Britannia.
45 sec. Very subdued.
19. T. ON BEHALF OF.....Dramatic Finale No. 63..Smith
1 min. 15 sec.
20. T. I WAS SURE YOUR AIDE.....THEME B.
2 min. 15 sec.
21. D. WHEN MINISTER ENTERS....Andante Pathetique No. 10,
30 sec. Berge
22. T. THE TREACHEROUS.....Abide With Me (Hymn).
1 min.
23. T. WITH A WEIGHT OF.....THEME A.
1 min. 30 sec.
24. T. VON BISSING ACCOMPANIED...THEME B.
2 min.
25. T. IN A CERTAIN FRENCH.....Agitato Appassionato No. 55,
2 min. Borch
26. T. YOU DAMNABLE CURS.....Dramatico Agitato No. 43,
3 min. 15 sec. Borch

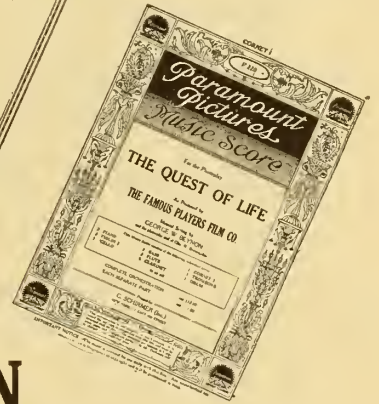
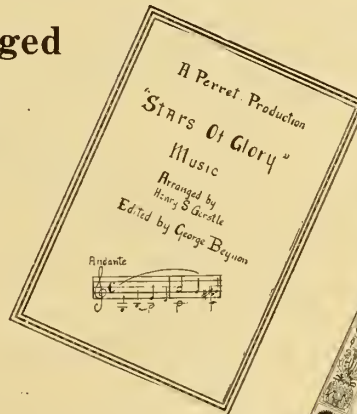
The Proper Presentation of Pictures
 Calls for the Best Possible Music,
 Suitably Adapted and Perfectly
 Synchronized to Each and
 Every Scene. These are
 some of



364

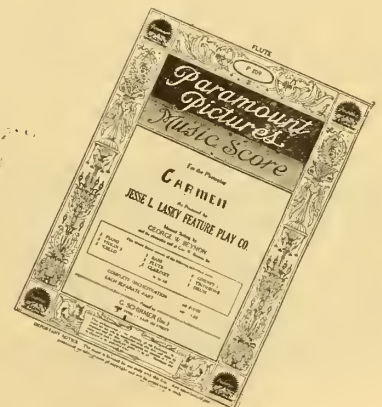
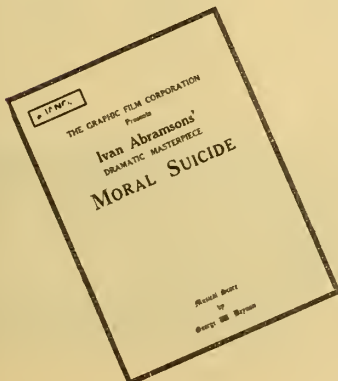
MUSIC SCORES

arranged by



GEORGE W. BEYNON

505 Fifth Avenue, New York



27. T. THE KAISER'S.....	THEME A.	
1 min. 15 sec.		
28. T. BY THE KAISER'S.....	Agitato No. 49.....	Shepherd
1 min. 30 sec.		
29. T. GERMANY'S THREAT.....	Daughters of the American	
2 min. 15 sec.	Revolution	Lampe
30. T. WHEN THE NEWS.....	THEME B.	
1 min.		
31. T. THE FRENCH MISSION.....	La Pere de la Victoire..	Ganne
2 min. 15 sec.		
32. T. FROM WHICH WAS.....	Yankee Tars.....	Boulton
2 min. 45 sec.	March.	
33. T. AND AS FOR THE ARMY.....	Stars and Stripes.....	Sousa
1 min.		
34. T. THE AUTUMN OF 1918.....	THEME B.	
1 min.		
35. T. A FEW OF THE TWO.....	Over There.....	Cohan
1 min. 30 sec.		
36. T. WITH EYES BENT ON.....	THEME B.	
2 min. 30 sec.		
37. T. AT VERSAILLES.....	Blue Devils.....	Levy
3 min.	March.	
38. T. ABDICATION OF THE.....	THEME B.	
1 min. 30 sec.		
39. D. AMERICAN FLAG.....	Hunkatin	Levy
1 min.	One-Step.	
40. T. PRESIDENT WILSON.....	THEME A.	
45 sec.		
41. T. THE AMERICAN PRESIDENT..	Star Spangled Banner.	
1 min. 15 sec.		
CHARACTER	Dramatic.	
ATMOSPHERE	Washington and Berlin.	
MECHANICAL EFFECTS.....	Shots, waves, explosion.	

"What Love Forgives."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—"What Love Forgives".....	Ballad Moderato	
1. AT SCREENING.....	Organ Improvising.	
45 sec.		
2. D. WHEN DAVID TURNS.....	Soldiers Chorus..(from Faust)	
45 sec.	Organ only.	
3. D. WHEN CHILD BEGINS.....	Rock of Ages (Hymn).	
30 sec.	Organ only.	
4. T. DAVID KNOX ENDICOTT.....	Holding Hands with Helen.	
15 sec.		
5. T. MEANWHILE THE BLUE.....	Capricious Annette.....	Borch
1 min. 30 sec.	Moderato Caprice.	
6. D. WHEN SCENE FADES.....	Holding Hands with Helen.	
15 sec.	Piano only.	
7. D. WHEN MOTHER ENTERS.....	THEME	
2 min.		
8. T. JONATHAN HALL.....	Babillage	Castillo
4 min.		
9. T. THAT NIGHT BY THE.....	Popular One-Step.	
15 sec.		
10. D. WHEN AUDIENCE APPLAUD...	Orchestra tacet.	
1 min.		
11. T. BY REQUEST DOROTHY.....	Holding Hands with Helen.	
45 sec.		
12. D. AT END OF SONG.....	Popular One-Step.	
2 min. 30 sec.		
13. T. MEANWHILE HAYNES.....	Home, Sweet Home.	
15 sec.		
14. T. YES, SHE TOOK THE TRAIN...	Impish Elves.....	Borch
1 min. 30 sec.	Intermezzo.	
15. T. THE NEW ENGLAND.....	Popular One-Step.	
2 min. 15 sec.		
16. T. WITH THE MORNING LIGHT...	Birds and Butterflies.....	Vely
3 min. 30 sec.	Intermezzo.	
17. T. ONE DAY WITHOUT YOU.....	Scherzetto	Berge
2 min. 45 sec.		
18. D. WHEN DAVID GETS LETTER...	Dramatic Tension.....	Levy
1 min. 45 sec.		
19. T. MISS DEAL HAS JUMPED.....	Remembrance	Deppen
2 min.	Moderato.	
20. T. IN NEW YORK CITY.....	THEME	
1 min. 45 sec.		
21. T. THAT EVENING THE NEWS...	Moon Glow.....	Barth
1 min. 45 sec.	Intermezzo.	
22. D. AS SCENE FADES TO DAVID...	THEME	
45 sec.		
23. T. INTO THE NEW HOME.....	Piano according to action.	
1 min. 45 sec.		
24. T. ANOTHER MONTH BRINGS....	Dramatic Tension No. 9.	Andino
2 min. 45 sec.		
25. T. AFTER DAVID'S.....	Sweet Forget-Me-Nots....	Miles
2 min. 45 sec.	Allegretto.	
26. T. HERE'S ANOTHER SONG.....	Valse Moderna.....	Rosey
1 min. 45 sec.	Valse.	
27. T. WE'VE BEEN PRETTY.....	THEME	
1 min. 45 sec.		
28. D. WHEN HELEN LEAVES.....	May Dreams.....	Borch
1 min. 15 sec.	Moderato.	
29. T. THE EVER NEW.....	THEME	
2 min.		
30. T. YOU OWE THIS GIRL.....	Legend of the Rose....	Reynard
1 min. 45 sec.	Moderato.	

31. T. DEAR DAVE, NOW THAT.....	Kathleen	Berg
3 min. 15 sec.	Valse Lento.	
32. T. AT THE NEXT STOP.....	Savannah	Rosey
1 min. 30 sec.		
33. D. WHEN DAVID ANSWERS.....	Silent Sorrows.....	Borch
2 min. 30 sec.	Andante.	
34. T. IT'S TOO LATE NOW.....	Andante Doloroso.....	Borch
3 min.		
35. T. THE CONCERT.....	Violin and Piano, according to	
45 sec.	action.	
36. D. WHEN DAVID SITS AT.....	Holding Hands with Helen.	
1 min. 30 sec.		
37. D. AT END OF SONG.....	Turbulence	Borch
3 min. 45 sec.		
38. D. WHEN DAVID LEAVES.....	THEME	
1 min.		
39. T. WHAT SHE THE WOMAN.....	Dramatic Narrative....	Pement
45 sec.		
40. T. LISTEN, FELLOWS, OUR DAVID.	Graciousness	Smith
1 min.		
41. T. WE WANT DAVE'S WIFE.....	THEME	
1 min. 45 sec.		
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS.....	Phone bell.	
SPECIAL EFFECTS.....	Organ and piano solos, violin	
	and piano for concert.	

"Who Will Marry Me?"

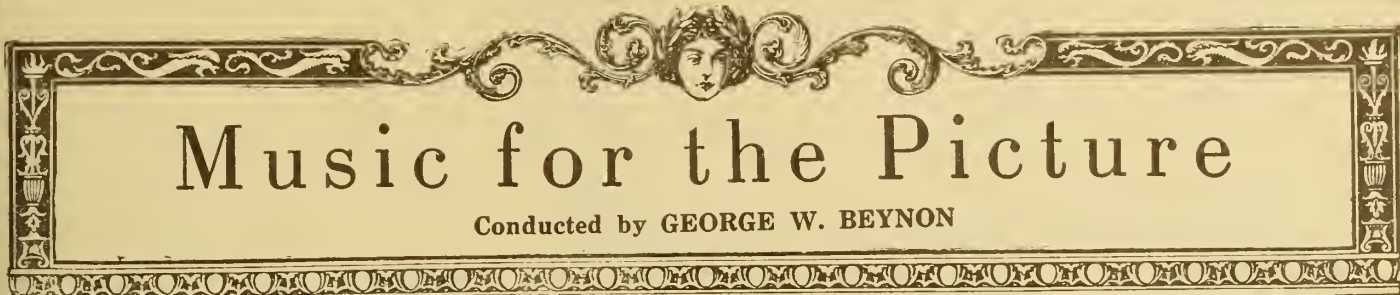
Released by Bluebird—Five Reels.

Prepared by James C. Bradford.

THEME—Kisses	Moderato	Sullivan
1. AT SCREENING.....	Songs of Italy.....	Langey
3 min.	Allegro (omit slow move-	
	ments).	
2. D. ROSA RUNS AWAY.....	Rhapsodie	Schytte
1 min. 30 sec.	Vivace.	
3. T. YOU MARRY ME.....	Bob	Kaplan
1 min. 30 sec.	Allegro.	
4. T. JERRY	Get Off My Foot.....	Kernell
1 min. 45 sec.	Moderato.	
5. T. THE WEDDING NIGHT.....	It's a Big Day Tonight..	Herbert
2 min. 30 sec.	Tempo di Marcia.	
6. T. MORNING	Oh How I Hate to Get Up.	Berlin
1 min. 30 sec.	Tempo di Marcia.	
7. T. FIRST WE MUST.....	Good-Bye Girl.....	Caryll
1 min. 30 sec.	Moderato.	
8. D. ROSA ENTERS DINING ROOM...	THEME	
2 min.		
9. T. WHEN SHE FELT ACCUSTOMED.	Tarentella	Bohm
2 min. 15 sec.	Allegretto.	
10. D. ANTONIA APPROACHES JERRY.	O Sole Mio.....	Italian Song
1 min. 15 sec.	Andantino.	
11. D. GUESTS DEPARTING.....	Tarentella	Bohm
1 min. 30 sec.	Allegretto.	
12. D. JERRY AND ROSA ALONE.....	THEME	
1 min. 30 sec.		
13. T. AUNT CHARLOTTE.....	Riverside Bells.....	McKee
2 min. 30 sec.	Tempo di Valse.	
14. T. BUT AUNT CHARLOTTE.....	Will You Remember..	Romberg
1 min. 30 sec.	Allegretto.	
15. T. WHAT A LIVELY PLACE.....	Home, Sweet Home.	
1 min. 30 sec.	Moderato.	
16. T. MRS. KREMER.....	Canzonetta	Hollander
1 min. 15 sec.	Allegretto.	
17. D. ROSA ENTERS ROOM.....	THEME	
1 min. 45 sec.		
18. D. MYSTERIOUS MAN ENTERS....	Mysterioso Dramatico....	Borch
1 min. 30 sec.	Agitato.	
19. D. MAN ATTACKS JERRY.....	Furioso No. 2.....	Langey
3 min.	Allegro.	
20. D. STRANGER SHOT BY WIFE....	Prelude	Damrosch
2 min. 30 sec.	Andante.	
21. T. THEN HE REMEMBERED.....	Romance	Grunfeld
2 min.	Moderato.	
22. D. ROSA ENTERS HOUSE.....	Sweetheart Valse.....	Herbert
2 min. 15 sec.	Valse lento.	
23. D. POLICE AT BODY.....	Tension	Borch
1 min. 30 sec.	Moderato.	
24. T. IN CLOSING HOURS.....	Adagio Pathetique....	Godard
3 min.	Adagio.	
25. T. THE JURY HAD BEEN OUT....	Valse Triste.....	Sibelius
1 min. 30 sec.	Lento.	
26. D. JERRY ENTERS ROOM.....	THEME	
1 min. 30 sec.		
CHARACTER	Comedy.	
ATMOSPHERE	Latin Quarter, New York City.	

Index to Cue Sheets, February 8, 1919.

Picture.	Producer.	Page
Hidden Truth, The.....	International	776
Jane Goes A-Wooling.....	Paramount	776
Scarlet Shadow, The.....	Universal	776
Sylvia On a Spree.....	Metro	778
Silver King, The.....	Paramount	778
Wilson or the Kaiser.....	Metro	778
What Love Forgives.....	World	780
Who Will Marry Me?.....	Bluebird	780



Music for the Picture

Conducted by GEORGE W. BEYNON

Through Evolution in Picture Music the Scenic Comes Into Its Own

THE musical setting for the feature has received some consideration since the inception of photoplays. The Pictorial Review, the Comedy and the Scenic were not deemed of sufficient importance to warrant anything more distinctive than a march, a two-step and a waltz. The music for the Scenic was last in the list, as far as musical requirements were concerned, and it received only a mediocre setting.

But these ideas are long since defunct, and what was considered "good enough" even six months ago is decidedly *passee* in this age of wonderful achievements in picture playing.

Scenics are divided into classes and, if educational subjects be regarded in the same category, there is to be covered a wide field that calls for a diversity of adaptable music. The tendency has been to shirk the responsibility found in Scenic setting; in many cases turning it over to the harassed organist. No field of film endeavor covers the wide range to be found in educational. There is the panorama of nature; zoological film; fishery scenes; industrial plants; foreign lands, their customs and points of interest; and many other varieties of educational subjects.

It has been the custom to portray all these by introducing a waltz as the accompaniment and regard the problem as well solved. Propositions so easy of solution are usually inaccurate and erroneous, as is the case in this instance.

A waltz as the accompaniment to the Scenic is just that—an accompaniment, and a poor one. It cannot knit the minds of the patrons to the panoramic beauties displayed, neither can it portray the atmosphere of the great outdoors. It usually speaks of love or sensuality, or has in it a touch of sadness. It may also depict joy, gladness or piquancy while many waltzes have been merely written to accompany the dance. Wherein do these emotions fit the grandeur of nature, the strength of towering mountains or the peaceful content of sylvan glades? Were these scenes found in a feature, the musical director would come in for grave censure should he attempt to play a waltz. Then, why expect the leopard to change his spots? If it cannot properly fit a nature scene in the feature, it surely cannot fit one thousand feet devoted entirely to nature.

By the same process of reasoning, the waltz cannot fit animal scenes, oriental cities, flower gardens, or any situation wherein no physical or mental emotion is called into play. Therefore, one is forced to admit that this form of music

cannot with justification be further used as Scenic accompaniments.

What material is available? By a process of eliminating all the musical selections breathing emotion; all marches, one-steps and two-steps which in no way fit; and side-stepping waltzes of all kinds, there is but one class remaining. This class embodies all kinds of descriptive numbers but, unfortunately for picture players, it is somewhat limited in quantity. It owes its existence to those true musicians who, scorning the heart interest and disdaining the world's applause, have given to us gems of art, tone pictures. Just as Scenics are the reproductions of nature in animated form and closely allied to oil paintings, so descriptive pieces are musical landscape portraits.

For example, "Morning" by Grieg, is distinctively pastoral and paints the rising sun as clearly in tones of beauty as that seen from the artist's brush. It has the added advantage of length sufficient for a complete reel of nature in the early dawn. We have many pieces dealing with sheep and the shepherd watching them graze. Rushing streams and falling cascades are easily depicted while sluggish rivers and dark forests give little difficulty in setting.

Such selections as "A Shepherd's Tale" by Nevin, "Nymphs and Fauns" by Bemberg, "Birds and Bees" by Levy, and "Pastel Minuet" by Paradis, are musical gems that fit most perfectly the requirements of the Scenic. By going into Grand Opera fields, one finds such numbers as "Berceuse" from Jocelyn, "Siegfried's Idyll," "Tribut de Zamora" and others admirably suited to depict nature in its varied moods. For light breezy scenes, use "Murmuring Zephers" by Jensen, or "April Moods" by Eugene; while for big wind storms at the seashore, "Scotch Poem" by MacDowell is most appropriate. For bird life, why not play "The Magpie and the Parrot" by Bendix, "The Squirrel Parade" by Crosby, "Butterflies" by Steinke, "Dance of the Moths" by Weidt, "The Robin's Farewell" by Bendix? For distant lands, the selections should be chosen with a view to the characteristics of the countries shown. For India, oriental music; for Japan, Japanese music; or for Egypt, Egyptian music, would be the natural and should be the only selections chosen.

There is always some action even in Scenics, and this should be a guide for the tempo chosen. If the waves of the ocean quietly lave the feet of the crags and the Island of Malaita is shown in its noontide listlessness, it would spoil the picture to play a bright allegretto even though the music be

most appropriate from the standpoint of atmosphere. The laziness and sense of ennui must be carried out musically to obtain the best results. On the other hand, when the business section, the wharfs and peopled streets of Tokio are shown, it would be a fallacy to attempt to fit the lively scene with an atmospheric andante. The activity of the Japanese calls for an equal degree of activity in the music.

The playing of the Scenic need not tax the mind of the musician to any appreciable extent. He has no cues to worry him, and his attention may be given over to the artistic rendition of his selection. This is one chance in the program given to the musician to show what he can do as a virtuoso. Many times has the writer heard the applause of the audience at the conclusion of a well played number during the Scenic.

As a rule, the Scenic runs for fifteen minutes. When the picture holds an idea in continuity, long numbers should be chosen so that "once through" will be enough. A selection that contains a motive suitable for the picture, reiterated and embellished by various instruments, is the kind to be sought.

Do not use two numbers when one will do, even if it be necessary to repeat it once. The association of ideas plays a large part in the fitting of scenes where no plot is given. Panoramas are very much alike on the screen and music alone can lend the required atmosphere as a distinguishing mark.

If the organist be required to play for this class of picture, he should follow the lines laid down for orchestra leaders. Too many organists merely strike chords containing little or no melody and the picture does not receive the stamp of individuality. There is always more lee-way given to the organ than to the orchestra for the former has a greater scope for changing its registrations and range.

Sometimes both organ and orchestra may be used to splendid advantage together and separately. In any case, the Scenic motive should be held and when the orchestra finishes and the organ picks up the accompaniment, the latter should continue playing that motive until the picture has been projected.

Cello, Violin and French Horn solos may be used most effectively in the playing of Scenics. Sometimes a solo instrument with a harp and organ accompaniment will bring results not to be obtained in any other way.

It is more vitally important to hold the atmosphere of the Scenic than to portray the action in the feature, for the latter speaks for itself while the former must be determined. The very fact that the program is selected to give variety for the patrons makes it imperative that the music should change with each picture and emphasize the ideas depicted in the various scenes.

CUE SHEETS for CURRENT FILMS

"Divorcee, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

- THEME—Silent Sorrows.....AndanteBorch
 1. AT SCREENING.....Waltz DivineRosey
 3 min.
 2. T. YES, MY DEAR, IT WAS NOT...THEME
 2 min. 15 sec.
 3. T. SO YOU'VE COME BACK HOME. GondolieraSaar
 3 min. 45 sec. Allegretto.
 4. D. WHEN GUESTS LEAVE.....Dramatic Tension.....Levy
 1 min. 30 sec.
 5. T. ROBERT LAWTON.....MenuettoGrieg
 2 min. 45 sec. Menuetto Piu Lento.
 6. T. WE'RE GOING OVER TO TALK Dramatic Recitative.....Levy
 3 min. 45 sec.
 7. T. SO THE GENTLEMAN HAS NOT. Dramatic Tension No. 64. Borch
 3 min.
 8. T. BY GAD, I'M APT TO.....Tragic Theme.....Vely
 3 min. 30 sec.
 9. T. LADY FREDERICK HAS JUST..Dramatic Agitato.....Hough
 1 min. 30 sec.
 10. T. THREE YEARS LATER AT.....Valse-IdylleRazigade
 4 min.
 11. T. TO THINK MY SON SHOULD....THEME
 3 min.
 12. T. YOU'D BE IRRESISTIBLE.....Dramatic Andante.....Berge
 2 min.
 13. T. KEEP YOUR LECTURE TILL...CanzonettaGodard
 2 min. 30 sec. Allegretto.
 14. T. I PROMISED MY SISTER.....THEME
 2 min. 30 sec.
 15. T. SHE GAVE ME THESE LETTERS.L'ErmiteGruenwald
 3 min. 15 sec. Moderato.
 16. T. YOU CAN'T OBJECT TO MY SON.Dramatic Andante No. 24. Borch
 1 min. 45 sec.
 17. T. PLEASE, BETSY, BE A GOOD....THEME
 3 min. 15 sec.
 18. D. WHEN LADY FREDERICK RE-
 TURNSAndante Dramatico No. 62,
 2 min. 15 sec. Borch
 19. T. IN THE MORNING AT TEN.....Flirting Butterflies.....Aletter
 3 min. 15 sec.
 20. T. IN THE LANGUAGE OF THE....
 2 min.
 21. T. YOU KNOW THAT YOU.....KathleenBerg
 4 min. 45 sec. Valse Lento.
 22. T. I HAVE BROUGHT A LEASE OF. THEME
 CHARACTERDramatic.
 ATMOSPHERESociety.
 MECHANICAL EFFECTS.....Door-bell.

"Dub, The."

Released by Paramount—Five Reels.

Prepared by Filmusic Studios.

- THEME—Bowl of Pansies.....ModeratoReynard
 1. AT SCREENING.....FuriosoShepherd
 3 min. 45 sec.
 2. T. WHILE MARKHAM.....AgitatoKiefert
 3 min.
 3. T. FOR TWO DAYS.....Dramatic Agitato.....Minot
 1 min. 45 sec.
 4. T. GOUT, NOTHING.....Hurry No. 26.....Lake
 2 min. 15 sec.
 5. T. LET US NOW DIGRESS.....Andante Appassionato..Castillo
 3 min.
 6. T. MY GOD, I FORGOT.....Low roll on bass drum or
 30 sec. tympani.
 7. T. I BEG YOUR PARDON.....Air de Ballet.....Borch
 1 min.
 8. T. THE OFF AGAIN.....Mysterioso No. 1.....Langey
 2 min.
 9. T. I'M OFF.....Agitato No. 4.....Minot
 1 min.
 10. T. BLEAKHURST, THE BLEAK....Dutch Windmill....Zamecnik
 3 min. 15 sec.
 11. T. BACK ON THE JOB.....Dramatic Tension.....Andino
 2 min. 45 sec.
 12. T. NOW IT'S TRUE.....Gavotte Piquante.....Plerson
 2 min. 15 sec.
 13. T. AND NOW COMES.....Mysterioso No. 2.....Minot
 4 min. 30 sec.
 14. T. RUN, RUN, SOMEONE'S.....Play piu mosso.
 45 sec.
 15. T. THAT DEVIL MAY COME.....Mysterioso No. 3.....Andino
 2 min. 30 sec.
 16. D. GIRL TOUCHING REID ON....THEME
 2 min. 30 sec.
 17. D. MARKHAM SURPRISES REID...Slimy Viper.....Borch
 3 min.
 18. D. SPOT LIGHT PLAYING.....Pizzicato Mysterioso.....Minot
 3 min. 15 sec.
 19. D. REID LIGHTS MATCH TO.....MysteriosoAndino
 3 min. 30 sec.
 20. T. SAY, WHO IN BLAZES.....Mysterioso No. 15.....Lake
 3 min.

21. D. MARKHAM ARRIVES.....Agitato No. 3.....Langey
 3 min. 30 sec.
 22. T. WHILE THE WOLVES.....SerenadeSaint-Saens
 1 min. 15 sec.
 23. D. THEY DISCOVER "HOG-TIED"..AgitatoSmith
 2 min.
 24. T. PARTNERSHIP DISSOLVED....Dramatic Agitato No. 1.Hough
 3 min. 30 sec.
 25. T. MARKHAM HAD JUST ABOUT..Silent Sorrows.....Borch
 2 min.
 26. T. GET BUSY, GET BUSY.....THEME (last 22 bars)
 30 sec.
 CHARACTERComedy Drama.
 ATMOSPHERENeutral.

"Gold Cure, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

- THEME—Birds and Butterflies.....IntermezzoVely
 1. AT SCREENING.....THEME
 1 min. 15 sec.
 2. D. AS SCENE FADES TO CHURCH.Organ only.
 30 sec.
 3. T. ANNICE, SOMETHING MUST...THEME
 2 min.
 4. T. THE BEGINNING OF A.....HunkatinLevy
 1 min. 45 sec. One-Step.
 5. T. VANCE DUNCAN FROM NEW
 YORKComedy Allegro.....Berg
 1 min. 45 sec.
 6. T. DR. PAISH, ANNIE'S FATHER..IndianolaOnivas
 3 min. Intermezzo.
 7. T. BLONDE, YES, THE KIND YOU.SachemRosey
 1 min. 45 sec. One-Step.
 8. T. I'M SO SORRY.....THEME
 1 min. 45 sec.
 9. T. POP-EYED HAWKINS.....Eccentric Comedy Theme,
 2 min. 45 sec. Roberts
 10. T. WHY ARE YOU LINGERING....BabillageCastillo
 1 min. 30 sec. Intermezzo.
 11. T. A FEW DAYS LATER.....THEME
 3 min.
 12. T. THE END OF THE WEEK.....Capricious Annette.....Borch
 3 min. Moderato Caprice.
 13. T. HE'S TALL, DARK AND HAND-
 SOMETHEME
 1 min.
 14. T. YOUR UNCLE MIKE SEEMS TO
 BEImpish Elves.....Borch
 2 min. Intermezzo.
 15. T. HE DIDN'T HURT YOU.....THEME
 1 min.
 16. T. NOW FOR THE DIRTY WORK..RondeBerge
 3 min.
 17. T. PUT ON THESE CLOTHES.....Hurry No. 33.....Minot
 3 min. 15 sec.
 18. T. LISTEN, WE ARE GOING TO...SavannahRosey
 2 min. 45 sec. One-Step.
 19. T. MY FRIEND, I NOW PRO-
 NOUNCEWild and Wooly.....Minot
 4 min. 30 sec. Allegro.
 20. T. HERE YOU HAVE ANOTHER...A La Mode.....Rosey
 3 min. 30 sec. One-Step.
 21. D. WHEN KEEPER ENTERS.....Galop No. 7.....Minot
 3 min. 15 sec.
 22. T. IT'S ALL RIGHT TO LAND....THEME
 1 min. 45 sec.
 CHARACTERComedy.
 ATMOSPHEREPastorale.
 MECHANICAL EFFECTS.....Auto, telephone, door-bell.
 SPECIAL EFFECTS.....Organ only for No. 2.
 DIRECT CUES.....None.
 REMARKSNone.

"Life's a Funny Proposition."

Released by Exhibitors' Mutual—Five Reels.

Prepared by Joseph O'Sullivan.

- THEME—BerceuseLentoKarganoff
 1. AT SCREENING.....PassepiedDelibes
 1 min. 15 sec. Allegro.
 2. T. JIMMIE HAS BEEN PLAYING...The Shepherd's Pipe...Gresh
 4 min. Allegretto.
 3. T. A MORNING AFTER A LARGE..Oh, How I Hate to Get Up.
 2 min. 15 sec. Popular song.
 4. D. JIMMIE LOOKING AT BILL....Piccolo Pic.....Slater
 3 min. 30 sec. Moderato.
 5. T. JIMMIE'S UNCLE IN.....When You and I Were Young,
 2 min. 45 sec. Maggie. Popular old song.
 6. T. MARY'S MOTHER BELIEVING..Petite Serenade.....Horton
 3 min. 30 sec. Allegretto.
 7. D. MARY AND MOTHER COMING..Fairly Phantoms.....Friedman
 1 min. 15 sec. Allegretto.
 8. T. WHOSE BABY ARE YOU.....THEME
 3 min. 15 sec.
 9. D. DOOR-BELL RINGING.....HumoreskeTschalkowsky
 2 min. Allegretto.
 10. T. A GUILTY CONSCIENCE NEEDS.An Afternoon Tea.....Keiser
 2 min. Allegretto.

Violin Remains Unchanged During Three Centuries

THE violin has a long lineage. It is thought to have had its inception in ancient Indian, but we date the instrument as we know it from the thirteenth century. During the last three hundred years it has remained practically unchanged. But it has witnessed many radical alterations in the world of musical instruments. Lutes, spinets and harpsichords have been relegated to history. There have been very appreciable improvements in the harp, and the piano has been given birth. But the violin made by Stradavari was so graceful in form and so lovely in tone that it has defied all attempts to improve it. However, the violin existed for one hundred years before the clever workmen of Cremona added their charmed touch and perfected the work already begun.

The troubadours, who were poets as well as musicians, played on instruments known either as violes or guitar fiddles. The body was pear-shaped and over it were stretched five strings. Sometimes the instrument was played by the fingers, by a crude bow or by a wheel attachment, which was a clumsy invention. Gradually, the box-like instrument was made larger and the sides were cut out, forming a waist. This was the first step toward the present-day violin. In the fifteenth century blocks were added. These were glued to the back and front and served to strengthen the instrument, and added much to the resonance.

At the beginning of the sixteenth century the violin began to assume its present form, but even yet the two carved openings or sound holes on either side of the bridge were not in place. These "F holes" were subjected to a great deal of experiment. At the time of the troubadours they occupied practically the same place as today. But subsequent workmen, believing that they weakened the instrument, discarded them entirely.

The center of the violin-making industry from 1560 to 1760 was in three little shops on a street in the Italian town of Cremona. There all the great violins of the world were made by Amati, Stradivari or Guarneri. The two latter were at one time apprentices of the former, but eventually Stradivari became the most celebrated of all violin makers, and his instruments are now as valuable as crown jewels. Stradavari's most comprehensive improvement consisted of lowering the height of the arch and altering this flattened curve to a more uniform shape so as to afford greater resistance to the pressure of the strings. When Amati died, he bequeathed all his tools to Stradivari. The latter is supposed to have put out over two thousand violins, making every detail of his instruments, even the pegs.

Until the invention of the modern bow there was no brilliant violin playing as we understand it in our time. The earliest model of bow was shaped like that from which the arrow is drawn, and it was extremely unwieldy and unsatisfactory. The first improvement was made in the thirteenth century, when the one end was made blunt and a hair was substituted for the cord formerly used. Corelli, the Italian composer and violinist, later used a straight bow, which was not at all elastic although it was made of very thin wood. It had a screw by which the hair could be

regulated. But at the end of the eighteenth century Francois Tourte introduced the modern bow. His invention completely revolutionized violin playing. So until his day there was no real art of violin bowing, although Tartini wrote a book on it. The world was very slow to adopt Tourte's bow, and it remained for Paganini, the Italian violin wizard, to cause a furore for the method. He utilized every imaginable movement of the bow and developed a remarkable dexterity and flexibility of the wrist.

The strings of the violin are four in number, the lower being wound in wire to increase its weight. The range is from G below the treble stave up to A in alt, and all soloists and virtuosos go to C in alt and even to D, and Eb above that in rare instances.

Beyond doubt the violin is the most important instrument in the orchestra. The first violinist, or concert master—as he is called—is considered second only to the conductor in rank and importance.

Arthur Kay Directs Grauman's Music.

We all know Arthur, perhaps not by the name of Kay, but at least we know him, for he proved himself to be a fine conductor and a thorough musician while directing at the Lyric, in New York.

This talented young man is the musical director at the Grauman's Theatre, in Los Angeles, and has under his baton a fine orchestra of forty men. He has a very extensive library from which to work and two librarians aid him in his selections for the picture.

When we received the program, our Eastern sophistication was given a jolt. Such a fine aggregation was not expected in a theatre where top prices are 35 cents in the evening and 25 cents at the matinee. It is wonderful how the large orchestras are springing up all over the country. The musical influence for good has far-reaching possibilities.

Our curiosity has been aroused by the name of the second organist. Jesse J. Crawford we know by reputation, but will some kindly disposed soul tell us who C. Sharp Minor is? Can it perchance be the "*nom de organ*" of some great organist who wishes to conceal his identity in key signatures? Could he be a young man whom the law regards as a sharp-seeing minor or is he related to the famous Bach fugue? Then again there might be a possibility that inasmuch as C sharp minor is enharmonically B minor, he did not want to be minor because of its stigmatic allusions. Whether he be minor or major the question is paramount in our mind. Who is he? With a name like that he must be a wonderful organist.

Joking aside, we are delighted with the musical program offered at Grauman's and take this belated opportunity of expressing our good wishes for its success.

Count Tolstoy to Be Heard in Recital.

A talk on "The Significance of Music in Russian Life" will be given by Count Ilya Tolstoy, son of the great Russian author, Count Leo Tolstoy, at Sacha Votichenko's Musical Concert at the Maxine Elliott Theatre, on February 23. Two of Votichenko's compositions, "March Slave" and the "Battle Hymn of Free Poland," dedicated to Madame Olga Petrova, the Polish star, will be heard on this occasion.

Yeggmen Visit the Rivoli Theatre.

The art of picture presentation having become a science has naturally developed a quota of rules and a few fundamental principles. These usually act as a guide to the blase critic, but the performance given at the Rivoli during the week of January 26 made criticism an exceedingly difficult task.

Opening with the Raymond Overture, superbly played under the direction of Erno Rapee, until the organ solo closed the bill with "Fanfare," things went so smoothly and so unobtrusively that we could find little fault—not that fault-finding is our particular vocation.

Bird Island, the scenic, was atmospherically held by the playing of some light fantastic selections suitable in every respect and in keeping with the flying fowl and salty sea. Here synchrony prevailed as usual, and the closing of the picture brought to an end the pretty music.

Mr. James Harrod, a tenor of somewhat remarkable ability, sang that old Scotch folk song, "Bonnie Sweet Bessie." His voice is pure in quality and particularly sweet. He has a fine *mezzo voce*, which he uses with telling effect in his top register. The song was well interpreted and merited a better accompaniment than was given by the orchestra. There is only one fault in his work and that is a closing of the eyes while singing upper tones—a mannerism much affected by church singers, but which detracts from concert work.

The usual excellent setting was given to the Pictorial Review, and especially noticeable and effective was the imitation of a "Merry-go-round," performed by the drummer with the aid of scaled whistles. Another innovation was the use of a piano string accompaniment only during a scene showing aeroplanes at bomb practice. Evidently the upper part of the grand piano had been thrown back and the fingers of the pianist kept up a continuous light scratching of the strings. Try this on your piano and you may readily imagine the flight of aeroplanes.

As a symbolic prelude for the feature with Clara Kimball Young in "Cheating Cheaters," there was staged the "Dance of the Yeggman," accompanied by the theme of the picture, "My Name Is Jimmy Valentine." The house was darkened. Suddenly, a spotlight appeared and flitted about, flashing everywhere, symbolic of the flash light. The curtain was drawn and a darkened stage was shown with a safe at one side. Enter the yeggmen, with flash lights, masks, and all the paraphernalia of their trade. They gave the characteristic dance. The idea was beautifully worked out in detail and prepared the audience for what was to follow.

The feature was given the usual excellent setting, and the program closed with a comedy and the organ solo.

It was a pleasing show, well presented, and carried the dignity always to be found at the Rivoli performances.

Some Numbers Are Peculiarly Inspired.

The well known orchestral numbers, "Meditation," "Springtime" and "Reverie," all by George Drumm, were suggested and inspired by—*cherchez la femme*—no wonder they are popular numbers among the handsome musical directors.

WE WILL SEND FREE OF CHARGE

A Piano Part of One of Our Special Photoplay Numbers and Complete Descriptive Circular

If you mention this advertisement and date of issue

OLIVER DITSON COMPANY, 178-9 TREMONT ST., BOSTON, MASS.

11. D. WHEN JIMMIE RUNS OUT.... Overture—Suzanne's Secret,
2 min. 45 sec. Vivacissimo. Ferrari
12. T. UNCLE TOBIAS HAS AN..... By Heck..... Richardson
1 min. 45 sec. Fox-Trot.
13. D. CLOSE-UP JIMMIE SEES..... Sliding Jim.
4 min. 15 sec.
14. D. JIGGS DISCOVERS BABY..... Agitato No. 3..... Breil
1 min. Andante.
15. T. IF YOU DON'T PUT THE..... THEME
1 min. 30 sec.
16. T. BLITHELY STEPPING FORTH.. The Slimy Viper..... Borch
1 min. 15 sec. Allegro.
17. T. IN DESPERATION..... The Irish Washerwoman.
1 min. 45 sec. Old Irish comic.
18. T. THE 'ORSPITAL 'AS JUST..... Agitato (short).
30 sec.
19. T. AT THE END OF A WEEK.... Prelude Damrosch
4 min. 45 sec. Andante.
20. T. I DON'T KNOW..... Shepherd's Pipe..... Gregh
1 min. 15 sec. Allegretto.
21. T. REHEARSING FOR THE..... Scene de Ballet... Tscherepnine
1 min. 45 sec. Maestoso.
22. T. HERBERT AUSTIN HAS..... Agitato No. 1..... Langey
1 min. 30 sec. Allegro.
23. T. THE ONE WAY OUT..... Wedding March pp.
1 min.
24. T. THERE'S A LITTLE BIT OF.... Chasing the Chicken... Walker
1 min. Fox-Trot.
25. D. SCENE WITH BABY..... THEME
30 sec.
26. T. JUST BEFORE DINNER..... The Slimy Viper..... Borch
2 min. Allegro.
27. D. CLOSE-UP JIMMIE AND MARY. Shepherd's Pipe..... Gregh
1 min. 15 sec. Allegretto.
28. T. NO-O, I AM GOING TO MARRY.. Cavatina Bohm
3 min. 45 sec. Moderato.
29. D. WHEN JIMMIE RUNS OUT.... Dramatic Agitato No. 43. Borch
2 min. 30 sec. Allegro.
30. T. I'M A FOOLISH OLD MAN..... Atonement Zamecnik
1 min. 15 sec. Andante.
31. T. WHOSE BABY ARE YOU..... THEME
1 min.
32. D. WHEN HERBERT ENTERS.... Agitato No. 6..... Kiefert
1 min. 15 sec.
33. T. I SENT THE BABY HERE..... THEME
1 min.
- CHARACTER Comedy.
ATMOSPHERE Neutral.
MECHANICAL EFFECTS..... Door-hell, baby crying.

"Love in a Hurry."

Released by World—Five Reels.

Prepared by S. M. Berg.

- THEME—Sleeping Rose..... Valse Lento..... Broch
1. AT SCREENING..... Florindo Burgmeim
3 min. Allegretto.
2. T. THE VIRGINIANS ALL..... Impish Elves..... Borch
3 min. 15 sec. Intermezzo.
3. T. DARTRIDGE CASTLE..... Selection of English Airs.
3 min. 15 sec.
4. T. CHARLES CONANT, BORN IN.. THEME
2 min. 45 sec.
5. T. GEORGE TEMPLAR..... Nymph and Satyr... Rollinson
3 min. 15 sec. Allegretto Moderato.
6. T. HOME, MY LADY..... Birds and Butterflies... Vely
3 min. Intermezzo.
7. D. WHEN JOAN STOPS GEORGE... Bleeding Hearts..... Levy
3 min. 15 sec. Andantino.
8. T. JOHN MURR, FARMER..... Dramatic Tension..... Levy
3 min. 15 sec.
9. T. YOU KNOW I MUST REMAIN... Pierrot-Serenade ... Randegger
2 min. 45 sec. Allegretto Moderato.
10. D. WHEN JOAN SEES CHARLES... THEME
2 min. 15 sec.
11. T. AND PEREDUR, THE..... Poppyland Kiefert
1 min. Gavotte.
12. T. AND THEY HEARD A GREAT.. Furioso No. 11..... Kiefert
1 min. 30 sec.
13. D. AT END OF FIGHT SCENE.... Babillage Castillo
3 min. 15 sec. Intermezzo.
14. T. YOU HAVE STOOD TOO MUCH.. THEME
3 min. 45 sec.
15. D. WHEN CHARLES ENTERS.... May Dreams..... Borch
3 min. 15 sec. Moderato.
16. T. THE U-BOAT ISN'T DUE..... Dramatic Narrative... Perment
2 min. 30 sec.
17. T. WANTED FOR ESPIONAGE..... THEME
1 min. 45 sec.
18. D. WHEN JOAN RIDES AWAY.... Perpetual Motion..... Borch
2 min. 15 sec. Allegro Agitato.
19. T. BUT THE MORROW FINDS.... Tendre Aveu..... Schutt
4 min. 30 sec. Andantino.
20. T. YOU ARE CHARLES CONANT.. Among the Roses..... Lake
3 min. 15 sec. Andante.
21. T. HER YOUNG LADYSHIP..... THEME
2 min. 15 sec.
22. T. AND I ASK YOUR..... Caressing Butterfly. Barthelemy
4 min. 15 sec. Andantino.

23. T. AND IF YOU DON'T..... Love's Wilfulness.. Barthelemy
4 min. Andante.
24. T. THE TITANIUM IS UNDER.... Dramatic Recitative..... Levy
3 min. 30 sec.
25. T. AND WHERE GOETH..... THEME
CHARACTER Dramatic.
ATMOSPHERE English.
MECHANICAL EFFECTS..... Donkey haying, auto, shots.

"Spender, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

- THEME—My Dreams..... Characteristic Moderato
1. AT SCREENING..... Caprice Borch
1 min. 30 sec. Mon Plaisir..... Roberts
Allegretto Moderato.
2. T. THE NEPHEW, ONLY..... THEME
1 min. 45 sec.
3. T. W. BISBEE WITH THOSE..... Impish Elves..... Borch
3 min. 45 sec. Intermezzo.
4. T. THERE'S NO SENSE IN..... To a Star..... Leonard
3 min. 45 sec. Moderato.
5. D. WHEN DICK CALLS AT..... THEME
2 min. 15 sec.
6. T. THAT ROOM YOU SPOKE OF... Basket of Roses..... Albers
2 min. 15 sec. Gavotte Moderato.
7. T. DICK DIDN'T LOSE HIS..... THEME
1 min. 45 sec.
8. T. I LOST MY MOTHER TOO..... Dramatic Narrative... Pement
3 min.
9. T. I'M ALL RIGHT, ROBBINS.... Dramatic Recitative..... Levy
2 min. 30 sec.
10. T. COME BACK TO ME, I WANT... THEME
2 min. 30 sec.
11. T. THE ROOM T. W. HAD FOR.... Birds and Butterflies..... Vely
3 min. 45 sec. Intermezzo.
12. T. WHEN THE TRUNK WAS..... Knick Knocks Ray... Schwartz
3 min. 15 sec.
13. T. DOLLING UP UNCLE..... Joy of Youth..... Raymond
2 min. 15 sec. Intermezzo.
14. T. THE REJUVENATION OF T. W.. Hunkatin Levy
2 min. 45 sec. One-Step.
15. T. I'M GOING TO LOOK THE OLD.. A La Mode..... Rosey
2 min. 15 sec. One-Step.
16. T. AND AFTER HIS NEPHEW.... Sleeping Rose..... Borch
2 min. 15 sec. Valse Lento.
17. T. I WISH I HAD A MILLION.... THEME
2 min.
18. T. WHILE T. W. WAS ON HIS.... Scherzetto Berge
1 min. 15 sec.
19. D. WHEN DICK SEES STETSON... Dramatic Tension No. 36,
2 min. 30 sec. Andino
20. T. MIDNIGHT Gruesome Misterioso No. 31,
3 min. 45 sec. Borch
21. D. WHEN DICK ANSWERS 'PHONE. Hurry No. 3..... Levy
3 min. Hurry.
22. T. STETSON'S BIRTHDAY..... Tendre Aveu..... Schutt
2 min. 15 sec.
23. T. I HAVE DONE WHAT YOU..... THEME
2 min.
- CHARACTER Comedy.
ATMOSPHERE American.
MECHANICAL EFFECTS..... Steam, whistle, chlna crash,
telephone, automobile horn.

"Under the Top."

Released by Paramount—Five Reels.

Prepared by Filmusic Studios.

- LOVE THEME..... Serenade Widor
- JIMMIE THEME..... Fads and Fancies... Gruenwald
1. AT SCREENING..... Kisses Waltz..... Zamecnik
1 min. 45 sec. Waltz.
2. D. BOY GRABS PHOTO FROM.... Allegro Agitato..... Klefert
30 sec. Allegro.
3. T. HE WONT BOTHER YOU..... LOVE THEME
1 min.
4. T. BURSTING FROM GREAT..... Capricious Annette..... Borch
1 min. 15 sec. Moderato.
5. D. BOY JUMPING ON TIGHT ROPE. Repeat Kisses Waltz.
45 sec.
6. D. BOY BEING HIT WITH CAB-
BAGE Silence.
15 sec.
7. T. TEN YEARS LATER..... JIMMIE THEME
3 min. 30 sec.
8. T. MEANWHILE JIMMIE'S..... Popular Jazz One-Step.
30 sec.
9. T. THE INCOMPARABLE KING... Withered Flowers... Kiefert
1 min. Andante.
10. T. THE REFINED GENTLEMANLY. Repeat Jazz One-Step.
1 min.
11. T. THE MASTER OF EQUESTRIANS. Silence.
15 sec.
12. D. ENTRANCE OF O'NEILL..... Kathleen Waltz..... Berg
45 sec. Waltz.
13. T. O'NEILL'S FALL OFF..... Andante Pathetic No. 10. Berge
1 min. 45 sec.

14. T. AND SO MARY.....	JIMMIE THEME	1 min.	Allegretto.
15. D. FADE IN CIRCUS.....	Sinister Theme.....	2 min.	Moderato.
16. T. CIRCUS DAY AT.....	JIMMIE THEME	1 min. 30 sec.	
17. D. FADE IN OF LOTTA CRUST....	Repeat Sinister Theme.	45 sec.	
18. T. YOU WANT SOME NEW HIPS..	Dramatic Recitative.....	1 min.	Andante.
19. D. FLASH TO MARY.....	LOVE THEME	1 min. 30 sec.	
20. D. JIMMIE STARTS TO CLIMB....	JIMMIE THEME	3 min. 30 sec.	
21. T. AT THE HOME OF LOTTA....	Serenade	3 min.	Frommel Allegretto.
22. T. AND SO POOR LITTLE.....	Dance of Navarre..	1 min. 30 sec.	Zamecnik
23. T. LOTTA CRUST'S OWN BOY....	The Vampire.....	4 min. 15 sec.	Levy
24. T. DURING THE NEXT.....	Repeat Dance of Navarre.	3 min. 30 sec.	
25. T. AND SO JIMMIE.....	Mysterioso No. 2.....	1 min. 45 sec.	Minot
26. T. MARY'S GARDENS GOT.....	Andante Appassionato..	3 min.	Castillo
27. D. INSERT PICTURE OF STILL-			
MORE	Allegro Agitato.....	2 min. 30 sec.	Andino
28. T. WHERE'S MARY.....	Hurry	1 min. 45 sec.	Minot
29. T. MORNING TWENTY-FIVE MILES.	Continue Hurry pp.	45 sec.	
30. D. JIMMIE JUMPS ON HORSE....	Repeat Dramatic Recitative,	3 min.	Levy
31. T. LOTTA STARTS TO.....	Hurry	2 min.	Lake
32. T. WELL I'VE GOT THE.....	Allegro No. 1.....	7 min. 30 sec.	Minot
	Twice through, follow by		
	Hurry by Simon and Hurry		
	by Lake.		
33. D. FLASH TO CLOCK IN TOWER..	Silence until crowd exits—	1 min.	then LOVE THEME.
CHARACTER	Comedy.		
ATMOSPHERE	Circus Life.		

"When a Girl Loves."

Released by Universal—Six Reels.

Prepared by James C. Bradford.

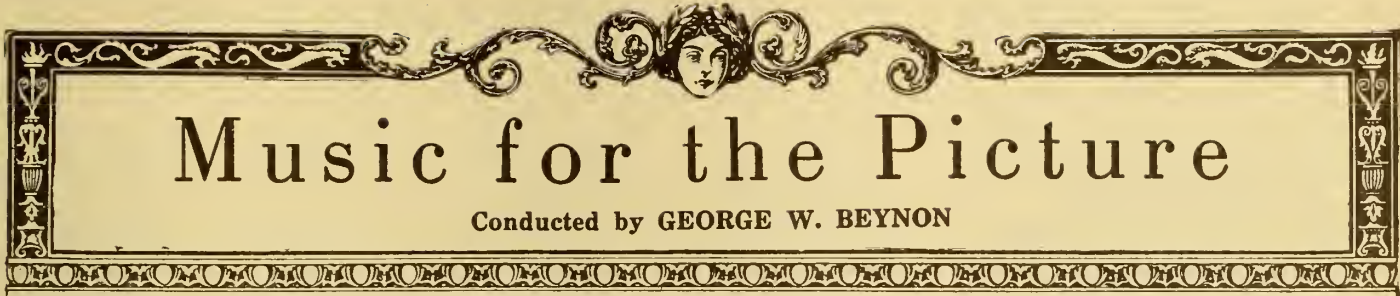
THEME—Love is Best of All.....	Valse Lento.....	Herbert
1. AT SCREENING.....	Bal De Noces.....	Burgmein
2. T. MINISTER'S DAUGHTER.....	Le Tour.....	Bizet
3. D. RYAN ENTERS HUT.....	Valse Triste.....	Sibelius
4. T. BEN GRANT.....	Oh, My.....	Wells
5. T. MORNING AT OASIS.....	Sometime	Friml
6. D. STATION AGENT RECEIVES....	By Heck.....	Henry
7. T. MAKING MINISTER'S FATIGUE.	Little Serenade.....	Grunfeld
8. D. RYAN LOCKS DOOR.....	Serenade Badine.....	Marie
9. D. MEN CHANGING CLOTHES....	I Love Sand.....	Frey
10. T. THE NEXT DAY.....	Intermezzo	Onivas
11. D. RYAN MEETS STATION MASTER.	Calico	Frey
12. D. STATION MASTER LEAVES		
RYAN	Pas de Feu.....	Rubner
13. D. MINISTER ILL.....	The Tempest.....	Lake
14. T. MORNING	Habanera	Herbert
15. D. STREET SCENE.....	Huetama	Ancliffe
16. T. NOW YOU'RE PREACHING.....	Beautiful Ohio.....	Kaiser
17. T. THE PUBLIC LOVES.....	America	Zamesnik
18. D. MINISTER AND DAUGHTER....	Un Peu D'Amour.....	Silesu
19. D. WORKERS LEAVING SHAFT....	Hurry No. 33.....	Minot
20. D. BANDITS WAITING.....	Habanera	Herbert
21. T. EVENING AT OASIS.....	Little Billiken.....	Loter
22. D. RYAN AND GIRL ON DESERT..	THEME	
23. T. ON SUNDAY.....	Rhapsody	Schytte
24. D. RYAN STARTS PREACHING....	Intermezzo	Grieg
	Allegro.	
25. T. HARKING BACK.....	Pathetique	Borch
26. T. IF YOU WANT TO.....	The Hobbledehoy.....	Olson
27. T. AS THE MINISTER.....	Springtime	Drumm
28. D. RYAN AND GANG.....	Havanola	Frey
29. D. GIRL JOINS RYAN.....	THEME	
30. D. BULLY AT WINDOW.....	Hurry No. 1.....	Langey
31. T. YOU DON'T REMEMBER ME....	Romance	Karganoff
32. D. GIRL AT DOOR.....	Adagietto	Bizet
33. T. I'M SOME REFORMER.....	Mother's Garden.....	Frey
34. T. AT LAST.....	Prelude	Jarnfelt
35. D. GIRL JUMPS ON HORSE.....	Hurry No. 33.....	Minot
36. T. I AM THE LEADER.....	THEME	
37. D. BANDITS ENTER.....	Dramatic Tension No. 36,	
38. T. ITS DANGER SIGNAL.....	Hurry No. 26.....	Minot
39. T. SOME TIME LATER.....	THEME	
40. T. I AM A THIEF.....	Romance	Tschaikowsky
41. T. YOU GOT ME.....	The End of a Perfect Day..	Bond
	Moderato (or Theme).	

"Zero Hour, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME A—Love Theme.....	Andante Moderato.....	Lee
THEME B—The Crafty Spy.....	Mysterioso	Borch
1. AT SCREENING.....	THEME A.	
2. IN THE CITY MICAH.....	Birds and Butterflies.....	Vely
3. T. YOU KNOW YOU.....	The Golden Youth.....	Rosey
4. T. BRAND'S DEN OF.....	THEME B.	
5. T. THIS FIFTY DOLLARS.....	Forest Whispers.....	Losey
6. T. I KNOW A WONDERFUL.....	A Summer Dream.....	Flath
7. T. MY DEAR LADY.....	In Cupid's Net.....	Armand
8. T. YOU ARE ALWAYS.....	Kathleen	Berg
9. D. WHEN BRUCE SEES.....	THEME B.	
10. D. WHEN POLICE ENTER.....	Agitato No. 49.....	Shepherd
11. D. WHEN GIRLS RETURN.....	Spring Flowers.....	Wood
12. T. SEVERAL DAYS LATER.....	Bowl of Pansies.....	Reynard
13. T. YOU ARE A WONDERFUL....	Divine Waltz.....	Rosey
14. T. ON THE FOLLOWING.....	THEME A.	
15. D. AS SCENE FADES.....	Chanson sans Paroles,	
	Tschaikowsky	
	Allegretto Grazioso.	
16. T. I FELL FOR YOU.....	Sleeping Rose.....	Borch
17. T. INSIDE INFORMATION.....	Perpetual Motion.....	Borch
18. T. IT'S ALL RIGHT.....	THEME A.	
19. T. HAVING DISCOVERED.....	Bleeding Hearts.....	Levy
20. T. ON THE WAY TO CHURCH....	Hurry No. 33.....	Minot
21. T. WITH THE PASSING DAYS....	Scherzetto	Berge
22. T. IT'S JAIL FOR YOUR.....	Dramatic Tension No. 9..	Andino
23. D. WHEN EVELYN APPEARS....	THEME B.	
24. T. DARLING, I LOVE YOU....	Agitato No. 69.....	Minot
25. D. WHEN BRAND AND.....	THEME A.	
	45 sec.	
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS.....	Phone bell, automobile.	
SPECIAL EFFECTS.....	None.	
DIRECT CUES.....	None.	
REMARKS	None.	



Music for the Picture

Conducted by **GEORGE W. BEYNON**

Herbert Lubin Gives Views on Appropriate Musical Settings

IN KEEPING with the elaborate campaign along the lines of advertising and publicity which has been prepared by the newly formed S-L Organization for the purpose of giving the proper presentation to the inaugural feature starring E. K. Lincoln and directed by Ralph Ince, Arthur H. Sawyer and Herbert Lubin have decided to provide the picture with a musical setting of like magnitude. Messrs. Sawyer and Lubin are firm believers in real service to the exhibitor. They are of the opinion that every possible aid in the way of exploitation and advertising should accompany the special productions which go to the exhibitor, in order that the showmen may give specially important productions the presentation they deserve. They also believe that the matter of appropriate musical settings has been sadly overlooked by many producers who feel that after they have supplied the exhibitor with a full line of advertising services, every obligation to him is fulfilled. In speaking of effective and appropriate musical scores for feature productions recently, Herbert Lubin said:

"In producing the Ralph Ince Film attraction, which will inaugurate a series of special vehicles presenting E. K. Lincoln as star under the personal direction of Ralph Ince, we have been particularly careful not to overlook the value of effective musical settings to accompany the picture. Before the story of the first S-L feature was placed in production by Mr. Ince, the scenario was painstakingly gone over by Mr. Ince and a well-known composer, with the view in mind of seeing whether several special points in the film could be so handled by Mr. Ince as to fit in exactly with the ideas of the composer who will prepare the score. This plan has worked out admirably, particularly in connection with several of the big physical punches which dominate the E. K. Lincoln vehicle. The composer has had the advantage of suggesting certain things to be incorporated in the picture so that he might secure impressive musical effects at the proper points. We believe that we are offering to the exhibitors of this country a production of great magnitude and extraordinary entertainment value, and it is our intention to help them in the proper presentation of the film by supplying an adequate and appropriate musical setting. Keeping always in mind the fact that the first run motion picture theatres differ greatly in their requirements as to music from exhibitors of smaller calibre, the musical score for our first production will be so arranged as to be adaptable to the needs of all exhibitors. The music, which we have in course of preparation, will greatly enhance the

entertainment value of the first S-L production and above all the music will be appropriate in every respect to every episode in the film."

In conference with Mr. Conrad Miliken, Mr. Ralph Ince, Mr. Lubin and Mr. Bert Ennis, the composer has had an opportunity of obtaining the most minute details of interpretation to be found in this wonderful picture. Melody will be the key of the score and in the majority of cases these melodies will be well known. Great care has been taken to suitably adapt every situation and where no suitable music is available original motives have been written especially for certain scenes, the musical requirements of which call for superb artistry.

The usual method of providing a musical score service has been that of supplying the needs of the bigger theatres and allowing the little fellow to make the best he can of a score written for a symphony orchestra. The S-L Organization are reversing the process by giving out a musical score that may be played by any combination of from one to fifty musicians. There will be organ and piano solo parts in simplified form and the violin and cello books will be plentifully cued with the solos of other instruments. No one will have difficulty in musically interpreting the picture with this score. The entire service is primarily prepared in order that every theatre can, and may, use it for the proper presentation of this fine feature.

Both Directors Should Work Together.

To prevent the silly and defective musical scenes found so frequently in pictures and to obviate the faulty suggestions offered in cue sheets, the music and picture directors should closely co-operate, and collaborate upon each feature. Pitiful mistakes are seen in the direction of certain musical scenes which could be readily corrected if the musical director was called into consultation. Inaccuracies occur continually in cue sheets because the arranger fails to confer with the picture director.

Recently our worthy musical contemporary, Mr. S. M. Berg, pointedly and pugnaciously called the attention of the producers to some intolerable and glaring musical defects in staging atmospheric scenes. His article and standpoint being well taken are worthy of consideration, for he has voiced the sentiments of nearly eighty thousand picture players and a host of music-loving patrons.

If an actor cannot ride, swim nor shoot, he is usually doubled with some one who can. Why not double the heroine who plays the piano with straight

arms, stiff wrists and clawing hands? When a fellow plays the saxophone with his left hand above his right and fingers four keys at the same time, nobody but a fool will credit him as a player. A few words with the musical director would straighten out these incongruities.

In a certain feature of recent release, there was shown upon the screen a few bars of a popular song sung by some darkies. The lyrics beneath the music read, "Meet her and greet her with a smile." For some unaccountable reason, or through sheer negligence, the musical director, who arranged the cue sheet, used the words on the screen as the caption of the song and so indicated it in his cue sheet.

We personally wired the director of the picture and found it to be "The Sunshine of Virginia," published by Shapiro, Bernstein Company. Why didn't the cue sheet arranger get in touch with his picture director before issuing broadcast cue sheets that are misleading? The question of the suitability of selections is largely a matter of opinion and criticism becomes difficult, but when for a direct cue a number is suggested that does not exist, then it is high time that the musical director gets the script or the facts from the picture director.

Riesensfeld Conducts New Overture.

Fredrich Smetana has written many gloriously descriptive numbers, but few as exacting as "Vltava." This number describes the river of the same name in Bohemia and its rippling melodies brought out the idea to a nicety. Mr. Riesensfeld, the new managing director of the Rivoli-Rialto forces, presided at the conductor's desk and brought the house to its feet by his careful interpretation.

Without a break, the music proceeded into the scenic and pictorial review which opened with a pastoral scene showing mountains and streams. This was clever continuity, not only musically but atmospherically.

Anne Rosner sang "In Dreamland" by Herbert, not from choice evidently—for it ill suited her voice—but to introduce the picture "Don't Change Your Husband." Dreamland might just as well have been the title of the feature and no better preparation could have been obtained than the sentiment expressed in the song.

Three special effects marked the playing of the feature, namely: An imitation of a ukelele accompaniment which was poorly portrayed; a Victrola record played to synchronize with a talking machine scene; and the playing of a direct cue "Forgotten." The entire feature received a meritorious setting.

The comedy and organ solo completed the program at the Rialto given during the week commencing Feb. 2.

MUSIC CUE SHEETS FOR THE CURRENT FILMS OF THE WEEK

"All of a Sudden Norma"

Released by Exhibitors Mutual Corp.—Five Reels. Prepared by Joseph O'Sullivan.

THEME—None.			
1. AT SCREENING.....	2 min.	Romance "Manfred".....	Andante Reinecke
2. D. EXTERIOR—GIRL AND MAN.....	2 min. 30 sec.	Pastel Menuet.....	Allegro Paradis
3. D. INTERIOR—BRISBANE.....	2 min. 15 sec.	Lamento.....	Dolent Gabriel-Marie
4. T. THE RUDE FORMALITIES.....	2 min. 45 sec.	Prelude "Manfred".....	Lento Reinecke
5. T. I CONGRATULATE YOU.....	4 min. 15 sec.	L'Amour du Papillon.....	Allegretto Henneberg
6. T. AN INTERESTING WEEK-END.....	2 min. 45 sec.	A Garden Dance.....	Allegro Vargas
7. T. AN EVENING OF BRIDGE.....	2 min.	Babillage.....	Allegretto Castillo
8. D. EXTERIOR—GARDEN SCENE.....	2 min.	Lips and Eyes.....	Allegretto Lange
9. T. MORNING FINDS RESTLESS.....	2 min. 45 sec.	Spring Flowers.....	Allegretto Zamecnik
10. T. A VIGIL FAR INTO THE NIGHT.....	1 min. 15 sec.	The Poet's Dream.....	Andante MacDowell
11. D. WHEN CUTHBERT ENTERS ROOM.....	2 min.	Bubbles.....	Allegretto Gruenwald
12. D. DARK SCENE—NORMA ENTERING.....	1 min. 45 sec.	Misterioso No. 2.....	Minot
13. T. PULL YOU IDIOT.....	3 min. 45 sec.	Pulcinello.....	Allegretto Aletter
14. D. DARK SCENE—NORMA RE-ENTERING.....	45 sec.	Misterioso Moderato.....	Breil
15. D. WHEN THE DUKE TURNS ON.....	2 min.	Intermezzo "Jorsalfar" pp.....	Grieg
16. T. I HOPE YOU WON'T MENTION.....	1 min. 45 sec.	Whispering Flowers.....	Allegro von Blon
17. T. MONDAY MORNING.....	3 min.	Al Fresco.....	Rubato Etienne
18. T. IN JUDGMENT OF THE JEWELS.....	2 min. 30 sec.	The Broken Melody.....	Adagio Van Biene
19. T. GAMES IN THE BALANCE.....	3 min. 30 sec.	Dialogue.....	Andante Helmund
20. T. SOME YEARS AGO I FELT.....	2 min. 45 sec.	Nocturne No. 13.....	Lento Chopin
21. T. IF YOU ARE SUCCESSFUL.....	2 min.	Chant Sans Paroles.....	Allegretto Tschaikowsky
22. T. HE'S JUST GONE OUT.....	2 min. 45 sec.	Love in April.....	Allegro Kriens
23. T. THE FIRST STEP OF NORMA'S.....	5 min.	Ein Maerchen.....	Dramatic Bach
24. T. LATE AFTERNOON BEGINS.....	1 min. 30 sec.	Under the Leaves.....	Agitato Thome
25. D. TRENT AND SERVANT GIRL.....	1 min. 45 sec.	Once Upon a Time.....	Agitato Mahr
26. T. I AM HAMILTON BRISBANE'S.....	1 min. 45 sec.	Dramatic Agitato No. 43.....	Borch
27. T. HELLO, UNCLE, WHAT ARE YOU.....	1 min. 45 sec.	Dramatic Tension No. 1.....	Reissiger
28. D. CLOSE-UP NORMA AND OLIVER.....	1 min. 15 sec.	Humoreske.....	Dvorak

"Bluffer, The"

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Bleeding Hearts—Andantino—Levy.

1. AT SCREENING.....	2 min 15 sec.	THEME.	
2. T. I AM AT THE END OF MY.....	1 min.	Andante Pathetique.....	Berge
3. T. RICHARD VAUGHN.....	2 min.	Valse Idylle.....	Schmid
4. T. HAVE YOU EVER THOUGHT.....	2 min 30 sec.	THEME.	
5. T. AFTER A SHOPPING TOUR.....	3 min. 15 sec.	Violetta.....	Allegretto Herman
6. T. THIS IS THE SECOND.....	2 min. 45 sec.	Flirting Butterflies.....	Aletter
7. T. I'LL STAY SIR.....	4 min.	Flight of the Birds.....	Allegretto Rice
8. T. WAYS AND MEANS.....	2 min. 15 sec.	THEME.	
9. T. HOTEL DE MONEY.....	45 sec.	Blue Devils.....	March Levy
10. D. WHEN SYBIL DROPS FAN.....	2 min. 15 sec.	Savannah.....	One-Step Rosey
11. T. IN THE WEST VAUGHN.....	2 min.	Fighting Tommies.....	March Boulton
12. T. THE HONEYMOON.....	2 min.	Flirtation.....	Allegretto Cross
13. T. ISN'T THE VAN NORDEN.....	2 min. 15 sec.	THEME.	
14. T. WHO GOETH A BORROWING.....	2 min. 45 sec.	Carnaval Mignon.....	Moderato Schuett
15. T. I'VE GOT A NEW ONE.....	3 min. 30 sec.	Harlequin's Serenade.....	Schuett
16. T. AT THE END OF THE EVENING.....	2 min. 45 sec.	Elegie.....	Barmotine
17. T. IT'S MONEY ALWAYS MONEY.....	2 min. 30 sec.	Melancolie.....	Larghetto Bubeck
18. D. WHEN SYBIL TELEPHONES.....	45 sec.		
19. T. IN MORAN'S HOME CITY.....	2 min.	Valse Divine.....	Rosey
20. T. EDMUND CURTIS AND IDLER.....	1 min. 45 sec.	A La Mode.....	Rosey
21. T. IF CURTIS LANDS GRACE.....	1 min. 45 sec.	Hunkatin.....	Levy
22. T. LATER IN THE EVENING.....	2 min. 30 sec.	THEME.	
23. T. CHARMING ADVENTURESS.....	2 min. 45 sec.	Dramatic Tension No. 9.....	Andino
24. T. A GLIMPSE OF PARADISE.....	2 min. 45 sec.	THEME.	
25. T. THE BLUFF CALLED.....	1 min. 45 sec.	Dramatic Tension No. 36.....	Andino
26. T. HOW LONG DO YOU THINK.....	2 min. 15 sec.	Dramatic Agitato No. 38.....	Minot
27. T. ASK HER IF SHE CHEATS.....	2 min. 30 sec.	Dramatic Tension No. 64.....	Borch
28. D. WHEN VAUGHN LEAVES ROOM.....	2 min. 15 sec.	Furioso No. 11.....	Kiefert
29. T. SEVERAL YEARS LATER.....	45 sec.	THEME.	

"Hard-Boiled."

Released by Paramount—Five Reels.

Prepared by Filmusic Studios.

THEME—Sweet Little Buttercup—Andante—Paley. [v]

1. AT SCREENING.....	1 min. 30 sec.	Sallin' Away on the Henry Clay.....	One-Step Van Alstyne
2. T. CORRINE MELROSE.....	2 min. 45 sec.	THEME	
3. D. FLASH TO GIRL LOOKING THROUGH.....	2 min. 45 sec.	Withered Flowers.....	Moderato Kiefert
4. T. WELL I SEE YOU GOT.....	1 min.	THEME	
5. T. OPERA HOUSE—TONIGHT.....	3 min. 30 sec.	Popular One-Step	
6. T. THE OPPOSITION.....	1 min. 30 sec.	Mysterioso No. 1.....	Andante Langey
7. D. FLASH TO OPERA HOUSE STAGE.....	1 min. 30 sec.	Popular One-Step.	
8. T. THE AWFUL HOUR.....	3 min.	Serenade Op. 16, No. 3.....	Andante Rubinstein
9. T. TA, TA FOLKS.....	1 min. 15 sec.	Allegro Agitato.....	Kiefert
10. T. I'VE GOT ENOUGH COIN.....	1 min. 15 sec.	THEME	
11. D. MISS DALTON SEES CRYING.....	3 min.	Thoughts.....	Andante Crespi
12. T. IF YOU'RE STRANDED.....	2 min. 30 sec.	Vanity Caprice.....	Allegro Jackson
13. T. AUNT TINY COLVIN'S.....	5 min.	Simplicity.....	Moderato Lee
14. T. I CLEAN FORGET.....	2 min.	Graciousness.....	Smith
15. T. THE FINISH OF BILLY'S.....	4 min. 15 sec.	Tulips.....	Moderato Miles
16. T. THE BIRTHDAY DINNER.....	4 min. 15 sec.	Pizzicato Bluette.....	Allegro Lack
17. T. NOW THAT WE HAVE.....	2 min. 45 sec.	Dramatic Tension.....	Andino
18. T. EVENING—THE LIGHT.....	2 min.	THEME	
19. D. FLASH BACK TO MISS DALTON.....	1 min.	Memories.....	Crespi
20. T. A WEEK LATER.....	4 min. 45 sec.	In the Village.....	Godard
21. T. DON'T DRINK THAT.....	3 min.	Menuetto all' Antico Op. 20, No. 5.....	Karganoff
22. T. YOU HAVE AWAKENED ME.....	4 min. 15 sec.	Mountaineers' Dance.....	Borch
23. T. WHAT WAS THAT FEMALE.....	2 min.	Turbulence.....	Borch
24. T. I SEEN THEM AGOIN'S ON.....	2 min.	Hurry No. 4.....	Lake
25. T. JUST GIVE THAT.....	1 min. 45 sec.	Sweet Bells.....	Bruenwald
26. T. I'LL TELL YOU WHY.....	1 min. 45 sec.	THEME	
CHARACTER.....		Comedy Drama.	
ATMOSPHERE.....		Western.	

The Cornet an Offspring of the Old Post Horn

The word "Cornet" in its literal sense means "Little Horn," and was formerly used to designate a reed instrument of the oboe family having a conical bore terminating without a bell. But this instrument is long since obsolete and the term is now alone associated with the brass instrument of the trumpet class, being a hybrid intermediate between the French horn, trumpet and bugle.

At the beginning of the nineteenth century, the cornet was evolved from the old post horn. This feat was accomplished in Germany by the introduction of pistons and a modification of the horn outline. The instrument never found much favor in the land of its nativity, but was adopted in England and France in 1830.

Its characteristic feature consists of the three pistons which may be pressed down singly by twos or all together to increase its compass. The first lowers the pitch a tone; the second, a semitone; and the third, three semitones. The instrument has the same pitch as the trumpet, although the mouth piece is larger and there are no fixed notes as in instruments having lateral holes or those furnished with keys. The musical scale is obtained by the performer through his ability to produce notes by overblowing. The intermediate notes completing the chromatic scale are obtained by means of three pistons which, upon being depressed, open valves leading into supplementary wind ways which lengthen the original tube. Formerly there were two kinds of cornets known as Bb and Ab instruments, deriving their names from two shanks which were interchangeable. The new "Victor" cornet, put out by C. G. Conn, Elkhart, Ind., has a small wheel which enables one to tune the instrument to the finest degree with the assurance that it will remain where placed. It also has extra compensating tubes which permit the player to sound every note in time in any key without having to humor certain notes with the lips in order to obtain them strictly in tune, as is the case with the ordinary instrument. These instruments are justly famed and have the endorsement of eminent cornetists the world over.

In England, music for the cornet is usually written for the instrument as sounded, but in France, Germany and this country, composers score for it as for a transposing instrument and the music must be written for it above the key as it transposes downward. Its compass is naturally two octaves and three tones. But it is essentially a band instrument, and as all these are scored either in Bb or Eb, the Bb cornet is regarded as C.

The timbre of the cornet is between the horn and the trumpet. The tone color is not to be compared with the trumpet as the brilliant, noble sonority of the trumpet is lacking and, unless in the hands of a skilled musician, the cornet tone has a proneness to be coarse and blattant. The tendency to crowd the trumpet out of the orchestra by the substitution of cornets is regrettable, for, while the latter is bright in tone and an agile instrument with great technical possibilities, its sound is hard and commonplace

and more suited to military music than for serious concerted works. From the performer's viewpoint, it is superior to the trumpet, for it is played with great facility, its mechanism is simple and little fatigue is caused the musician. But as a musical instrument intended to convey lofty ideals, the cornet has no possibilities and is never taken seriously by the master composers.

George Drumm, Composer, Offers "Reverie," His Latest

The Irish are a fighting race, known throughout the ages for their pugnacity and steadfastness of purpose. They will not be kept down and they strive to gain the heights of their ambitions through constant efforts, conscientiously made.

Some of the race from the Emerald Isle come to New York to be policemen and, begorra, they make good ones at that. But George Drumm (no middle name), the

months as a practical musician, Mr. Drumm was given the charge of a large orchestra in the Regent Theatre in Paterson. There he developed a fine sense of picture fitness and gave a musical program that was the talk of the state.

Naturally energetic, he found time to compose some of the finest orchestral selections of the day. "Meditation" was his first piece, and after being played by the Strand orchestra in manuscript form, was rejected by many publishers as being a poor business proposition. Finally, G. Schirmer, Inc., took the number and its popularity forced them into four editions. It is recognized as one of the biggest selling orchestra numbers on the shelves of the dealers today.

"Springtime," a waltz intermezzo, and the "Rookies March" followed the first successful number and became almost as popular as the first. When America entered the war, Mr. Drumm brought out "Hail Columbia," a grand march with vocal chorus. Although not so popular because of its restricted use, "Hail Columbia" is known as one of the few good standard marches.

At present Mr. Drumm is working on a new number which he calls "Reverie" and which every orchestra leader will be glad to get. It is an andante movement written in his best style and promises to reach a greater popularity than that attained by any of his previous efforts.

In speaking of the call for new music among the picture players, Mr. Drumm said: "The time will never come when there will be sufficient music to meet the demands of the film industry. Music, as we now hear it in picture theatres, is generally good but has by no means reached its zenith. Its development has been gradual and must continue as the people become better acquainted with musical literature. No money should be spared on the music for a good picture and the miserly and niggardly attempts to cut down music appropriations will only tend to lower the attendance at those theatres where such a shortsighted policy prevails."

As Mr. Drumm is a student of harmony and theory, an accomplished player of the violin, viola and harp, and a member of the Royal Irish Academy of Music in Dublin, he knows his subject well. The future should hold splendid possibilities for him.



George Drumm.

well known musician, arrived in America to show us what an Irish band could do working in concert.

As Mr. Drumm was the bandmaster of Ireland's Own Band, they couldn't leave him at home, and in 1904 this fine organization was brought to the St. Louis exposition. Later, it toured the Eastern States giving band concerts which drew forth much praise for their merit. The band returned to Ireland minus a perfectly good conductor, for George decided that America offered greater opportunities than those afforded in the old country.

For some time Mr. Drumm conducted orchestras for P. G. Williams and B. F. Keith, later entering the field of picture players, when he became one of the members of the Strand orchestra. After some

Earnest Appeal for New Music Rolls

A letter recently received by us makes such a pertinent appeal that we are quoting from it, trusting it will reach the eyes of the parties most intimately concerned. It is from one of our subscribers, the owner of a moving picture house in Tasmania, New Zealand. The gentleman says in part:

"As a regular subscriber to the MOVING PICTURE WORLD, I notice that the makers of photoplay records do not advertise in your magazine. No doubt if you placed this proposition before them it would be to your advantage and it would be a boon to us who are compelled to use mechanical instruments."

In view of the fact that organs requiring rolls are being advertised and sold, it would seem that organ roll people should become awake to the possibilities of properly listing their rolls. A suggestion to the wise is usually sufficient.

SEND IN YOUR SUBSCRIPTION NOW

FOR

THE MOVING PICTURE WORLD

presenting

MUSIC FOR THE PICTURES

A Real Music Service to the Leader

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, NEW YORK

SUBSCRIPTION RATES

One year.....\$3.00
Canada\$3.50
Foreign\$4.00

"Border Legion, The"

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Andante Doloroso—Pathetic—Borch.

1. AT SCREENING.....	2 min. 45 sec.	Olympia Overture.....	Dramatic	Ascher
2. T. JOAN OF THE WEST.....	1 min. 45 sec.	Scherzetto.....		Berge
3. T. I CAN'T BELIEVE YOU.....	45 sec.	THEME.....		
4. T. THE MINERS AND THEIR.....	3 min.	Sinister Theme.....		Vely
5. T. ANXIOUS EYES MATCH.....	1 min. 30 sec.	Half Reels Hurry.....		Levy
6. T. AND A RIDER OF THE PONY.....	1 min. 45 sec.	Continue to action.....		
7. T. JIM CLEVE HAS LEFT.....	1 min. 15 sec.	Continue pp.....		
8. T. IF JIM HAS RUSTLED.....	2 min. 30 sec.	Mysterioso Dramatico.....		Borch
9. T. ON THE BORDER TRAIL.....	3 min. 30 sec.	Rustle of Spring.....		Sinding
10. T. THE DUMB MESSENGER.....	1 min. 15 sec.	Tragic Theme.....		Vely
11. T. AND THIS IS THE LAW.....	30 sec.	Continue pp.....		
12. D. BANDITS DANCING.....	45 sec.	Organ improvise to act'n.....		
13. T. THEY HAD KEPT THE WATCH.....	2 min. 45 sec.	Dramatic Suspense.....		Winkler
14. T. AND THE MORNING AIR.....	3 min. 15 sec.	THEME.....		
15. T. YOU'VE GOT TO PAY.....	1 min. 45 sec.	Agitato Appassionato.....		Borch
16. T. THE LURE OF THE ROAD.....	2 min. 30 sec.	Prelude.....		Rachmaninoff
17. T. THE QUALITY OF MERCY.....	3 min. 45 sec.	THEME.....		
18. T. THERE IS A PARTY OF MEN.....	3 min. 30 sec.	Dramatic Tension.....		Shepherd
19. T. IT BELONGS TO MY WIFE.....	2 min. 15 sec.	Love Song.....		Flegier
20. T. UPON KELL'S RECOVERY.....	3 min. 15 sec.	Dramatic Fantasia.....		Bach
21. T. ACCORDING TO OUR.....	2 min.	Dramatic Agitato.....		Hough
22. T. I CAN'T, I WON'T WEAR THE.....	2 min. 45 sec.	THEME.....		
23. T. YOU MUST GIVE ME TIME.....	2 min.	Mysterioso Dramatico.....		Borch
24. T. GOD, SO YOU'RE THE WOMAN.....	2 min.	Dramatic Narrative.....		Pement
25. T. WE'RE GOING TO CROAK.....	1 min. 30 sec.	Lion Chase.....		Koelling
26. T. AND THE WOMAN'S LIVE IS.....	3 min.	Continue pp.....		
27. D. KELL SEES THE BANDITS.....	1 min. 30 sec.	Continue pp. and slow.....		
28. T. I AM GOING TO SEE JIM.....	3 min. 15 sec.	Half Reel Furioso.....		Levy
29. T. THE GANG WOULD NEVER.....	1 min. 30 sec.	THEME.....		
30. T. GULDEN AND THE GANG.....	2 min. 30 sec.	Furioso.....		Shepherd
31. T. VICE IS A MONSTER.....	30 sec.	THEME ff.....		
CHARACTER.....		Dramatic.....		
ATMOSPHERE.....		Western.....		

"Eleventh Commandment, The."

Released by Exhibitors' Mutual—Five Reels.

Prepared by Joseph O'Sullivan.

THEME—Dreams of Love—Poco Allegro—Liszt.

1. AT SCREENING.....	2 min. 45 sec.	The Swan.....	Adagio	Saint-Saens
2. T. DORA CHESTER.....	4 min. 15 sec.	THEME.....		
3. T. DR. DAVID MAYO.....	1 min. 45 sec.	Valse Lento.....	Poco Moto	Schuett
4. T. WHERE MEN WHO NEITHER.....	2 min. 15 sec.	Prelude.....	Allegretto	Jarnefeld
5. T. DESPERATE SITUATIONS.....	1 min. 30 sec.	THEME.....		
6. T. LIFE IS A GAME.....	2 min. 30 sec.	To Spring.....	Allegro	Grieg
7. T. NO POET OR PAINTER.....	1 min.	Elegie.....	Lento	Massenet
8. T. THE WHEEL OF FORTUNE.....	45 sec.	Once Upon a Time.....	Agitato	Mahr
9. T. CONSCIENCE MAKES COWARDS.....	1 min. 45 sec.	Sous la Feuilee.....	Agitato	Thome
10. T. ROBERT STANTON BORN WITH.....	2 min. 15 sec.	Serenade.....	Allegretto	Pierne
11. D. AFTER FADE OUT.....	3 min.	Adagio Pathetique Son.....	Moderato	Beethoven
12. T. I CAME TO SEE IF I.....	3 min.	THEME.....		
13. T. THE FOLLOWING MORNING.....	1 min. 45 sec.	Rustle of Spring.....	Allegro	Sinding
14. D. MRS. CHESTER ENTERS DORA'S.....	1 min. 30 sec.	Edris and Hyperion.....	Andantino	Gruenwald
15. D. DORA AT TELEPHONE.....	1 min. 15 sec.	Same—Agitato.....		
16. T. AN UNEXPECTED MEETING.....	2 min. 15 sec.	Romance.....	Andante	Frommel
17. T. MANKIND OFTEN CHOOSES.....	3 min. 45 sec.	The Last Spring.....	Andante	Grieg
18. T. DORA, DR. MAYO IS HERE.....	5 min. 30 sec.	Andante—5th Spmphony (start at cello).....		Tschaikowsk
19. T. STILL BELIEVING IN HER.....	2 min. 45 sec.	One Who Has Yearn'd Alone.....		Tschaikowsk
20. T. AND THAT NIGHT HER.....	2 min. 15 sec.	Nocturnal Piece.....	Andante	Schumann
21. T. MAY I USE YOUR PHONE.....	4 min. 15 sec.	THEME.....		
22. D. EXTERIOR—WHEN CHAUFFEUR IS.....	4 min. 15 sec.	Pizzicato-Bluette.....	Andante	Lack
23. T. IT WAS A QUIET AFFAIR.....	45 sec.	Organ only—Wedding ceremony.....		
24. T. AND THEN FOR DORA BEGAN.....	1 min. 45 sec.	THEME.....		
25. T. THAT EVENING.....	3 min. 30 sec.	Capricious Annette.....	Moderato	Borch
26. T. FROM THE JUNGLES OF NIGHT.....	1 min. 30 sec.	Misterioso No. 29.....		Andino
27. D. WHEN BUTLER IS SEEN.....	2 min. 30 sec.	Dramatic Agitato No. 38.....	Allegro	Minot
28. T. A BURGLAR SIR—HE GOT IN.....	4 min.	Inflammatu Stab. Mater.....	Andante	Rossini
29. T. YOU KNOW THE PRISON.....	1 min. 15 sec.	Dramatic Tension No. 36.....		Andino
30. T. IT WAS HE WHO TOOK THE.....	1 min. 45 sec.	Agitato No. 3.....		Langey
CHARACTER.....		Dramatic.....		
ATMOSPHERE.....		Neutral.....		
MECHANICAL EFFECTS.....		Automobile, shots.....		

"Way of a Man With a Maid"

Released by Paramount—Five Reels—Prepared by Filmusic Studios.

THEME—Legend of a Rose—Andante—Reynard.

1. AT SCREENING.....	2 min. 45 sec.	Tulips.....	Allegretto	Miles
2. T. SATURDAY NIGHT.....	4 min.	Popular One-Step.....		
3. T. LET'S HAVE A BITE.....	3 min.	Andante Mysterioso No. 15.....		Lake
4. T. ANYWAY HE IS.....	5 min.	THEME.....		
5. T. MONDAY MORNING.....	4 min.	Serenade Op. 29.....	Moderato	Chaminade
6. T. McARNEY, YOU ARE.....	3 min.	Fads and Fancies.....	Allegretto	Gruenwald
7. T. McARNEY SPENDS HIS.....	1 min. 45 sec.	Intermezzo.....	Allegretto	Arensky
8. T. AFTER CYNICAL MEDITATION.....	4 min. 30 sec.	THEME.....		
9. T. THE INSTANT McARNEY.....	2 min. 45 sec.	Vanity.....	Allegretto	Jackson
10. T. THE RACE IS NOT.....	2 min. 45 sec.	Bon Vivant.....	Allegro	Zamecnik
11. T. BUT IN ORDER TO.....	5 min.	Valse Danseuse.....	Waltz	Miles
12. T. SUDDENLY REMORSE.....	4 min. 30 sec.	Caressing Butterfly.....	Moderato	Barthelemy
13. T. BUT ABOUT ONE.....	2 min. 30 sec.	Popular One-Step.....		
14. T. NEXT MORNING.....	3 min. 30 sec.	Spring Flowers (om ^o intro.).....	Moderato	Wood
15. T. YOUNG MAN.....	2 min. 30 sec.	Mysterioso No. 15.....	Andante	Lake
16. T. SO WHILE ELSA DANCES.....	4 min.	Mountain Music 4 Move.....	Allegro	Borch
17. D. McARNEY LEAVES OFFICE.....	45 sec.	Popular Jazz One-Step.....		
18. D. WHEN ALL STOP DANCING.....	1 min.	Continue One-Step pp.....		
19. D. McARNEY GREETING ELSA.....	5 min. 30 sec.	THEME.....		

Released by Metro—Six Reels.

"Great Romance, The."

Prepared by S. M. Berg.

THEME—Babilage—Allegretto—Castillo.

1. AT SCREENING.....	2 min. 15 sec.	Review March.....	Berg
2. T. IN THE SHADOW OF THE.....	1 min. 45 sec.	Turbulence.....	Agitato Borch
3. T. WHILE ACROSS THE SEAS.....	3 min. 30 sec.	THEME	
4. T. HIS MOST IMPORTANT INTEREST.....	2 min. 30 sec.	A La Mode.....	One-Step Rosey
5. T. GEE, THIS COUPLE.....	1 min. 15 sec.	Kathleen.....	Valse Berg
6. T. OUR HERO WAS AS WELCOME.....	3 min. 45 sec.	THEME	
7. T. YOUR FATHER WISHES TO SEE.....	2 min. 15 sec.	Hunkatln.....	One-Step Levy
8. T. I HAVE A PLAN.....	1 min. 30 sec.	Birds and Butterflies.....	Intermezzo Vely
9. T. PLEASE CALL MISS HANWAY.....	1 min. 15 sec.	THEME	
10. T. PROFESSOR HOW LONG WILL.....	1 min.	Movie Rag.....	Zamecnik
11. T. THREE WEEKS LATER.....	45 sec.	Sleeping Rose.....	Valse Borch
12. T. THE END OF THE LONG.....	2 min. 15 sec.	Capricious Annette.....	Moderato Borch
13. T. IT'S THE KING'S CASTLE.....	2 min.	Visions.....	Intermezzo Buse
14. T. BRING MY COAT LOUISE.....	3 min.	THEME	
15. T. WELL PRINCE STILL.....	1 min.	Allegro Agitato No. 8.....	Andino
16. T. THE NEXT MORNING.....	3 min. 30 sec.	Ecstasy.....	Moderato Zamecnik
17. T. IT IS THE MEETING PLACE.....	30 sec.	Gruesome Misterioso.....	Borch
18. T. NOT ALL MY RELATIVES.....	2 min. 30 sec.	Agitato Appassionato.....	Borch
19. T. LATE AFTERNOON.....	1 min. 15 sec.	Perpetual Motion.....	Allegro Borch
20. T. THE NIGHT OF THE MASKED.....	3 min. 30 sec.	Valse Divine.....	Valse Rosey
21. D. WHEN PRINCE SIGNALS.....	2 min. 30 sec.	Hurry No. 33.....	Moderato Minot
22. D. WHEN GUARDS HALT.....	2 min. 45 sec.	Agitato No. 49.....	Shepherd
23. T. YOU MAY TRUST THE COUNTESS.....	2 min. 15 sec.	THEME	
24. T. ARE YOU SURE THEY HAVE.....	1 min. 45 sec.	Simplicity.....	Lee
25. T. THE MILLS OF THE GODS.....	2 min. 30 sec.	Furioso.....	Half reel hurry Levy
26. T. IN THE COLD GRAY DAWN.....	3 min. 30 sec.	Dramatic Tension No. 64.....	Borch
27. T. HIS MAJESTY COMMANDS.....	2 min. 30 sec.	Dramatic Tension No. 67.....	Shepherd
28. T. IT'S TRUE.....	1 min.	Agitato No. 69.....	Minot
29. T. IT WAS I WHO PLANNED.....	1 min.	Andante Dramatico 62.....	Borch
30. T. AND SOON CAME THE DAY.....	2 min.	Review March.....	Berg
31. T. SEVERAL WEEKS LATER IN.....	1 min.	THEME	
CHARACTER.....		Comedy.	
ATMOSPHERE.....		American & European.	
MECHANICAL EFFECTS.....		Auto, phone, waves, shots, motorboat.	

"His Parisian Wife."

Prepared by M. Winkler.

Released by Arcraft—Five Reels.

THEME—May Dreams—Moderato—Borch.

1. AT SCREENING.....	1 min. 15 sec.	Valse Moderne.....	Valse Rosey
2. T. MARTIN WESLEY WHO CAME.....	2 min. 45 sec.	Pizzicato.....	Berge
3. D. EXTERIOR OF RESTAURANT.....	2 min. 45 sec.	Birds and Butterflies.....	Intermezzo Vely
4. T. I WAS BORED TO DEATH.....	3 min.	THEME	
5. T. WHEN HEARTS ARE YOUNG.....	1 min. 15 sec.	A La Mode.....	One-Step Rosey
6. T. AND SO THEY WERE MARRIED.....	1 min.	Serenade D'Amour.....	Moderato Blon
7. T. IN MARTIN'S NEW ENGLAND.....	2 min.	Continue to action.	
8. T. AS THREE SLOW YEARS PASS.....	2 min.	THEME	
9. T. ANTHONY RYE IS COMING.....	1 min. 45 sec.	Dramatic Recitative.....	Levy
10. T. THE COMPANY INVITED.....	3 min.	Love Song.....	Moderato Puerner
11. D. FOUVETTE APPEARS AT DINNER.....	1 min. 15 sec.	Continue ff.	
12. T. HUMILIATED AND.....	2 min. 15 sec.	Dramatic Tension.....	Levy
13. T. AS TONY'S VISIT LENGTHENS.....	2 min. 15 sec.	THEME	
14. T. NEXT DAY.....	2 min. 45 sec.	Bleeding Hearts.....	Andantino Levy
15. T. UNABLE TO UNDERSTAND.....	2 min. 45 sec.	Serenade.....	Dramatic Widor
16. T. IN HIS ROOMS IN BOSTON.....	3 min.	Dramatic Suspense.....	Winkler
17. T. NEWS OF THE MARTINS.....	2 min. 30 sec.	Adieu.....	Favarger
18. T. YOU THINK I SHOULD STAY.....	30 sec.	Continue ff.	
19. T. DESPITE MARTIN'S EVIDENCE.....	1 min. 15 sec.	THEME	
20. T. FREED FROM THE WESLEYS.....	2 min.	Babilage.....	Allegretto Castillo
21. T. REALIZING THAT HIS HEART.....	3 min.	Eva Prelude.....	Dramatic Massenot
22. T. WHILE FAUVETTE WORKED.....	1 min. 15 sec.	Intermezzo.....	Moderato Huertner
23. T. AS THE MONTHS SLIP BY.....	2 min.	Capricious Annette.....	Moderato Borch
24. T. BUT TONY'S HEART.....	2 min. 30 sec.	Dramatic Narrative.....	Pement
25. T. NEXT MORNING.....	3 min. 30 sec.	THEME	
26. T. AS FAUVETTE'S SUCCESS.....	1 min. 45 sec.	Valse Caprice.....	Rubinstein
27. D. DANCING SCENE.....	1 min. 15 sec.	Valse Divine.....	Valse Rosey
28. T. BUT PRESENTLY FAUVETTE.....	2 min.	Melody.....	Moderato Huertner
29. T. HUMBLE A SUPPLIANT.....	1 min. 45 sec.	THEME ff.	
30. T. DO YOU THINK WE COULD.....	30 sec.	Continue to action.	
CHARACTER.....		Dramatic.	
ATMOSPHERE.....		Society.	

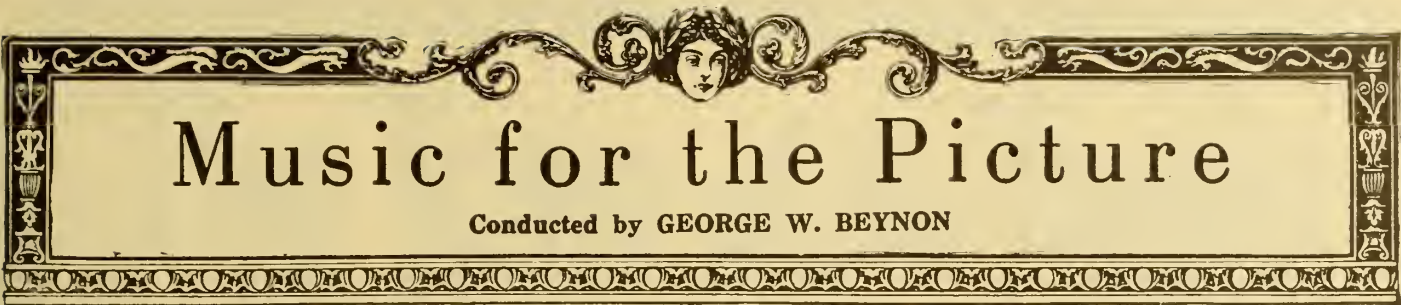
"In for Thirty Days"

Prepared by S. M. Berg.

Released by Metro—Five Reels.

THEME—Impish Elves—Intermezzo—Borch.

1. AT SCREENING.....	2 min.	Frills and Furbelows.....	Rondo Rococo.....	Crespi
2. T. THE VOLUMES ARE NOW.....	2 min. 45 sec.	Liselotte.....	Moderato.....	Adam
3. T. THE JAIL'S EMPLOYMENT.....	2 min.	A La Mode.....		Rosey
4. T. THE BAIT.....	1 min. 15 sec.	THEME		
5. T. WHEN I STEP ON THE.....	2 min.	Comedy Allegro.....		Berg
6. T. I AM SORRY I UPSET.....	3 min. 45 sec.	Savannah.....	One Step.....	Rosey
7. T. THE MEN FOLKS WILL.....	4 min. 15 sec.	Serenade.....		Kautzenbach
8. T. IT DON'T DO NO GOOD.....	2 min. 30 sec.	Pette Serenade.....		Horton
9. T. THE MORNING AFTER.....	2 min.	THEME		
10. T. HIRAM JONES THE LEADING.....	2 min. 45 sec.	Cupid and Butterfly.....	Intermezzo.....	d'Albert
11. T. THE JUDGE GAVE HER THIRTY.....	3 min. 15 sec.	Hunkatln.....	One Step.....	Levy
12. T. YOU BRUTE.....	3 min.	Nymph and Satyr.....	Allegretto.....	Rollinson
13. T. NOW COOK SOMETHING.....	3 min. 30 sec.	THEME		
14. D. WHEN BRETT TELEPHONES.....	4 min. 15 sec.	Florindo.....	Allegretto.....	Burgmein
15. T. NEAR THE END OF THE FIRST.....	3 min. 45 sec.	Hurry No. 33.....		Minot
16. T. I HOPE THE JUDGE GIVES YOU.....	2 min. 45 sec.	Flirtation.....	Allegretto.....	Cross
17. T. BY HECK, IF THE LAW.....	1 min. 45 sec.	THEME		
18. T. THE END OF A WEEK IN.....	3 min. 45 sec.	Flight of the Birds.....	Allegretto.....	Ricc
19. T. WHY IT IS SIMPLE, THE STATE.....	3 min. 45 sec.	Sachem.....	One Step.....	Rosey
20. D. HELEN AT TYPEWRITER.....	3 min. 30 sec.	THEME		
21. T. WHEN NIGHT CAME THE.....	1 min.	Gruesome Misterioso.....		Borch
22. T. CHEW TAKES IVORY SOAP.....	1 min. 30 sec.	Perpetual Motion.....	Allegro.....	Borch
23. D. WHEN HELEN IS SEIZED.....	2 min. 45 sec.	Agitato No. 69.....	Allegro.....	Minot
24. T. I HAVE JUST ESCAPED FROM.....	1 min. 45 sec.	THEME		
25. D. WHEN COUNT ESCAPES.....	2 min. 30 sec.	Galop No. 7.....		Minot
26. T. TOO LATE MA'AM, I JUST.....	1 min.	THEME		
CHARACTER.....		Comedy		
ATMOSPHERE.....		Southern		



Music for the Picture

Conducted by GEORGE W. BEYNON

Four Kings and a Queen of Hearts Should Stand Pat for Good Music

IT IS interesting to watch the evolutions and revolutions occurring daily in the picture industry. The many new angles that crop up, created by fertile brains and brought into existence through executive ability, keep the trade guessing.

The producer creates a star by strong publicity, widely heralding his or her histrionic ability. The face of the star becomes a box-office attraction and just when the producer figures that he is in a position to "cash in" on his investment, said star forms a company to make pictures on its own account.

Heading not the handwriting upon the wall, the producers are face to face with the biggest situation of this kind that has ever cropped out in the short life of the industry. Five of the biggest drawing cards, four kings and a queen, have decided to take the pot. Unless a misdeal can be declared or four aces suddenly appear, the game will be broken up for somebody.

What has all this to do with music? We do not hesitate in saying: "Everything." The development of music as a factor in the presentation and insurance of pictures has been wonderful. No exhibitor disregards his musical program with impunity. Patrons expect and demand the best in musical art. Special scores are written and much attention is given to the cue sheets distributed for the benefit of musical directors. Every effort is made to improve the music service.

First National Has the Deal.

The First National will offer to the exhibitor a combination of five big stars, and while their musical program has not been announced, we feel that no money will be spared to suitably present the marvelous pictures which will be forthcoming.

It is inconceivable that Chaplin, Pickford, Fairbanks, et al. will say, as some producers do—"We do not distribute music, we purvey pictures." The art of dramatic action and music are too closely allied to permit separation. The better the acting, the stronger should be the music. The opportunity for something new, something bigger and something more serviceable in the way of music is given to the United Artists' Association. This combination has the power that without loss of dignity can raise the standards of music to its highest traditions. Ideals may be maintained in the musical interpretation of its pictures as well as in their histrionic appeal.

Rothapfel Inaugurates New Idea.

A forward step has been taken by the Rothapfel Picture Corporation, S. L.

Rothapfel, president. It is the policy of this new company to issue six Rothapfel programs a year, each a complete entertainment, including a dramatic feature picture, comedy, scenic, and news and magazine films, together with "complete musical scores"—in other words, a form of "Road Show." Mr. Rothapfel has always stood for the best in music for the pictures and this new method of music distribution should revolutionize the service now being purveyed by the producers.

"Light Cavalry" Overture at Rivoli.

There are two ways of reviewing a performance: One, a mere recital of events; the other, a concrete, concise and constructive criticism of the program as a whole. Little is to be gained by simply telling the exhibitor or orchestra leader the items of interest in a bill, but frequently we have no option because some performances preclude anything further than comment.

The offering at the Rivoli during the week of Feb. 9 calls for more than comment. For all around excellence, few shows have been better. "Light Cavalry," that old favorite, was played as the overture. Contrary to popular belief and some excellent encyclopedias, according to the Rivoli program, Von Suppe was an Italian who lived in Vienna. His music naturally partakes of the German flavor, which, distasteful at this time, cannot be laid up against the composer. Erno Rappe conducted and with the assistance of the magnificent orchestra did full justice to the score.

The scenic received a beautiful musical setting played by the orchestra and later taken up by the organ. Professor Swinnen introduced a canonical number which typified the ever changing panorama. It was different and impressed itself upon the hearts of the people, who showed their appreciation by generous applause.

"Requiem" Sung by Choir of Four.

A mixed quartette rendered Verdi's "Requiem" as a tribute to the late Theodore Roosevelt. As the curtain rose, there stood out in bold and black relief a craped chancel, candles burning on either side, and white columns rearing their heads high into the "flies." Standing behind the dark altar, surpliced and in black cassocks, the quartette choir commenced to sing. Not a detail had been overlooked to make the setting solemn, sincere and spiritual.

Opening with the contralto solo, taking up the duet in all its intricacies, and continuing as a trio, the voices of the singers rang out in sacred and solemn

tones. Then came the bass solo, well intoned by Manuel Liszt; the orchestra rose higher in volume, the three voices joined in and, with a mighty and sudden climax, came the end of the anthem. Not a sound came from the audience for at least thirty seconds, which in itself was the highest form of praise and appreciation.

No better sacred singing has been heard in New York anywhere for a long time. Personally, nothing has so delighted our ears and esthetic temperament as the singing of this "Requiem."

"Out of the Fog," a feature presenting Nazimova, was well treated musically. In some places, where the storm raged, mechanical effects alone interpreted the roaring of the sea. Elsewhere during the music, we heard the bell-buoy sounding its weird, uncanny tones, and Marche La Juive, by Halevy, was put to splendid use as a tension number.

The Spanish atmosphere was broken off too abruptly and the agitato which portrayed the stabbing of the mate continued too long into the ship scene and through the continued Spanish dance. This alone marred a perfect performance.

Joseph Klein conducted the vocal number with a keen appreciation of acoustical properties and at no time "forced" the singers. He also occupied the conductor's stand during the feature, giving his score a most conscientious reading. Mr. Klein plays to the picture. The screen is his score and according to the action there depicted, so goes the music. He is building on a solid rock and his growing reputation is enviable and highly commendable.

Call for Features with Music Scores.

There has arrived in our mail a letter indicative of the fast-growing demand for orchestral scores. It was written by William Hamilton, Director of Music, Community Motion Picture Bureau of New York City. Mr. Hamilton writes:

"I notice in your admirable columns of recent issue an advertisement of music scores, adaptations, etc., bearing your name. I would like to know if there is available, within your reach or mine, a complete list of all productions which have had such special musical treatment. I believe from your accurate knowledge of so many other matters that you are the person most likely to obtain such a list."

The mental apathy of music service is buried in the past. The day has dawned when the orchestra score enters very largely into the question of the advisability of using the picture. Producers must respond to the insistent demand. Leaders are expecting an adequate music service and will not be gainsaid. The film drama will still reach the heights of operatic tradition.

MUSIC CUE SHEETS FOR THE CURRENT FILMS OF THE WEEK

"Faith."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Bleeding Hearts—Andantino—Levy.				
1. AT SCREENING	3 min.	THEME.		
2. T. IT'S 12:30, PLEASE	3 min.	Sleeping Rose	Valse	Borch
3. T. NOT UNLOVED, THERE IS ONE	2 min.	THEME.		
4. T. AND THAT EVERY PUPIL HAS	30 sec.	Children's Game		Ascher
5. D. WHEN CHILDREN LEAVE	3 min. 30 sec.	Adagio Cantabile	Pathetique	Berge
6. D. AS SCHOOL SCENE FADES TO	2 min. 45 sec.	THEME.		
7. T. THE LITTLE COTTAGE THAT	4 min. 15 sec.	Silent Sorrows	Andante	Ascher
8. T. ONLY YOU COULD FORGIVE	4 min. 30 sec.	Dramatic Tension		Levy
9. T. LOOKED JUST LIKE AN	2 min. 30 sec.	Remembrance	Andante	Deppen
10. T. OH NO IT'S MOST IMPORTANT	1 min. 15 sec.	Capricious Annette	Moderato	Borch
11. D. AS SCENE FADES TO	2 min. 45 sec.	Hunkatin	One-Step	Levy
12. D. WHEN GEORGE GETS MONEY	1 min.	A La Mode	One-Step	Rosey
13. D. WHEN GEORGE TAKES OUT PURSE	3 min.	Dramatic Andante No. 32		Berge
14. T. MY ABSENCE CONDEMNED ME	2 min. 15 sec.	Visions		Buse
15. T. THEN YOU WILL GO AT ONCE	4 min.	THEME.		
16. T. THE PRESIDENT OF THE HOME	4 min. 15 sec.	Dramatic Narrative		Pement
17. T. WAITING	1 min. 45 sec.	THEME.		
18. T. PUNCTUALITY WAS ONE OF	3 min. 30 sec.	Reve D'Amour	Andante	Zamecnik
19. T. SHE'LL WAIT FOR ME	2 min. 15 sec.	Nola	Moderato	Arndt
20. T. BASKING IN FAVOR OF A	3 min.	THEME.		
CHARACTER		Dramatic.		
ATMOSPHERE		New York City.		

"Out of the Fog."

Released by Metro—Seven Reels.

Prepared by S. M. Berg.

THEME—May Dreams—Moderato—Borch.				
1. AT SCREENING	2 min. 45 sec.	Storm Furioso		Minot
2. T. THE CALM OF DAWN	45 sec.	THEME.		
3. D. WHEN BODY IS BROUGHT FROM	4 min. 15 sec.	Adagio		Mozart
4. D. WHEN FAITH KNEELS BY	2 min. 45 sec.	Cradle Song		Gottschalk
5. T. HE—HE WAS MY LOVER	1 min. 45 sec.	The Vampire	Dramatic	Levy
6. T. NOTHING BUT EARTHLY	2 min. 45 sec.	Andante Pathetique		Berge
7. T. HAVE YOU NO PITY	3 min. 15 sec.	Dramatic Recitative		Levy
8. D. WHEN JOB LEAVES HOUSE	4 min.	Andante Pathetique		Borch
9. T. GET THE REPORTS READY	2 min.	Dramatic Tension No. 44		Borch
10. T. YOU SHALL SPEND YOUR LIFE	1 min. 45 sec.	Dramatic Agitato No. 43		Borch
11. T. "SUFFER LITTLE CHILDREN"	30 sec.	Andante Dolorosa No. 51		Borch
12. T. AND THROUGH THE DULL	3 min. 30 sec.	Impish Elves		Borch
13. D. WHEN EVE EATS MEAL	3 min. 30 sec.	Babillage	Allegretto	Castillo
14. D. WHEN HELPER SEES EVE	1 min. 45 sec.	Dramatic Agitato No. 38		Minot
15. T. WITHIN THE MONTH AT	1 min.	Perle de Madrid	Spanish Waltz	Lamotte
16. T. YOU D—CHEAT	1 min. 30 sec.	Agitato		Kiefert
17. T. HIS NAME IS BRAD STADISH	15 sec.	Perle de Madrid		Lamotte
18. T. MAUDE STANDISH THE WIFE OF	1 min.	A Dream	Andante	Borch
19. T. SOME TIME LATER	3 min. 30 sec.	Mysterioso Dramatico No. 22		Borch
20. T. BETTER WAIT FOR THE TIDE	2 min. 45 sec.	THEME.		
21. T. TROUBLE BELOW	3 min.	The Shepherd's Pipe	Allegretto	Gregh
22. T. STOP THAT SINGING	3 min. 45 sec.	Third Barcarolle	Moderato	Rubinstein
23. D. WHEN PHILIP KNOCKS ON DOOR	3 min. 30 sec.	THEME.		
24. T. THERE'S NOTHING IN THE	2 min.	Bleeding Hearts	Andantino	Levy
25. T. THEN FOLLOWED HAPPY DAYS	3 min. 30 sec.	Capricious Annette	Moderato	Borch
26. D. WHEN JOB SEES EVE AND	1 min.	Turbulence	Agitato	Borch
27. D. WHEN EVE SEES PHILIP	3 min. 45 sec.	THEME.		
28. D. WHEN JOB APPROACHES EVE AND	2 min. 15 sec.	Sinister Theme		Vely
29. D. WHEN EVE RETURNS TO	2 min. 30 sec.	THEME.		
30. T. WHEN HE COMES BACK WE	2 min. 30 sec.	Adagio Cantabile		Berge
31. T. MONTHS LATER IN HER	2 min.	THEME.		
32. T. NO DON'T WORRY	3 min. 15 sec.	Misterioso Dramatique No. 54		Borch
33. T. DID YOU BURY HER OUT	2 min. 30 sec.	Dramatic Tension		Levy
34. T. OH GOD BRING HIM BACK	2 min. 15 sec.	Silent Sorrow		Borch
35. T. PHILIP BLAKE	2 min.	Tragic Theme		Vely
36. T. HE THINKS THE SHARKS	2 min.	Agitato		Minot
37. T. IT'S FATHER, I LOCKED	1 min. 15 sec.	Peacefulness	Andante	Borch
38. D. WHEN PHILIP EMBRACES EVE	45 sec.	THEME.		
CHARACTER		Dramatic.		
ATMOSPHERE		Fishing Village.		
MECHANICAL EFFECTS		Steamboat whistle, water effects.		

"Paid in Full."

Released by Paramount—Five Reels.

Prepared by Geo. W. Beynon.

THEME—Romance—Moderato—Williams.				
1. AT SCREENING	3 min. 45 sec.	Belle of the Village	Overture	Bouillon
2. T. I WANT TO PAY	1 min. 15 sec.	Bluette	Allegretto	Aitken
3. T. JIMSY SMITH	2 min.	THEME.		
4. D. JOE SITS DOWN	2 min.	Canzone Triste	Andantino	Conte
5. T. JIMSY ENTERS WITH	2 min.	L'Arlessienne	Andante	Bizet
6. T. IT'S BETH, MOTHER AND	2 min. 15 sec.	Romance from "King Manfred"		Reinecke
7. D. JOE LEAVES ROOM	2 min.	Adagio Expressive	Adagio	Schuman
8. T. SIT DOWN AND COOL	3 min.	THEME.		
9. T. THE WEAKLING'S WAY	45 sec.	Mysterioso Dramatico		Borch
10. T. DURING THE FOLLOWING	3 min. 15 sec.	Doucement	Valse Lento	Roberts
11. T. IT'S ALL UP, JOE	2 min. 30 sec.	THEME.		
12. T. SNUG QUARTERS HERE	3 min.	An Old Love Story	Andantino	Conte
13. T. WITH A RECKONING	3 min. 30 sec.	Reverie		Rissland
14. D. JOE PICKS UP PHONE	4 min.	Dramatic Tension		Andino
15. D. EMMA ENTERS	2 min. 30 sec.	Prelude	Semi Agitato	Jarnefeld
16. T. YOUR HUSBAND SENT	2 min.	Prelude du Deluge	Adagio	Saint-Saens
17. T. IT WAS WORTH IT	2 min.	Same—beginning at Andantino		
18. D. EMMA ENTERS HOME	3 min.	Dramatic Tension		Shepherd
19. T. YOU'RE MINE	2 min.	Dramatic Agitato	Agitato	Borch
20. T. AFTER TIME HAS TAUGHT	1 min.	THEME.		
CHARACTER		Dramatic.		
ATMOSPHERE		Neutral.		
MECHANICAL EFFECTS		Shot, bells, etc.		

The Tone of the Tunes

Depends on the character of construction, honest workmanship and superior material—paramount qualities scientifically employed in

The FOTOPlayer

Constant service demands an instrument built of selected woods and special metals to withstand climatic changes and preserve the refinement of tonal quality

"The Fotoplayer which we purchased from you a year ago has been of great benefit to our business and permitted us to raise the price of admission. We are pleased to say that we are doing satisfactory business, and if we had a dozen more theatres here in Philadelphia we would have a Fotoplayer in every one of them.

—Ideal Theatre, Philadelphia, Pa.

"Recently I have bought the Wigwam Theatre and wish to say that the Fotoplayer now in use there had a great influence on me as I would not try to operate a Motion Picture Theatre without one of your wonderful instruments."

—Wigwam Theatre, Los Angeles, Cal.

The FOTOPlayer has established its supremacy in the field of picture playing by its versatility of operation. Brilliant orchestral and full toned organ effects may be obtained by hand or roll playing.

The FOTOPlayer contains the patented double tracker device permitting an instant interchange of "sad and glad" music following accurately the theme and action of the screen story.

"From a psychological standpoint the Fotoplayer is the most human instrument made, and by simple guidance it conveys to the audience each and every meaning. In other words the silence of the screen is beautified by the charms of Fotoplayer music whether dramatic or light according to the character of the play."

—Strand Theatre, Chattanooga, Tenn.

"The Fotoplayer occupies a conspicuous place and I keep it in absolute perfect condition. Two rolls are used certain hours of the day, it is also played by a real organist and used as a background for a small orchestra during certain hours of the afternoon and evening."

—Bijou Theatre, Brunswick, Ga.

The American Photo Player Co.

NEW YORK CITY
62 West 45 Street

CHICAGO, ILL.
64 E. Jackson Blvd.

SAN FRANCISCO, CAL.
109 Golden Gate Avenue



"Belle of New York, The."

Released by Select—Five Reels.

Prepared by M. Winkler.

Table with columns for scene number, scene description, duration, and musical accompaniment. Includes titles like 'THEME 1—Teach Me How To Kiss—Kerker' and 'AT SCREENING'.

"Fighting Roosevelts, The."

Released by First National Exhibitors—Six Reels.

Prepared by S. M. Berg.

Table with columns for scene number, scene description, duration, and musical accompaniment. Includes titles like 'THEME A—Victorious Democracy—Borch' and 'OVERTURE BEFORE SCREENING'.

"Heart of Humanity, The."

Released by Universal—Nine Reels.

Prepared by James Bradford.

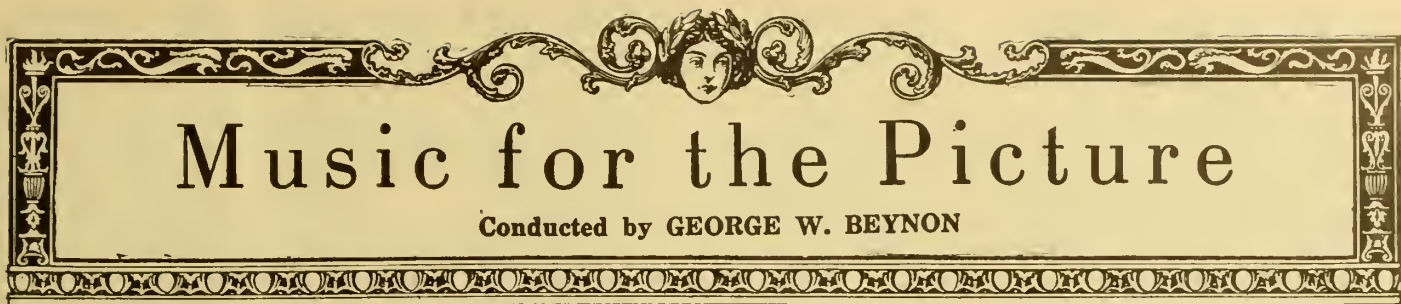
1. AT SCREENING.....	From beginning.....	Love Theme.....	Herbert
2. T. THE HEART OF CANADA.....		Laurentian Echoes.....	Laurendeau
3. T. THE HOUR OF THE ANGELUS.....	With Chimes.....	Call of the Angelus.....	
4. D. ANGELUS STOPS RINGING.....		Tarantella.....	Bohm
5. D. CANOE APPEARS ON LAKE.....		Au Boise D'un Ruisseau.....	Boisdefre
6. D. JOHN LEAVES CANOE.....	Stop for Grace.....	By the Saskatchewan.....	Caryll
7. D. JOHN AND NANETTE MEET.....	Lento espressivo.....	LOVE THEME.....	Herbert
8. T. TO THE LITTLE SHRINE.....	Organ and chimes.....	Adeste Fideles.....	Hymn
9. T. STRENGTH NEEDS NO.....		An Undersea Tragedy.....	Lake
10. T. THE BIRDS SANG OUT.....		French Canadian Airs.....	Harris
11. D. RIDER APPEARS ON HORSE.....	20 measures.....	Dans des Serpents.....	Arends
12. T. WAR.....	10 measures.....	Il Guarany.....	Gomez
13. D. CALL FOR VOLUNTEERS.....	Trio in 4/4 Lento.....	Laurentian March.....	Laurendeau
14. T. YOU SHOULD USE YOUR.....	Trio in 4/4 Lento.....	Land of the Maole.....	Laurendeau
15. T. MAIDENS GAVE THEIR.....		God bring you safely to our arms.....	Shaw
16. T. THROUGH THE WHOLE COURSE.....		Battle on the Marne.....	Borch
17. T. WHILE LOVED ONES AT HOME.....	Start with Andantino.....	Marche Heroique.....	Saint-Saens
18. D. BATTLE CONTIUES AGAIN.....		Battle Agitato.....	Borch
19. T. AND THROUGH GUIDANCE AND.....		The Slumber Boat.....	Gaynor
20. D. MOTHER RECEIVES LETTER.....		Taps—Tolling Bell—Muffled Drums.....	
21. D. MOTHER LEANS AGAINST DOOR.....		Little Mother Of Mine.....	Burleigh
22. T. A YEAR PASSED.....	16 measures.....	Fanfare E Marcla Reals.....	Italian
23. D. INTERIOR OF HOME.....	Drummer follow action.....	Boy Of Mine.....	Ball
24. D. BOY IN MUD TRENCH.....		Indianola.....	Henry
25. D. JOHN WRITING LETTER TO.....		Roses Of Memory.....	Hamblen
26. T. LOUDER AND LOUDER.....		Joan Of Arc.....	Berlin
27. T. INTO A CHAOS OF SORROW.....		Premier Amour.....	Benoist
28. T. IDLE MOMENTS.....		Take Me Back to Dear Old Blighty.....	Godfrey
29. D. CHILD RIDING BROOM.....	Dolly Dances.....	Poupee Valsante.....	Poldini
30. D. MOTHER RECEIVES LETTER.....		Little Mother Of Mine.....	Burleigh
31. D. FLASH BACK TO TRENCH.....		Pack Up Your Troubles.....	Powell
32. T. EVEN IN TURMOIL OF WAR.....		The Love Theme.....	Herbert
33. T. AND TO THE CALL OF HUMANITY.....		For The Freedom Of The World.....	Zamecnek
34. T. EASTER SUNDAY.....		Furioso.....	Rollinson
35. T. TO A YOUNG IRISH AMERICAN.....		Military Scene.....	O'Hara
36. T. THE ALLIED ARTILLERY.....		The Flying Dutchman.....	Wagner
37. T. CALLED BY THE WOUNDED.....		Chanson Triste.....	Tschaikowsky
38. D. GERMAN ATTACKS ANNETTE.....		Furioso No. 1.....	Langey
39. T. AND INTO THE NIGHT.....		Le Roi D'Ys.....	Lalo
40. D. BOY BAYONNETED.....		Little Mother Of Mine.....	Burleigh
41. D. BATTLE CONTIUES.....		Battle of Ypres.....	Borch
42. T. THROUGH THE DARK DAYS.....		Sleep, Little Baby Of Mine.....	Denee
43. D. MOTHER RECEIVED LETTER.....		Taps—Tolling Bell—Muffled Drums.....	
44. T. AND IN A GERMAN PRISON.....		Kunihild.....	Kistler
45. T. THEN CAME LAST BIG DRIVE.....		Exhibitors' March.....	Andino
46. T. THE SLENDER LINE.....		Hurry No. 4.....	Minot
47. D. BOY SHOT BY PRINCE.....		Little Mother Of Mine.....	Burleigh
48. D. BATTLE CONTIUES.....		Battle Music.....	Reisenfeld
49. D. PRINCE ATTACKS ANNETTE.....		Francesca di Rimini.....	Tschaikowsky
50. T. SNAPPED LIKE A STRING.....	Start at letter C.....	Valse Triste.....	Sibelius
51. D. DOLL SHOT FROM ANNETTE'S.....		Prometheus.....	Beethoven
52. T. THEN CAME YANKS.....		Robespierre.....	Litoff
53. D. MOTHER KNITTING.....		Little Mother Of Mine.....	Burleigh
54. T. HOME, HOME, HOME.....		Air De Ballet.....	Borch
55. T. CHRISTMAS.....		Hark the Herald Angels Sing.....	Mendelssohn
56. D. OFFICER'S QUARTERS.....	Refrain.....	We'll Never Let The Old Flag Fall.....	Kelly
57. D. OFFICER GOES TO PIANO.....		Good Luck, Sam.....	Piano solo.....
58. D. FLAGS APPEAR.....		a. Italy (Garibaldi 8 measures) b. France (Marsellaise 4 measures) c. Canada (Maple Leaf 8 measures) d. U. S. (Yankee Doodle-All)	
59. D. JOHN AND ANNETTE HOME.....		The Love Theme.....	Herbert
CHARACTER.....	Warlike.....		
ATMOSPHERE.....	Canadian and Foreign.....		

"Love Hunger, The."

Released by W. W. Hodkinson Corp.—Five Reels.

Prepared by Geo. W. Beynon.

THEME—Joy of Youth—Moderato—Raymond.			
1. AT SCREENING.....	1 min. 30 sec.....	THEME.....	
2. T. THE CAMP MEETING.....	1 min. 15 sec.....	Count Your Many Blessings (Hymn).....	
3. T. ABBOTT ASHTON.....	2 min. 45 sec.....	Pitchouquette.....	Allegro.....
4. T. I'M JUST FRAN.....	2 min. 30 sec.....	THEME.....	Massenet
5. T. GRACE NOIR.....	3 min. 15 sec.....	Nocturne in C Minor.....	Lento.....
6. T. IF YOU TRY TO BLACKMAIL.....	2 min.....	Hawkes Dramatic.....	Moderato.....
7. T. MRS. GREGORY.....	1 min. 30 sec.....	Wayside Flowers.....	Andante.....
8. T. THE OTHER MEMBERS.....	2 min. 15 sec.....	Elysian Dreams.....	Moderato.....
9. T. FRAN DID'T WANT TO GO.....	1 min.....	Misterioso Dramatic.....	Misterioso.....
10. T. AND WHILE FRAN'S.....	1 min.....	I Can't Do That Sum Babes in Toyland.....	Herbert
11. T. THE PUNISHMENT.....	3 min.....	THEME.....	
12. T. OH, LET'S ALL GO HOME.....	2 min.....	An Old Love Story.....	Andante.....
13. T. SMOULDERING FIRES.....	3 min.....	Aria.....	Andante.....
14. T. THE RIVALS.....	1 min.....	In Roseland.....	Moderato.....
15. T. REVERIES.....	3 min.....	Reverie.....	Moderato.....
16. T. THE SABBATH DAY.....	1 min.....	Piano solo to action.....	
17. T. RELIGION TO ME MEANS.....	2 min.....	Berceuse.....	Andante.....
18. T. FRAN IS PREPARING.....	3 min. 30 sec.....	Meditation.....	Andante.....
19. T. IN ANOTHER TWILIGHT.....	2 min. 30 sec.....	THEME.....	Delmas
20. D. MR. AND MRS. GREGORY.....	1 min.....	Bleeding Hearts.....	Andante.....
21. T. THE TALE BEARER.....	1 min. 30 sec.....	Limber Jack.....	One-Step.....
22. T. WITH LITTLEBURG IN THE.....	2 min.....	Tarantella.....	Vivace.....
23. T. THEN ROSA REALIZES.....	1 min. 15 sec.....	Dramati: Finale.....	Smith
24. T. OH, I'M SO HAPPY.....	1 min.....	Tarantella.....	Vivace.....
25. T. NINE O'CLOCK.....	2 min.....	THEME.....	Bohm
CHARACTER.....	Comedy Drama.....		
ATMOSPHERE.....	Neutral.....		
MECHANICAL EFFECTS.....	Hoot of an Owl.....		



Music for the Picture

Conducted by **GEORGE W. BEYNON**

The Golden Chain of Music Service Binds Producer, Exhibitor and Patron

NEVER before in the short history of the film industry has music played so important a role. Somewhat relegated to the background, while photography, plot and action were being perfected, music now holds the attention of producer, exhibitor and patron.

The producer realizes that music service is as essentially a selling argument as publicity. He knows that the exhibitor not only wants it but demands it. Experience has taught the showman that the sounds which emanate from the front of his house, when properly attuned to the silent drama, bring a larger return to his cash coffers. When he pleases his patrons, due credit is given to the producer, and thus in chains of service are all three linked together.

Herman Heller, musical director of the California Theatre, San Francisco, is now giving "Sunday morning Symphony concerts," which are started before the regular "show." These are given at the usual theatre rates and include the standard performance at the same price. The orchestra comprises sixty-five members of fine calibre and the music offered, though not strictly symphonic, is of great merit. Such popular classics as "Masaniello Overture," Auber; "Gitanelle Suite," Lacombe; "Prelude," Rachmaninoff; and "Southern Rhapsody," Hosmer, are rendered for the benefit of the music-loving patrons.

The Tivoli Theatre immediately enlarged its orchestra and now has one of the finest in the country. The Garrick of Minneapolis, The Circle in Cincinnati, the Stanley in Philadelphia, are names that stand high in musical esteem. Then we have the five big theatres in New York where a special staff of musical experts prepare the accompaniment to the pictures.

Millions of dollars are invested in musicians and musical instruments for the purpose of properly portraying the picture, and the end is not yet. In fact, it is only the beginning. It is pioneer work. It is the first step in a broader musical education for the masses. It knits closer the allied arts of drama and music. It enriches picture values and delights the ear without detracting from the pleasures of the eye.

Our columns have been devoted to the interests of the exhibitor and his music, not superficially but conscientiously. We try to point the way to higher standards, call for closer attention to detail and elimination of all those clap-trap effects so irritating to the fastidious auditors. From our years of practical experience and experiment, we have given freely the help requested by those confronted with knotty musical prob-

lems. And now, more than ever, when competition becomes keener, we extend the right hand of fellowship, deeply inscribed with the motto "At Your Service."

For More Efficiency and Service.

How do you like our new way of printing the cue sheets? The form has been changed very little except in regard to position, and our motive for making the change is well-founded. Some of the musicians justly complained of the "break over" to the next column or page, claiming that the cue sheets were "Too drawn out."

We have put them in more concise form without sacrificing their effectiveness. By clipping horizontally, the leader may obtain any cue sheet required without destroying others; by further cutting in a perpendicular fashion along the line of time duration, he obtains a pocket edition of cues only, for his use while playing.

If you like the innovation, tell us about it. If you can improve upon it, let us have your suggestion.

"Pirates of Penzance" at the Strand.

During the week of February 9th, the Strand offered Geraldine Farrar in the Goldwyn feature, "Shadows." As usual, the program opened with an overture, "Selection from La Boheme." Reiser conducted and the orchestra managed to finish the number together. It was the first show of the evening and the "house was light," so it really didn't matter.

The Topical Review was carried through with the same break-neck speed that usually pertains when the Strand orchestra attempts to play marches. Synchrony depends upon a well-defined and prearranged tempo, so naturally the former was conspicuous by its absence.

The duet from Act II. of "The Pirates of Penzance," by Sullivan, was well staged and costumed. The tenor, Mr. Bold, has a fine voice, capable of better roles. The singers were well received and the innovation seemed to please the patrons. That is the real test. No matter how mediocre the critic may think the artist, if he appeals to the people, he is the right man in the right place.

The music for the feature started out in eloquent fashion and bespoke a fine setting. It was a good setting, but there was not enough of it and too much organ. The swiftly passing of flashbacks to and fro made part of the picture difficult to set, and the organ was the logical solution of the situation, but with such a magnificent orchestra available, people thought they were being cheated by too much organ.

Joseph Martel, a baritone, sang "The Kerry Dances," by Molloy, and the latest marching song hit, "Madelon." He sang both well, and his French is above criticism. His enunciation was clear, production pleasing, and he entered into the spirit of his songs with true enthusiasm which endeared him to his auditors.

The comedy and the organ solo closed the bill.

Hugo Riesenfeld Writes Musical Suite.

Hugo Riesenfeld, managing director of the Rialto-Rivoli theatres, inspired by experience, is writing a suite entitled "Film Salesman's Routine."

It opens with "the Approach," interpreted by the piping of the flute and fairy touches on the strings floating softly yet clearly over a background of distant rumbling on the drums which betokens the rising wind of "bunk." This motif rapidly develops into a storm of staccato with bells, kettle drums and certainly all the brasses. Then there is a cadence in which the "bunk" motif fades out, rapidly disappearing into a rest of a full measure which precedes the "bluff" motif as a lull precedes a storm.

The "bluff" breaks with rare violence, a shrieking of whistles; swift, menacing rolling of the drums; piercing notes from the strings; a perfect frenzy of trombones. The "bluff" phase swiftly passes and after a pause the dolorous "Supplication" motif rendered in violin solo, weepful and pleading is heard.

There are a number of closing measures under consideration: One, the exaltation which betokens "contracts signed," done with piccolo and violin, or the "cancellation exit," rendered on the tuba, the lowest of all instruments.

Organist Offered Services to Nation.

Warren Yates, the diminutive organist of the Regent Theatre in Paterson, called on us the other day to tell us that he had just returned from the trenches, "Somewhere in America." Warren is a likable little cuss and inquired for "new music." There being no such "animile," his question was soon answered and we probed for facts regarding his military career.

Our efforts were well rewarded, for we learned of a deep laid plot against the life of the German army. This plan to kill off the Hun was only frustrated by the premature peace proposals, and, like many other embryo heroes, he was cheated out of much glory by the armistice.

Warren had gathered together an army of big strapping fellows like himself, 5 feet 3 inches, in their respective stockinged feet, and it was his intention to obtain permission to lead them "over the top" after the Germans had eaten well. If properly timed, he assured us, the attack could not fail, for the enemy would laugh himself to death at their first appearance. We agree with him. Such bravery should merit the reward of leather medals.

Two Witmark Comedy Songs Presented.

M. Witmark & Sons have just issued a couple of real comedy songs. The first of these lively successes is "Up in Mabel's Room," written by Alex Gerber and Abner Silver. This song has nothing to do with a play of the same name recently produced, but was inspired by the funny possibilities that the title suggested. The verses are crowded with funny lines, and the tune is catchy and full of "Pep."

The other comedy number is one of Harry De Costa's best things. It is called "I've Got the Shimmee Blues," and is founded on the edict that has banned that particular dance. There is plenty of lugubrious comedy in this little song.

MUSIC CUE SHEETS FOR THE CURRENT FILMS OF THE WEEK

Released by Goldwyn—Five Reels.

"Bondage of Barbara, The."

Prepared by M. Winkler.

Table with columns for cue number, description, duration, and music title/composer. Includes cues 1-26 for 'Bondage of Barbara, The.' with titles like 'AT SCREENING', 'T. DAWN IN THE LITTLE', etc.

Released by Greater Vitagraph—Five Reels.

"Enchanted Barn, The."

Prepared by S. M. Berg.

Table with columns for cue number, description, duration, and music title/composer. Includes cues 1-20 for 'Enchanted Barn, The.' with titles like 'AT SCREENING', 'T. J. L. BARNARD', etc.

Released by Exhibitors Mutual—Five Reels.

"Trick of Fate, A."

Prepared by J. O'Sullivan.

Table with columns for cue number, description, duration, and music title/composer. Includes cues 1-40 for 'Trick of Fate, A.' with titles like 'AT SCREENING', 'D. CHILDREN DANCING', etc.

The War in Song.

BEGINNING about twenty-five years from now, magazines and "special feature" newspaper articles will be published on the songs of the Yankee soldiers in the great war. This is a safe prediction, since its was about that length of time after the civil war that writers began to treat of a similar subject; and many an article, and even book, has been written on the songs of that war.

The songs of the old war differed from those of the present one in that they reflected more different shades of feeling. Our war has been so short that there was not room for much more than one state of mind; the state of mind that is represented in "Over There." "Over There" was just as singable up to the very day of the armistice as it was when the soldiers began to cross the Atlantic. But the history of the four years of the civil war, with its hopes, disappointments, and renewed determination, can be traced in the varying themes of its songs. In the first year of the civil war such a song as "Tramp, Tramp, Tramp the Boys Are Marching," could not have been written; it needed the great losses of the North to bring it out.

"Over There" was surely the great song of this war, as "John Brown's Body" was of the other. George M. Cohan is entitled, not for the first time, to the credit of having his hand on the people's pulse, of being a real interpreter of their moods. "The Yanks are coming, the Yanks are coming, and we won't come home till it's over, over there," and the gay but threatening melody epitomized the whole struggle from the American viewpoint. Later Cohan struck another chord, "When You Come Back, and You Will Come Back, There's a Whole World Waiting for You," but here he only touched a phase. In the earlier song he struck the national note, as George F. Root struck it in the old war with his "Rally Round the Flag." Root, too, had his song of a single phase, "We are Coming, Father Abraham, Three Hundred Thousand More." We may call Cohan the Root of this war.

Next to Cohan must be placed Irving Berlin, with his "I Hate to Get Up," though he wrote others. The two catchiest lines, those which paraphrase the bugle call, were not original, having been used in the army long before he entered it; but it was he who made a song around them, a song that was sung all over the country by soldiers and civilians, sung in France, too. Ivor Novello's "Keep the Home Fires Burning" was written before the war, but is entitled to rank as a war song because it was adapted to the purpose; and the same may be said of Zo. Elliott's "There's a Long, Long Trail," which the soldiers across the water sang on their marches.

"Good-Bye, Broadway; Hello, France!" was first in the field, went well while it lasted, but was too commonplace to hold out. As popular a song as any was "Joan of Arc," which had two singular points about it. The author, Alfred Bryan, was also the author of "I Didn't Raise My Boy to Be a Soldier," which was in great favor among the pro-Germans and pacifists before we went into the war. When we did, it dropped out of sight instantly, and Bryan as quickly changed his sentiments and caught up with "Joan of Arc," which is as militaristic a song as could be written. It is irritatingly commonplace in words, but the music by Jack Wells is inspiring, and a French translation has been made of it, which is a real poem, whereas Bryan's English words are bathos, made all the worse by such absurd mistakes as placing Normandy among the

victims of the German invader. In place of that blunder the French translator used words which in English would read, "The bells of Rheims they sound in pain," thus changing a turnip into a rose.

"Pack Up Your Troubles in Your Old Kit Bag" was as popular among the soldiers as any song. At home we sang more sentimental songs, such as "Your Boy and My Boy," "Hello, Central, Give Me No Man's Land," "Bring Back My Daddie to Me," "America, Here's My Boy!" and joined the soldiers in Geoffrey O'Hara's "K-K-K-Katy," which, written by an army man, has real soldier humor. It ranks with "The Captain with His Whiskers Stole a Sly Glance at Me," the comic soldier-song of the old war. In fact, the presence of so many merely sentimental and worthless songs is a fact growing out of the shortness of this war; they could be duplicated in the earlier war. It was not until that struggle had grown deadly that we came to such desperately earnest songs as "Rally 'Round the Flag." Yet the early days of that war gave us, on the Confederate side at least, such a splendid thing as Randall's "My Maryland!" and such a rousing battle-song as "The Bonnie Blue Flag." There has been nothing to approach them in the war just ended. As for the soldiers, they obstinately refused to sing martial songs set down for them, just as they have in this war; and where our soldiers sang "The Long, Long Trail," written before the war, so the soldiers of the civil war sang "The Years Creep Slowly By, Lorena," written before that conflict.

The two wars were linked in a noble fashion in one song. John Hay's fine poem, "When the Boys Come Home," written in civil war days, was set to fine music by Oley Speaks in 1917, and became the noblest musical expression that the A. E. F. ever found.—New York Times.

A Quiet Day for the Musical Editor.

The reason for this happy smile, Is that the 'phone rings all the while— And breaking up his perfect ease Come earnest questions such as these:
 "How old is Nellie Melba now?"
 "Did James and Patti ever row?"
 "Who wrote the 'Battered Bride,' I pray?"
 "How much must a contralto weigh?"
 "In what key is the 'A Flat March'?"
 "Should singers eat more fat than starch?"
 "Do concerts pay in Arostok?"
 "What was the middle name of Gluck?"
 "I beg, when did Debussy die?"
 "Should pianists say 'technique,' and why?"
 "What was the first tune ever heard?"
 "How can I tell a major third?"
 "Don't you admire Richard Strauss?"
 "They tell me Chopin was a souze."
 "Are tunics worn at concerts much?"
 "What pianist has the sweetest touch?"
 "Does Bori own a private yacht?"
 "Amato's coming, is he not?"
 "The cello's like the human voice?"
 "Of operas, what's your private choice?"
 "Caruso must have millions now."
 "I don't like Paderewski's bow."
 "Godowsky's in an awful fix."
 "Who sang 'Il Re' in '96?"
 "How can I get to concerts free?"
 "I guess you don't remember me."
 "The moths are in the piano case."
 "Is Bonci Tenor or a Bass?"
 "How do you spell Rachmaninoff?"
 "Is hot milk good for quinsy cough?"
 "How much do fiddles bring today?"
 "Does Zimbalist wear a toupee?"
 "Gabrilowitsch for me, you bet."
 "Is Mozart writing operas yet?"
 "What gives Amfortas those queer pains?"
 "Please make my sub three dollars net
 "Because Pa plays the clarinet."

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. WHERE can I obtain instruction in playing the flute in the vicinity of New York?

A. An excellent teacher for either the flute or piccolo, we are informed, is Mr. George Barrere, 316 West Ninety-seventh street, New York City. Several of the music schools, which you will find listed in the telephone directory, also have able instructors on the instruments mentioned.

Q. What is a "Jazz Band"? Could I play "Jazz" music in our small orchestra for the comedy?

A. An orchestra consisting of a piano, violin or clarinet, cornet, trombone or saxophone and drums thunders out rag-time music, and is known as a "Jazz Band." This music is bad enough anywhere, but has no place in a picture house, and would only drive the patrons away. Do not attempt it.

Q. Under the American copyright law, I am told, a person from a foreign country must have the plates made in America to secure an American copyright. How about England?

A. There is no law in Great Britain requiring the plates of a composition to be made in England in order to secure a copyright in that country.

Q. In our town we can get only non-union musicians. They leave at any whim, and we never know whether one or five of them will be in the theatre from day to day. The theatre owner talks of putting in an orchestral organ. Can you tell me something about these instruments?

A. It would seem that such an organ would be exactly what you need. An orchestral organ has all the trap attachments, and produces the effects of piano and drums combined. There are several different makes of these organs. All of them have some distinctive merits. So many questions have been asked us concerning orchestral organs that we hope soon to discuss two or three of the best editorially. We shall endeavor to explain the construction of each, and you can judge for yourself just which one most fully meets your requirements.

Man Who Made "Silver Threads" Famous.

Doubtless the great mass of popular songs have been made so largely through the personality of one particular singer. This fact is exemplified in "Silver Threads Among the Gold." Richard Hose, a light opera singer, with a beautiful lyric tenor voice, sang this song with an exquisite rendition and a pathos that deeply stirred his auditors.

Mr. Hose was known as "The silver-throated tenor," and was so billed in vaudeville. But life is not all roses for even the most gifted men, and Mr. Hose was greatly handicapped by a marked hesitancy in speech. Naturally, this affliction did not affect his art, for it is a well-known fact that this peculiar infirmity does not manifest itself in the voice while singing.

An amusing anecdote is related concerning Mr. Hose in this connection. One day, on a Philadelphia stage, he was taking his final curtain call when the drop was hastily lowered and hit him upon the back of the neck. Subsequently, he sued the theatre for heavy damages, claiming the shock to his nerves had left him with an impediment in speech. The "stammer" was undeniably apparent, but nature and not a stage-hand had wished it upon him.



THE WORLD'S STANDARD THEATRE ORGANS

Unified Theatre Organs

SEEBURG

Automatic Pipe Organs

J. B. SEEBURG PIANO CO. - REPUBLIC BLDG. - CHICAGO

"Mandarin's Gold."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—A. Weird Oriental—Levy.
THEME—B. My Paradise—Moderato—Zamecnik.

1. AT SCREENING.....	2 min. 30 sec.....	THEME A.	
2. T. IN OUR STORY OF TODAY.....	3 min. 30 sec.....	Impish Elves.....	Borch
3. T. CHINATOWN A MYSTERY.....	1 min.....	Chinese Wedding Processional.....	Hosmer
4. T. SEEKING FUNDS TO.....	2 min.....	THEME B.	
5. T. IN THE SHOP OF AH FOO.....	3 min. 30 sec.....	In a Pagoda.....	Japanese.....Bratton
6. D. WHEN SCENE FADES TO.....	2 min. 15 sec.....	A Fanciful Vision.....	Adagio.....Rubinstein
7. D. WHEN BETTY RETURNS HOME.....	3 min. 45 sec.....	THEME B.	
8. D. WHEN BETTY ENTERS SHOP.....	4 min. 15 sec.....	THEME A.	
9. D. WHEN MANDARIN SMOKES.....	2 min. 15 sec.....	Farewell to the Flowers.....	Hildreth
10. T. AT MRS. STONE'S THE NEXT.....	2 min.....	THEME B.	
11. D. AT MANDARIN'S HOME.....	2 min.....	THEME A.	
12. D. WHEN SCENE FADES TO.....	2 min. 30 sec.....	Dramatic Narrative.....	Pement
13. T. AS THE WEDDING HOUR.....	1 min. 30 sec.....	Misterioso Agitato.....	Smith
14. D. WHEN SCENE FADES TO BETTY.....	1 min. 45 sec.....	THEME B.	
15. D. WHEN SCENE FADES TO.....	1 min. 45 sec.....	THEME A.	
16. D. AS SCENE FADES TO MISSION.....	30 sec.....	American March.....	Piano only
17. D. WHEN TAI MUN ENTERS.....	3 min.....	Rondo.....	Berge
18. T. SOME HOURS LATER.....	2 min. 30 sec.....	THEME A.	
19. T. MORNING.....	3 min. 30 sec.....	Heavy Misterioso.....	Levy
20. D. WHEN KITTY ANSWERS.....	3 min.....	Dramatic Tension.....	Andino
21. T. AND I THINK YOU PUT.....	3 min. 45 sec.....	In The Glade.....	Gruenwald
22. T. A WOMAN LIKE BETTY.....	3 min. 15 sec.....	Dramatic Recitative.....	Levy
23. T. THE HOURS BRING SWIFT.....	2 min. 15 sec.....	Perpetual Motion.....	Borch
24. T. MANDARIN HE GOT TAI MUN.....	2 min. 15 sec.....	THEME A.	
25. D. WHEN BETTY ENTERS.....	1 min. 45 sec.....	Dramatic Agitato No. 38.....	Minot
26. D. WHEN POLICE RAP.....	3 min. 45 sec.....	Furioso.....	Levy
27. T. WHEN THE PERSON.....	3 min.....	THEME B.	
CHARACTER.....		Dramatic.	
ATMOSPHERE.....		Chinatown and wealthy home.	
MECHANICAL EFFECTS.....		Phone, gong strikes.	

"Rough Neck, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Mountain Song—Andantino—Borch

1. AT SCREENING.....	3 min.....	THEME.	
2. T. RODNEY ARMTIAGE.....	2 min. 15 sec.....	Babillage.....	Allegretto.....Castillo
3. D. WHEN INDIAN DRAWS.....	1 min.....	Allegro Agitato.....	Kiefert
4. T. I'M SORRY I CAN'T.....	2 min. 45 sec.....	Birds and Butterflies.....	Vely
5. T. COGS IN THE MACHINE.....	2 min. 15 sec.....	THEME.	
6. T. THE BOSS ABDICATES.....	3 min.....	A Dream.....	Borch
7. T. AS THE WEEKS PASS THE.....	2 min. 45 sec.....	THEME.	
8. T. HE ASKED ME TO.....	3 min.....	Dramatic Narrative.....	Pement
9. D. WHEN JOHN SPEAKS TO.....	3 min. 15 sec.....	Agitato Appassionato.....	Borch
10. T. I HAVE JUST TOLD.....	2 min. 30 sec.....	Dramatic Agitato No. 43.....	Borch
11. T. IT'S OUR ONLY CHANCE.....	2 min.....	Dramatic Recitative.....	Levy
12. T. AFTER THE WEDDING.....	3 min. 15 sec.....	THEME.	
13. T. I WANT YOU TO KNOW.....	1 min. 45 sec.....	Bleeding Hearts.....	Levy
14. D. WHEN DALE MEETS.....	45 sec.....	Allegro Agitato.....	Andino
15. T. YOU BRUTE, THERE WAS SOME.....	1 min. 45 sec.....	THEME.	
16. D. WHEN JOHN RETURNS HOME.....	3 min.....	Eleanor.....	Deppen
17. T. I WANT YOU TO CALL.....	2 min.....	Andante Dramatico.....	Borch
18. T. IF ANY DISCLOSURES.....	1 min. 15 sec.....	Dramatic Finale.....	Smith
19. T. I'LL GIVE YOU THIRTY.....	2 min. 45 sec.....	Dramatic Tension.....	Borch
20. T. THAT EVENING.....	3 min.....	THEME.	
21. T. SORRY ELLERY.....	3 min. 15 sec.....	Marionette.....	Arndt
22. T. WHAT LIVER AND BACON.....	3 min. 30 sec.....	THEME.	
23. T. WHY AREN'T YOU THE MAN.....	2 min. 30 sec.....	Sparklets.....	Miles
24. T. WASHING A LA MODE.....	3 min. 30 sec.....	THEME.	
25. T. GET YOUR THINGS TOGETHER.....	2 min. 30 sec.....	Tulips.....	Miles
26. T. YOU'VE GIVEN ME UP.....	2 min.....	Dramatic Tension.....	Andino
27. T. YOU CAN GET TO THE VILLAGE.....	3 min. 45 sec.....	Furioso.....	Levy
28. T. NOW YOU HAVE.....	1 min. 30 sec.....	THEME.	
CHARACTER.....		Dramatic.	
ATMOSPHERE.....		Lumber camp, city life.	
MECHANICAL EFFECTS.....		Phone bell, shots.	

"Romance and Arabella."

Released by Select—Five Reels.

Prepared by Filmusic Studios.

1. AT SCREENING.....	4 min. 45 sec.....	Tulips.....	Allegretto.....Miles
2. T. HARRY ATTERIDGE.....	4 min.....	Serenata.....	Moderato.....Tarenghi
3. D. BILL INTERRUPTS.....	4 min. 30 sec.....	Ballea Music No. 7 (Omit first 11 bars).....	Gounod
4. T. CLAUDE ESTABROOK.....	2 min. 45 sec.....	Madrigal and Valse Lente from L'enfant Prodigue.....	Wormser
5. D. BILL KNOCKS AT DOOR.....	1 min. 30 sec.....	Iris.....	Allegretto.....Reynard
6. T. AFTER TWO WONDERFUL.....	3 min. 30 sec.....	Le Cygne.....	Adagio.....Saint-Saens
7. D. CLAUDE BUMPS INTO BILL.....	1 min. 30 sec.....	Serenade.....	Allegretto.....Eru
8. T. AFTERNOON.....	3 min.....	Le Cygne.....	Adagio.....Saint-Saens
9. T. ABOUT THIS TIME.....	2 min. 45 sec.....	Tears.....	Andante.....Zamecnik
10. D. WOMAN KNOCKING ON DOOR.....	2 min. 30 sec.....	Andante Appassionato.....	Andante.....Castillo
11. D. BILL INTRODUCING PETER.....	3 min. 30 sec.....	Summer Nights.....	Andante.....Roberts
12. T. BILL'S NEXT CANDIDATE.....	2 min. 15 sec.....	Ballet Music No. 2 (Faust).....	Gounod
13. D. MUSICIANS START TO PLAY.....	5 min. 30 sec.....	From Italy (Start at La Scillitana).....	Langey
14. D. PETER STOPS MUSICIANS.....	15 sec.....	Silence.....	
15. D. FLASH TO BILL AND DOCTOR.....	3 min. 30 sec.....	Serenade Op. 29.....	Andante.....Chaminade
16. D. BILL INTERRUPTS DOCTOR'S.....	45 sec.....	THEME.	
17. T. THE NIGHT BEFORE.....	2 min.....	Dramatic Andante.....	Andante.....Berge
18. T. THE WEDDING DAY.....	4 min. 30 sec.....	The Dancer of Navarre.....	Allegretto.....Zamecnik
19. T. THEN THE WEDDING.....	1 min. 15 sec.....	Intermezzo (Cavalleria Rusticana).....	Mascagni
20. T. I WILL NOT.....	2 min.....	Andante Misterioso No. 15.....	Lake
21. D. BILL SITS DOWN BESIDE.....	2 min.....	THEME.	
CHARACTER.....		Comedy.	
ATMOSPHERE.....		Neutral.	
MECHANICAL EFFECTS.....		Phone.	
SPECIAL EFFECTS.....		Silence for No. 14.	

"Shadows."

Released by Goldwyn—Six Reels.

Prepared by M. Winkler.

THEME—Adagio Cantabile—Berge.		
1. AT SCREENING.....	1 min.	After Sunset.....Moderato.....Pryor
2. T. MURIEL BARNES IN THE.....	3 min. 45 sec.	Valse Moderne.....Rosey
3. T. THE VAGUE DISQUIET.....	1 min. 15 sec.	Dramatic Narrative.....Pement
4. D. CLOSE-UP OF BALLROOM.....	1 min.	Sleeping Rose.....Waltz.....Borch
5. T. WHEN THE LAST MOTOR LOAD.....	1 min. 15 sec.	Baby's Sweetheart.....Allegretto.....Cori
6. T. JACK MCGOFF THE.....	1 min.	Quietude.....Moderato.....Gregh
7. T. LET ME SEE THE PICTURE.....	2 min. 45 sec.	THEME.
8. T. IN THE HAPPY MORNING.....	2 min. 45 sec.	Birds and Butterflies.....Intermezzo.....Vely
9. T. HELLO, IS THIS.....	2 min.	Dramatic Tension.....Levy
10. T. STUNNED AND NUMBED.....	2 min. 30 sec.	Broken Melody.....Dramatic.....von Biene
11. T. I AM ASHAMED OF MY.....	3 min.	THEME.
12. T. YOU SAY YOUR PARTNER.....	1 min. 30 sec.	Adieu.....Dramatic.....Favarger
13. T. WELL, CORA, WHAT ARE YOU.....	2 min. 30 sec.	Continue ff.
14. T. SWIFTLY THE VIVID.....	3 min. 30 sec.	Dramatic Suspense.....One-Step.....Winkler
15. T. TEN O'CLOCK AT THE DANCE.....	1 min. 15 sec.	Hunkatin.....Levy
16. T. A HAZARDOUS GAME.....	3 min. 15 sec.	Savannah.....Rosey
17. D. AT GAMBLING TABLE.....	4 min.	Dramatic Tension No. 9.....Andino
18. T. THE HORROR OF RED HELL.....	2 min. 30 sec.	Noisy Bill.....Losey
19. T. I'VE STRUCK IT RICH.....	1 min. 30 sec.	A La Mode.....One-Step.....Rosey
20. D. CLOSE-UP OF STEAMBOAT.....	2 min.	Dramatic Recitative.....Levy
21. T. GIVE ME THAT KEY.....	30 sec.	Continue ff.
22. D. FLASHBACK TO BEDROOM.....	2 min. 30 sec.	THEME.
23. T. THE DAY OF THE.....	3 min. 30 sec.	Because you say Goodbye.....Levy
24. T. IN THE EARLY AFTERNOON.....	1 min. 15 sec.	Cavatine.....Bohm
25. T. THE NIGHT SHROUDED.....	2 min. 45 sec.	Continue to action.
26. D. JACK MCGOFF ARRIVES IN.....	3 min. 15 sec.	Prelude.....Rachmaninoff
27. T. HELP! BURGLARS! POLICE!.....	2 min.	Hurry No. 33.....Minot
28. T. WE'VE GOT THAT FELLOW'S.....	15 sec.	Continue pp.
29. T. IN THE WEST.....	1 min. 30 sec.	THEME.
30. D. INTERIOR OF BARNES.....	45 sec.	Continue ff.
CHARACTER.....		Dramatic.
ATMOSPHERE.....		Neutral.
MECHANICAL EFFECTS.....		Steam whistle, shot.

"Shadows of Suspicion."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Jealous Moon—Moderato—Zamecnik.		
1. AT SCREENING.....	2 min. 45 sec.	THEME.
2. T. BALLY GOOD SHOT.....	3 min. 15 sec.	Impish Elves.....Intermezzo.....Borch
3. D. WHEN DORIS RUNS FROM.....	2 min. 45 sec.	THEME.
4. T. YOU DEAR OLD SILLY.....	2 min. 30 sec.	Babillage.....Allegretto.....Castillo
5. T. AT THE OFFICE OF THE BRITISH.....	3 min.	Heavy Dr. Ag. No. 1.....Luz
6. T. AROUND THE FESTIVE.....	3 min. 45 sec.	Norma.....Waltz.....Luz
7. T. THE BARBARIC HUN.....	4 min. 30 sec.	Furioso.....Levy
8. T. NOW, CYRIL, CAN'T YOU.....	2 min.	Tragic Theme.....Vely
9. T. YOU HAVE YOUR ORDERS.....	2 min. 15 sec.	Dramatic Tension No. 9.....Andino
10. T. WHEN HAMMERSLEY LEAVES.....	2 min.	The Crafty Spy.....Misterioso.....Borch
11. T. WHAT WERE SIR JOHN'S.....	1 min. 30 sec.	Heavy Desc. Ag. No. 2.....Luz
12. T. FASTER, STRYKER, FASTER.....	3 min.	Galop No. 7.....Minot
13. T. THEY ARE AFTER ME, DEAR.....	3 min. 15 sec.	Hurry.....Levy
14. T. ON THE MORROW.....	1 min. 30 sec.	Slimy Viper.....Misterioso.....Borch
15. T. THIS IS MORE OF.....	2 min. 30 sec.	Perpetual Motion.....Agitato.....Borch
16. T. GIVE ME THE PAPERS AND.....	1 min.	Dramatic Tension.....Borch
17. D. WHEN SIR JOHN SEES.....	2 min. 30 sec.	Agitato.....Shepherd
18. D. WHEN SIR JOHN ESCAPES.....	3 min. 45 sec.	Dramatic Tension.....Shepherd
19. T. WE'VE GOT HIM, CHIEF.....	30 sec.	Orchestra Tacet
20. T. AND TONIGHT WE WILL BLOW.....	45 sec.	Heavy Dr. Desc.....Set 18.....Luz
21. T. WITHIN THE HOUR.....	3 min.	Heavy Agitato.....Luz
22. T. I HAVE HAD NEWS.....	2 min.	Heavy Andante.....Luz
23. T. GO WITH MISS MATHER.....	2 min. 45 sec.	Hurry.....Minot
24. D. WHEN GERMANS DRINK.....	1 min. 15 sec.	Orchestra Tacet
25. D. WHEN DORIS SCREAMS.....	1 min. 45 sec.	Furioso.....Kiefert
26. T. ENGLAND OWES YOU A DEBT.....	1 min. 30 sec.	THEME.
CHARACTER.....		Dramatic.
ATMOSPHERE.....		English.
MECHANICAL EFFECTS.....		Fire, aeroplane, battle effects, auto, shots, china crash.
SPECIAL EFFECTS.....		Orchestra tacet for No. 19 and No. 24.

"Silent Strength."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Mountain Song—Andantino—Borch.		
1. AT SCREENING.....	3 min. 30 sec.	THEME.
2. T. IT WAS MORE CURIOSITY.....	3 min.	Shepherd's Pipe.....Allegretto.....Grieg
3. T. A FEW WEEKS OF NEW YORK.....	3 min.	Remembrance.....Andante.....Schumann
4. T. RUTH MADISON IN WHOM.....	2 min. 30 sec.	THEME.
5. T. WHILE IN NEW YORK.....	2 min. 30 sec.	Scherzetto.....Berge
6. T. I HAD AN IDEA THAT YOU.....	2 min. 30 sec.	Dramatic Tension.....Andino
7. D. WHEN DAN SEES RUTH.....	1 min. 45 sec.	THEME.
8. D. WHEN LOG FALLS.....	1 min. 45 sec.	Perpetual Motion.....Borch
9. D. WHEN DAN ENTERS SHACK.....	1 min. 30 sec.	THEME.
10. D. WHEN RUTH RECEIVES.....	2 min. 15 sec.	Sinister Theme.....Vely
11. T. FACE TO FACE.....	2 min. 30 sec.	Agitato.....Shepherd
12. T. AND THEN HENRY CROZIER.....	1 min. 45 sec.	Kathleen.....Valse.....Berg
13. T. MISS RUTH MADISON.....	2 min. 15 sec.	THEME.
14. T. HENRY CROZIER.....	4 min. 15 sec.	Adagio.....Luz
15. T. THE PROSPECTUS AND REPORTS.....	3 min.	Cradle Song.....Luz
16. D. WHEN DAN SEES RUTH.....	3 min.	Dramatic Suspense.....Dramatic.....Winkler
17. D. WHEN HENRY CROZIER.....	1 min. 45 sec.	Tragic Theme.....Dramatic.....Vely
18. T. I HAVE BEEN CALLED TO.....	2 min. 45 sec.	Dramatic Agitato.....Minot
19. T. THE FOLLOWING NIGHT.....	2 min.	Dramatic Narrative.....Pement
20. T. HENRY, I'M SO GLAD.....	2 min. 15 sec.	Heavy Misterioso.....Levy
21. D. WHEN DAN'S ESCAPE.....	5 min. 30 sec.	Hurry.....Levy
22. D. WHEN DAN ENTERS SHACK.....	2 min.	THEME.
CHARACTER.....		Dramatic.
ATMOSPHERE.....		New York and Western.
MECHANICAL EFFECTS.....		Water fall, phone, shots.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Forfeit."

Released by W. W. Hodkinson—Five Reels.
Prepared by George W. Beynon.

- Theme for Nan—La Canguatine (Ménuct), Lack.
1—At screening. 1:30. Springtime (waltz), Drumm.
2—T. In the west. 1:30. Theme.
3—T. From wealth to. 1:15. Othello Overture, Drumm.
4—T. The will is made. 1:00. Theme.
5—D. Saloon scene. 2:00. Crafty Spy, Levy.
6—T. The next morning. 3:30. Dancing Leaves (Gavotte), Miles.
7—T. Bob superintends. 1:00. Hawks' Dramatic, Hawaks.
8—D. Kids swimming. 2:15. The Chase (Vivace), Smith.
9—D. Bob with cigarette. 2:00. Agitato, Kiefert.
10—D. When Jeff sees Bob. 5:15. Adagio Pathetic (Adagio), Godard.
11—T. Four years later. 2:15. Home Sweet Home (play as one-step).
12—T. "Say old friend." 1:30. Adagio Cantabile (Adagio), Strauss.
13—T. The old, old story. 2:00. Sweetest Story Ever Told (Old love ballad).
14—Insert. In society. 2:15. Theme.
15—T. The knocking hand. 2:30. Heart's Desire (Moderato), Losey.
16—T. The home-coming. 3:00. Tournament (Allegro), Nevin.
17—D. Sickem approaches horse. 2:30. Reverie (Andante), Rissland.
18—T. The call to Castroville. 3:00. Dramatic Tension, Andino.
19—D. Jeff returns home. 2:15. Reverie (New-Lento), Drumm.
20—T. At Bud's. 2:00. Theme.
21—T. At Jeff's. 2:00. Reverie (Lento), Drumm.
22—T. "Sickem's been shot." 2:30. Stampede (Allegro), Simon.
23—D. Jeff enters Sickem's. 1:45. Le Ville (Allegro), Puccini.
24—D. Jeff knocks out antagonist. 2:00. Adagio Pathetic, Godard.

"Peggy Does Her Darndest."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

- Theme—Birds and Butterflies (Intermezzo Capriccioso), Vely.
1—T. No, stand still and look pleasant. 1:15. Hunkatin (half tone one-step), Levy.
2—T. "I went first to the store." 2:15. Capricious Annette (Moderato Caprice), Borch.
3—D. Battling Peggy (hand bell). 3:45. March Bizarre (Allegro), Simon.
4—T. "By jove, it's ripping." 1:30. Theme.
5—T. The store that sold no. 3:30. Norma (melodious waltz), Luz.
6—T. "Give your butler a vacation." 1:15. Prudence (Entr'acte Novellette), Luz.
7—D. When father enters the house. 3:45. Theme.
8—T. "I wish it had not leaked out." 3:45. The Bee and the Flow'ret (Allegro Moderato), Zamecnik.
9—T. "All right, I hope some." 3:45. Dramatic Finale No. 63 (Agitato Appassionato), Smith.
10—D. When Peggy looks in the mirror. 3:15. Savannah (popular one-step), Rosey.
11—T. "You shall both change." 2:30. Dutch Windmill (Characteristic Allegretto), Zamecnik.
12—T. "Watkins, I'm going to let you." 1:30. Theme.
13—T. After a week's practice. 4:00. A La Mode (popular one-step), Rosey.
14—T. "That's a mighty nice looking house." 4:00. Babillage (Allegretto Intermezzo), Castillo.
15—D. When Peggy spies on Larry (electric door bell). 3:00. Light Agitato (14 Luz Photoplay Series), Luz.
16—T. "It's only the butler." 2:45. Mountaineer's Dance (from Mountain Music Suite) Borch.
17—T. "Is this an antique." 1:15. Dramatic Tension No. 9, Andino.
18—D. When Hugh enters the house. 3:45. Theme.
19—D. When Peggy enters the house. 4:15. Iris (Intermezzo Moderato), Reynard.
20—D. When butler puts out lights. 1:45. Heavy Mysterioso (No. 12 A. B. C. Series), Luz.
21—D. When Peggy watches burglar. 2:00. Tumultuous Hurry (No. 12 A. B. C. Series), Luz.
22—T. "What—the—well." 2:00. Action Gallop (No. 12 A. B. C. Series), Luz.
23—T. "You mean you knocked him out." 3:00. Theme.

"Happy Though Married."

Released by Famous Players-Lasky—Five Reels.
Prepared by Filmusic Studios.

- Theme—Mignonette Op. 59.
1—At screening. 3:06. Theme (Allegretto).
2—T. Bob Davis, Stanley's. 3:16. In Poppy Land (Moderato), Albers.
3—T. You don't mean to. 3:18. Florindo from Carnival Venetian (Allegretto), Burgmein.
4—T. The Don wants to. 3:39. Romance (Moderato), Rubenstein.
5—T. And another thing. 1:09. Themo (Allegretto).
6—T. No wonder the old. 2:24. Sparklets (Allegretto), Miles.
7—T. Out riding with. 1:23. Prelude Op. 28, No. 6 (Moderato), Chopin.
8—D. Close-up of Miss Bennett. 2:35. Peacefulness (Andante), Borch.
9—T. After the dishes. 2:08. Theme (Allegretto).
10—D. Insert Diana's photo. 1:30. Dance of Navarre (Allegretto), Zamecnik.
11—T. Ills Office. 2:33. Premier Amour (Andante), Benoist. (Omit first bar.)
12—T. Walting with dinner. 1:36. Graciousness No. 53 (Allegretto), Berg series.
13—T. There never was. 4:29. Dramatic Tension No. 36 (Andante), Berg series.
14—T. The common place. 2:04. The Vampire (Andante), Levy.

- 15—T. All prepared to be. 1:05. Serenade Op. 16, No. 3 (Allegro), Rubenstein.
16—D. Insert of telegram. 4:00. Fads and Fancies (Allegretto), Gruenwald.
17—D. Flash of Miss Bennett peeking through front door. 1:44. Turbulence (Allegro), Borch.
18—T. As the lilies of. 0:36. Tulips (Allegretto), Miles.
19—D. Flash to Miss Bennett. 1:17. Turbulence (Allegro), Borch.
20—D. Flash to Jim with flowers. 3:09. Dramatic Agitato No. 38, Berg series.
21—T. When your wire. 3:02. Agitato No. 11, Lake.
22—T. Ladron! (thief). 2:36. Allegro Agitato No. 8, Berg series.
23—D. Close-up Stanley and Jim looking at. 0:48. Slimy Viper (Allegro Moderato), Borch.
24—T. The burglar! Great. 0:48. Hurry No. 26 (Allegro), Berg series.
25—D. Stanley opens closet door and finds Miss Bennett. 0:25. Silence until—
26—T. Officer arrest that. 0:14. Dramatic Tension No. 36 (Andante), Berg series.
27—T. What—What? 1:44. Theme (Allegretto).
(Character, comedy. Atmosphere, Mexico and New York.)

"The Woman on the Index."

Released by Goldwyn Distributing Corporation—Five Reels.
Prepared by M. Winkler.

- Theme—Think of Me (Moderato Ballad), Frank H. Grey.
1—At screening. 1:55. Lento Allegro (from Symphonette Suite), Berge.
2—T. If I am to take care. 1:55. (Continue to action.)
3—T. And in the same neighborhood. 1:55. Dramatic Suspense, Winkler.
4—T. I found her downstairs. 3:45. Sinister Theme (Dramatic), Vely.
5—T. And after a severe illness. 1:40. Theme.
6—T. When a short time had passed. 1:25. (Continue to action.)
7—T. And when the gang was ready. 2:35. Dramatic Reprach, Berge.
8—T. The Bulls got him. 4:00. Adagio (From Pathetic Suite), Mozart.
9—T. I'll turn states evidence. 2:10. Dramatic Agitato, Hough.
10—T. Charged with murder. 1:50. Theme.
11—T. Three years later. 1:20. (Continue ff.)
12—T. And in the same city. 0:45. Prudence (4/4 Entr'acte), Luz.
13—T. I must see my office. 3:40. (Continue to action.)
14—T. The God of chance has. 3:00. Theme.
15—T. A little later. 1:50. Dramatic Tension No. 36, Andino.
16—T. The next morning. 3:15. Reve O'Amour (Melodious Allegretto), Zamecnik.
17—T. And one afternoon. 3:15. Romance (from Chopiniana Sulte), Chopin.
18—S. Close-up of index of police record. 2:40. Cradle Song (from Tragic Suite), Gottschalk).
19—T. Take the first train. 2:45. Theme.
20—T. I have great news for you. 4:20. And Yet (4/4 melody), Hathaway.
21—T. I'm sorry, Mrs. Maber. 2:55. Theme ff.
22—T. Why did you send that note. 4:25. Pizzicato Misterioso, Mlnot.
23—T. Does your husband know? 1:50. Elegie (from Pathetic Sulte), Luz.
24—T. Well, what's the idea? 1:35. (Continue ff.)
25—T. Don't worry, it's all right. 2:40. Dramatic Fantasie, Bach.
26—Theme ff. 1:00. Until end.

"The Highest Trump."

Released by Greater Vitagraph—Five Reels.
Prepared by S. M. Berg.

- Theme (A)—Impish Elves (Winsome Intermezzo), Borch.
Theme (B)—The Crafty Spy (Descriptive Mysterioso), Borch.
1—At screening. 1:30. Tragic Theme (Dramatic), Vely.
2—T. Richard, John Paget's (electric door bell). 3:30. Dramatic Suspense, Winkler.
3—T. There, there, it's all over and (telephone bell). 2:00. Theme A.
4—D. When police arrive. 3:15. Dramatic Agitato No. 38, Mlnot.
5—T. To Bickers the change in his master (electric bell). 2:30. Capricioso Annette (Moderato Caprice), Borch.
6—T. Richard realizes that if he can (marching soldiers). 1:30. Over the Top Boys (American march), Borch.
7—T. Do you realize that you are. 0:45. Theme A.
8—T. The interests of Anson Dyke. 2:00. Dramatic Tension, Levy.
9—T. And that night Richard Paget knows. 4:00. Theme B.
10—T. "You will see John in Uniform." 1:00. Theme A.
11—T. On to Berlin. 1:15. On to Berlin (direct cuo), segue to Theme A.
12—D. When scene fades to spies. 0:15. Dramatic Agitato, Hough.
13—T. After several months training (aeroplane effects). 1:45. Aces High (Aviation march), Roberts.
14—T. "Our planes are being delivered." 1:30. Theme B.
15—T. The last precious hours before sailing. 1:15. Theme A.
16—T. In France three weeks later (aeroplane effects). 1:30. Over There.
17—D. When John drop message. 2:30. Scherzetto (from Symphonette Suite), Berge.
18—T. With the evening. 1:00. Theme B.
19—T. "Paget won't be able." 2:00. Theme A.
20—T. Next day the raid. 2:15. Furioso No. 11, Kiefert.
21—T. And to Richard Paget with his secret. 2:15. Review March (Military Maestoso), Berg.
22—T. The best laid plan of mice and men (tolling bell). 2:45. Aces High, Roberts.
23—D. When bride and groom enter church (tolling bell—wedding scene). 1:30. Organ only (Andante Pathetic).
24—D. When brido and groom re-enter aeroplane. 0:30. Aces High, Roberts.

- 25—T. The long awaited day when Richard Paget. 1:15. Theme B.
- 26—When John enters aeroplane (battle effects). 1:00. Agitato No. 69 (Allegro Agitato), Minot.
- 27—D. Smoke signal. 1:00. Theme B.
- 28—T. While back in America. 0:45. Alborada (Allegretto Caprice), Andino.
- 29—T. At the French headquarters. 1:00. Oh, Frenchy (popular American song).
- 30—D. When French scene fades. 1:45. Dramatic Narrative, Pement.
- 31—T. With the time drawing near. 0:30. Furioso No. 60, Shepherd.
- 32—T. The little inn where their delayed (watch for explosion). 3:00. Tragic Theme, Vely.
- 33—T. "You wear the uniform of America." 3:15. Agitato No. 49, Shepherd.
- 34—T. "If you're in the Secret Service" (watch for explosion). 2:30. Dramatic Tension No. 36, Andino.
- 35—T. "But nothing like the side of." 1:00. Theme A.

"What Every Woman Wants."

Released by Exhibitors Mutual—Five Reels.
Prepared by Joseph O'Sullivan.

- Theme—Souvenir (Tranquillo), Drda.
- 1—At screening. 4:00. Theme.
- 2—T. And then the United States. 1:15. Over There (play pp.).
- 3—T. While her hero fought in France. 3:45. The Swan (Adagio), Saint Saens.
- 4—T. Mrs. Bumble, a thrifty sort. 1:00. Al Fresco (Jocose-Tempo Rubato), Etienne.
- 5—T. Where rules a woman of the world. 2:00. Phillis (Valse Caprice), Deppen.
- 6—T. "Why do you send me this." 1:15. Appassionato No. 47 (Arr. by Berge), Tschaiakowsky.
- 7—T. There was not much closet space. 1:45. Theme.
- 8—T. Like many rich men. 1:45. Waltz, "Eugene Onegin" (Gracieuse), Tschaiakowsky.
- 9—T. Saturday afternoon she pressed. 2:45. Under the Leaves (Poco Agitato-con moto), Thome.
- 10—T. Her economical resolutions fell. 2:00. La Danse des Demoiselles (Valse Lento), Friml.
- 11—T. Gloria calls on a former chum. 2:30. Coquette (Allegretto-Tempo Rubato), Arensky.
- 12—T. Mamie's husband, who believes. 1:30. La Berceuse (Moderato 6/8-Serenade), Gounod.
- 13—T. The messages with a single thought. 3:15. Theme.
- 14—T. The answer (paper showing casualties). 2:30. Taps ½ min. The Last Spring (Andante Pathetique), Grieg.
- 15—T. Not long thereafter she. 1:00. Carressing Butterfly (Andantino Grazioso), Barthelemy.
- 16—T. With the departing months. 1:45. Prelude Op. 28, No. 6 (Lento Moderato Dramatic), Chopin.
- 17—T. They always come back. 1:00. Phillis (Waltz Caprice), Deppen.
- 18—T. An efring husband has three stages. 2:30. Adagio Expressivo (from C major Symphony), Schumann.
- 19—T. A number of mysterious thefts. 2:00. Dramatic Andante No. 39 (Andante Moderato Agitato), Berge.
- 20—T. The home-coming of the visitors. 2:00. Patriotic March (F and P to action).
- 21—T. Memories that bless and burn. 2:15. The Rosary (Expressivo), Nevin.
- 22—T. A wife in name only. 2:15. Admiration (Moderato Grazioso), Jackson.
- 23—D. When Hughes insults Florida. 1:30. Prelude "Carmen" (First Suite—Andante Agitato), Bizet.
- 24—T. To say good-bye and a word (watch for shot). 1:45. Few bars of Tosti's "Good-bye." At shot Hurry No. 1 (Allegro), Langey.
- 25—T. Resolved to play a desperate game. 2:30. Dramatic Tension No. 44 (Agitato), Borch.
- 26—D. When Phil steps out of closet. 1:00. Dramatic Tension No. 9 (Andante), Andino.
- 27—T. The trial (court scene). 4:00. Adagio "Sonate Pathetique" (Dramatic Adagio), Beethoven.
- 28—T. At the afternoon session. 3:45. Romance (Andante Dramatic), Frommel.
- 29—T. "The maid, Sylvia, will kindly take." 3:15. Rustle of Spring (Dramatic Agitato), Sinding.
- 30—T. In the judge's chambers. 1:00. Theme.

"The Lion and the Mouse."

Released by Greater Vitagraph—Six Reels.
Prepared by S. M. Berg.

- Theme for Shirley Rossmore—Bleeding Hearts (Andantino Sentimento), Levy.
- 1—At screening. 4:15. Dreams of Devotion (Heavy, Dramatic, Emotional, Characteristic), Langey.
- 2—T. Judge Rossmore and his wife. 2:00. Ecstasy (Passionato Moderato), Zamecnik.
- 3—T. Paris, where, by a strange. 0:45. A La Mode (French one-step), Rosey.
- 4—T. Jefferson Ryder. 1:30. Theme.

- 5—T. While in America John Ryder. 1:30. Dramatic Recitative, Levy.
- 6—T. And one evening not long after. 1:30. Kathleen (Valse Lento), Berg.
- 7—D. When Shirley gets telegram. 1:15. Theme.
- 8—T. The trip across seemed. 4:30. Longing (Andantino Grazioso), Florida.
- 9—T. "I wish to see my son" (door bell). 3:45. Admiration (Moderato Grazioso), Jackson.
- 10—T. "Dinner's on the table ma'am." 2:00. Theme.
- 11—T. "You mean you would throw yourself." 1:15. Adagietto (from Symphonette Suite), Berge.
- 12—T. "I wish I could help you Jefferson" (automobile effects). 2:15. Dramatic Suspense, Winkler.
- 13—T. "Shirley, father says he can't." 2:00. Theme.
- 14—T. The lion and his power. 3:30. Melodie (Moderato con Grazioso), Friml.
- 15—T. "And then the American octopus." 4:15. Menuetto All'antico (Allegretto Grazioso), Karganoff.
- 16—T. "Do you realize that we're being." 4:15. May Dreams (Moderato Serenade), Borch.
- 17—T. "Before I go to Washington, I would." 4:15. Elegie (Adagio Sostenuto), Barmotine.
- 18—T. "Miss Green is here, sir." 2:15. Melancolie (Larghetto 4/4), Bubeck).
- 19—D. When mother and son enter room. 3:45. Theme.
- 20—T. "Miss Green, you say, is here." 4:15. Scherzetto (from Symphonette Suite), Berge.
- 21—T. The night of the Ryder reception. 1:00. Dramatic Tension No. 9, Andino.
- 22—T. "I'm going to see Ryder." 3:00. Sleeping Rose (Valse Lento), Borch.
- 23—D. As scene fades to Shirley and Jefferson. 1:45. Theme.
- 24—T. "That Rossmore woman is responsible." 2:30. Withered Flowers (Pathetic Intermezzo), Kiefert.
- 25—T. "If he is impeached." 2:45. Dramatic Tension No. 36, Andino.
- 26—T. "Can you find the combination." 2:15. Dramatic Agitato No. 38, Minot.
- 27—T. "Mr. Ryder, this deception." 1:45. Dramatic Narrative, Pement.
- 28—T. "Well, Jeff, she's a wonder." 1:00. Theme.

"The Wicked Darling."

Released by the Universal Film Manufacturing Company.
Prepared by Benjamin Laietsky.

- Theme—For You a Rose (Moderato), G. Edwards.
- 1—At screening. 2:00. Theme.
- 2—T. Stoop Connors. 2:00. Prelude Op. 28, No. 15 (Sostenute), Chopin.
- 3—T. Gutter Rose took button. 3:00. Love Song (Andante), Nevin.
- 4—D. Mary steals pearls. 2:30. Hurry No. 23 (Allegro), Lake.
- 5—D. Kent Mortimer looks at ring. 3:15. Theme.
- 6—D. Adele Hoyt 'phoning. 1:30. Dawn (from Suite), Vannah.
- 7—T. "You see I haven't any servants." 1:30. Theme.
- 8—T. Uncle Fadem. 1:00. I'll Say She Does (Fox-Trot), De Sylva.
- 9—D. Stoop Connors enters Fadem's rooms. 1:30. Adieu (Moderato), Karganoff.
- 10—T. This man's quaint philosophy. 2:30. Theme.
- 11—D. Mary entering house. 1:30. Mysterioso No. 2 (Moderato), Minot.
- 12—T. The chivalry of a man. 3:00. The Tale of Two Hearts (Allegro Moderato), Roberts.
- 13—T. "I'm through wid you." 1:30. Hurry (Allegro Vivace), Langey.
- 14—T. The next time she met. 2:00. Blue Rose (Valse Moderato), Logan.
- 15—Mortimer recognizes Mary. 3:00. Theme.
- 16—T. "We're neighbors." 2:00. In the Candlelight (Andante), Brown.
- 17—T. Night after night. 2:15. Hurry (Allegro), Lake.
- 18—D. Officer, Kent and Mary entering room. 3:00. At Dawn (Andante) (from Indian Summer Suite), Densmore.
- 19—T. Kent Mortimer needed help. 4:00. Gardena (Andantino), Densmore.
- 20—T. Tidings of Mary. 1:00. Pizzicato (Moderato), Lake.
- 21—T. They're after Kent Mortimer. 1:00. Sweet Remembrance (Allegretto), Norden.
- 22—D. Mary entering room. 1:45. Theme.
- 23—D. Mary leaving room. 1:45. Fanciful Vision (Adagio), Rubenstein.
- 24—D. Stoop Connors entering Mortimer's room. 3:00. Scotch Poem (Allegro Tempestoso), McDowell.
- 25—D. Mary enters Mortimer's room. 1:45. Theme.
- 26—D. Connors enters through window. 2:30. Agitato No. 1 (Allegro), Langey.
- 27—D. Officer enters room. 1:00. Elegie (New) (Adagio Sostenuto), Barmotine.
- 28—T. It's petals were soiled. 2:30. I'll Say She Does (Fox-Trot), De Sylva.
- 29—D. Connors leaves cafe. 1:00. Chant D'Antomne (Andante Doloroso), Tschaiakowsky.
- 30—T. And then. 3:30. Bleeding Hearts (Andante Sentimento), Levy.
- 31—T. "Why come here?" 1:45. On Wings of Love (Andante), Bendix.
- 32—T. "I took a damn good beatin'." 2:15. Agitato Con Moto (Allegro), Borch.
- 33—D. Kent jumps on counter. 2:00. Theme.
- 34—T. "I was right, Mary." 1:30. Agitato No. 4 (Moderato), Minot.

THE WORLD'S STANDARD THEATRE ORGANS

Unified
Theatre
Organs

SEEBURG

Automatic
Pipe
Organs

J. P. SEEBURG PIANO CO. - REPUBLIC BLDG. - CHICAGO



MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Creaking Stairs."

Released by the Universal Film Manufacturing Company—Six Reels.
Prepared by J. C. Bradford.

- Theme—Dearie (Allegretto), Kummer.
1—At screening. 1:50. Petite Bijouterie (Tempo de Valse), Bohem.
2—T. Jack. 2:30. Theme.
3—T. Many a romance. 3:00. Badinage (Allegro Rubato), Herbert.
4—D. Jack in office. 1:30. Theme.
5—T. In the spring. 2:15. Midsummer (Allegretto), MacGuarree.
6—T. If I sold. 1:30. Theme.
7—D. Winfield sees them. 1:45. Romance (Moderato), Karanoff.
8—T. He had insisted. 2:00. Will You Remember? (Tempo di Valse), Romberg.
9—T. "He was good to me." 1:30. Elegie (Moderato), Massenet.
10—T. It was a beautiful day. 1:15. The Brook (Allegretto), Boisdoffre.
11—T. And so they were married. 3:00. Springtime (Valse Intermezzo), Drumm.
12—T. It was the hottest day of summer. 2:30. Jealous Moon (Moderato—Fox Trot), Zamecnik.
13—D. Winfield close-up. 4:30. Dramatic Tension (Moderato), Borch.
14—D. "Doctor, telephone quick." 2:15. Intermezzo (Presto), Arensky.
15—T. The Attack. 2:30. Dramatic Finale (Agitato), Smith.
16—T. "Dinner's ready." 1:30. Woodland Whispers (Allegro), Von Blon.
17—T. Conscience. 2:15. Frivolous Patrol (March Characteristic), Alibi.
18—T. We will go. 1:30. Pizzicato Bluette (Allegretto), Lack.
19—D. Storm starts. 3:00. The Tempest (Agitato), Lake.
20—T. Night in Bedroom. 3:30. Misterioso (Moderato), Langey.
21—D. Police officer appears. 2:45. Dramatic Tension No. 9 (Grave), Andino.
22—T. "Where have you been?" 1:30. Indian Legend (Lamentoso), Barron.
23—D. Boy on street. 1:30. Air de Ballet (Allegretto), Herbert.
24—D. Jack with newspaper. 3:00. Prelude (Cyrano) (Andante), Damrosch.
25—D. Colored maid leaves. 2:45. Erl King (Vivace), Schubert.
26—D. Jack opens trunk. 3:15. Andante (Fifth Symphony), Tschai-kowsky.
27—T. "I want to look pretty." 1:30. Theme.

"Her Code of Honor."

Released by United Picture Theatres of America—Five Reels.
Prepared by M. Winkler.

- Theme—Bleeding Hearts (Andantino Sentimento), Levy.
1—S. As dish breaks. 1:05. Pathetic Andante-Vely (to be played as violin solo with piano accompaniment).
2—S. When Jacques enters. 1:20. A La Mode (Popular French one-step), Rosey.
3—T. "Helen I'm going." 1:45. Theme.
4—T. "Good evening, Mademoiselle." 3:00. Heavy foreboding misterioso (Set 16, A. B. C. Dramatic series), Luz.
5—T. "Pardon me madam." 1:45. Light allegro agitato (set 16 A. B. C. dramatic series), Luz.
6—T. Some twenty years later. 1:45. Pathetic romance (set 16 A. B. C. dramatic series), Luz.
7—T. Richard Bentham. Impish Elves (Winsome Intermezzo), Borch.
8—T. "Did you say your name?" 2:00. Turbulence (Allegro Agitato), Borch.
9—T. "Some Girl." 3:45. Theme.
10—T. "Alice I want you to." 2:00. Capricious Annette (Moderato Caprice), Borch.
11—S. When La Salle enters. 0:40. Purity (Love Theme), Borch.
12—T. "Did I smash that? 0:35. Theme (to be played on piano only.)
13—T. "Excuse me." 1:30. Continue to action (played by orchestra.)
14—T. And with the opening of spring. 1:20. Dramatic Tension No. 9, Andino.
15—T. Let us go into the. 1:30. Sleeping Rose (Valse Lento), Borch.
16—T. An old Hawaiian song. 3:25. Theme.
17—S. As Gene and Alice leave conservatory. 2:15. (Hawaiian song.)
18—T. "Alice I love you." 1:30. Eleanor (Moderato), Deppen.
19—S. When Alice goes on balcony. 3:00. Sorrow Theme, Roberts.
20—S. When Gene enters his room. 3:05. (Effect of rooster crow), Theme.
21—S. When Gene receives letter. 1:30. Dramatic Tension No. 64, Borch.
22—T. "You aren't going away." 1:50. Summer Nights (Characteristic Moderato), Roberts.
23—T. Days passed and then months. 1:45. Theme.
24—S. When Gene returns. 1:40. Andante Pathetic No. 10, Berge.
25—T. "Daddy we are to be." 1:30. Theme.
26—T. You think you have found. 1:20. Nola (Characteristic Allegretto), Arndt.
27—T. And after you had come. 4:00. Dramatic Narrative, Pement.
28—T. So you see I'm not really. 4:00. Adagletto (from Symphonctte Suite), Berge.
29—S. When Alice sees ring. 3:15. Mountain Song (from Mountain Music Suite), Borch.
30—T. That evening. 1:45. Andante Pathetique No. 23, Borch.
31—T. "To our hostess." 2:00. Kathleen (Valse Lento) Berg.
32—S. When girl sits at piano. 1:45. Birds and Butterflies (Intermezzo Capriccioso), Vely.
33—T. "With this ring." 2:00. Bridal Chorus from Lohengrin. (To be played on piano.)
34—T. "Where did you get that ring?" 2:30. Tragic Theme. Vely (effect of dog barking and knock on door.)
35—T. "Gene, you and I never." 2:15. Grave-Allegro Molto (excerpts Sonata Pathetique) Beethoven.

- 36—T. "My mother married Jacques." 5:55. Ein Marchen (Heavy Dramatic Descriptive), Bach.
37—Theme. 1:00. To end.

"Maggie Pepper."

Released by Famous Players-Lasky—Five Reels.
Prepared by Filmusic Studios.

- 1—At screening. 3:15. Idilio (Moderato), Lack.
2—T. It is Saturday. 2:45. At Sunset (Moderato), Brewer.
3—D. Insert of Letter. 3:15. Serenade Op. 16, No. 3 (Andante), Rubinstein.
4—T. In the lonely year. 2:45. Gavotte (Allegretto), Mericanto.
5—T. Meanwhile Twelve. 1:15. Andante Misterioso, Lack.
6—T. Joseph Holbrook. 3:15. A Legend from La Province, Nicde.
7—T. "Say, Mag, I hate." 3:15. Andante Pathetique. Berge.
8—D. Jakey and Maggie talking. 3:45. Jealous Moon (Moderato), Zamecnik.
9—T. "Do? I'll turn this." 1:30. Sweet Bells (Allegro), Gruenwald.
10—D. Insert of card. 0:15. Silence.
11—T. The owner of the. 1:45. Misterioso (Moderato), Minot.
12—T. "Ada, what are you?" 2:30. Dramatic Agitato (Allegro), Minot.
13—T. "Oh, Thatch give he." 2:00. Thoughts (Andante), Crespi.
14—T. Hurt but resolute. 2:15. Canzonetta (Allegretto), Godard.
15—T. As swift months. 3:15. Jealous Moon (Moderato), Zamecnik.
16—T. Appraising a band. 1:15. Popular March (Andante.)
17—T. Ada's weary years. 1:00. Andante (Pathetique), Borch.
18—T. Greedy for easy money. 3:00. Andante Appassionato (Moderato), Castillo.
19—D. Holbrook leaves Maggie. 2:15. Dramatic Agitato, Hough.
20—T. Lamplight and lessons. 1:45. Phillis, Valse, caprice, Deppen.
21—D. Jakey leaves. 2:30. A Dream (Andante), Borch.
22—T. "We can't get along." 2:15. Andante Pathetic, Vely.
23—T. It's Darking, he's coming. 1:15. Turbulence (Allegro), Berg series.
24—D. Maggie opens front door. 0:30. Silence.
25—D. Darking surprises Ada. 3:15. Allegro Agitato, Andino.
26—T. You're wounded. 2:00. Dramatic Tension, Borch.
27—D. Holbrook shakes hands. 3:15. Love's Wilfulness (Andante), Berthlemy.
28—T. "I'm fatally compromised." 2:00. The Wooing Hour (Allegretto), Zamecnik.
Character—Dramatic.
Atmosphere—Neutral.
- "False Faces."**
- Released by Famous Players-Lasky—Six Reels.
Prepared by Filmusic Studios.
- Spy Theme—Crafty Spy, Borch.
1—At Screening. 1:34. Misterioso Dramatic No. 54 (slow Andante), Berg series.
2—T. Midnight on the western. 8:40. Battle of Ypres, Borch. (Twice though followed by Furioso No. 1 (Allegro), Levy. (Play to action.)
3—D. Walthall sits down before the major. 2:15. Misterioso Dramatico (Moderato), Berg series.
4—T. "Exiled I went." 4:23. Spy Theme (Moderato), (play to action.)
5—T. Definitely plowing. 3:54. Andante Appassionato No. 57 (Moderato), Berg series.
6—T. "Beware, submarine to port." 1:13. Hurry No. 4 (Allegro), Lake.
7—T. The unhappy discovery. 1:38. Vanity (Allegretto), Jackson.
8—T. "Someone entered my room." 2:39. Misterioso No. 3 (Moderato), Berg series.
9—Walthall runs after spy. 2:12. Agitato No. 49 (Allegro), Berg series (play to action.)
10—D. Miss Brooke tears bandage off Lieut. Thakey's arm. 4:27. Agitato No. 66 (Allegro Moderato), Berg series.
11—T. A false summons. 1:03. Andante No. 32. Berg series.
12—D. Pistol by Lone Wolf's face. 0:08. Silence.
13—T. "Be quiet, Herr." 2:30. Theme.
14—D. Walthall knocks man down. 5:27. Allegro Agitato No. 8, Berg series. (Play twice through followed by) Furioso No. 11 (Allegro), Berg series.
15—T. Off the New England. 2:00. Andante Dramatico No. 62 (Andante), Berg series.
16—T. Why was I not. 5:43. Dramatic Andante No. 39 (Allegro), Berg series (twice through followed by) Agitato No. 6 (Moderato), Berg series.
17—T. At an isolated. 1:41. Lamentoso No. 46 (Allegro-Moderato), Berg series.
18—D. Insert "Wireless message." 1:51. Agitato No. 11 (Allegro), Lake.
19—T. "I've done it." 3:10. Misterioso Dramatic No. 54 (slow) Berg series.
20—D. Walthall leaving Captain's cabin. 1:16. Dramatic Tension No. 11 (Allegro-Moderato), (Reissiger), (Fischer.)
21—T. Two hundred miles. 4:11. Legend of a Rose. (Andante), Reynard.
22—T. The British secret service. 4:17. Slimy Viper (Moderato), Borch.
23—T. Twenty dollars lf. 1:12. Agitato No. 9 (Allegro), Berg series.
24—T. The council room. 1:54. Theme.
25—T. Colonel Stanistreet. 3:14. Romance (Allegro-Moderato), Frommel.
26—T. Examine it yourself. 5:02. Allegro Agitato No. 1, Berg series. (Twice through, followed by) Agitato No. 69, Berg series. (Play to action.)

- 27—T. "At my hotel I." 2:32. Hurry No. 26, Lake. (Start slowly, increase tempo, shading to action.)
 28—D. Walthall takes rope and climbs up ladder. 3:24. Adieu (Allegro Moderato), Karganoff.
 29—D. Walthall gets "drop" on Ekstrom. 4:34. Agitato No. 3 (Allegro), Langey.
 30—T. A raid by the. 1:11. Hurry No. 2 (Allegro), Langey.
 31—D. Walthall and girl in taxi. 3:05. Andante Misterioso No. 15 (Allegro), Lake.
 32—T. "Is it not true?" 1:39. Misterioso No. 1 (Moderato), Langey.
 33—T. That pen Mr. Blensop. 0:40. Silence.
 34—T. The realization of a. 3:40. Love Theme (Andante.)

"Sis Hopkins."

Released by Goldwyn Pictures Corporation—Five Reels.

Prepared by M. Winkler.

Theme—Eccentric Comedy Character (Characteristic), Roberts.

- 1—T. And Sisseretta Hopkins. 1:30. Petite Ballet (Characteristic Pizzicato), Berge.
 2—T. Henry Vibert who will. 1:35. Theme.
 3—T. "I'm glad you dropped in." 2:35. (Continue to action.)
 4—T. New Harmony's general store. 1:45. Impish Elves (Winsome Intermezzo), Borch.
 5—"I'll walk home with you." 3:15. Theme.
 6—T. "If you want a drink." 3:20. Le Secret (Light Intermezzo), Gautier.
 7—T. I don't think there's a chance. 2:40. Gavotte and Musette (Allegretto), Raff.
 8—T. Young lady's seminary. 0:35. (Continue pp.)
 9—T. To be with a circus. 1:05. Raindrops (Characteristic Intermezzo), Saumell.
 10—T. "I'm here today to ask you." 2:35. (Continue to action.)
 11—T. And for a cemetery. 2:55. Theme.
 12—T. It is hard to keep anything. 1:35. Marionette (Allegretto Caprice), Arndt.
 13—S. Interior of school 1:25. Sweet Jasmine (Characteristic Allegretto), Bendix.
 14—T. "I am lonesome, Pa." 4:40. Scherzetto (from Symphonette Suite), Berge.
 15—T. That night after supper. 3:55. Babillage (Allegretto Intermezzo), Castillo.
 16—T. Morning and her mind. 1:55. Comedy Allegro (played pp), Berg.
 17—S. Ridy near tree. 1:20. (Continue ff.)
 18—T. "Riddy, that ain't your heart." 1:30. Theme.
 19—S. Riddy and Sis near well. 1:55. Love Theme, Lee.
 20—T. "While you hitch up." 3:40. Three Graces (Allegretto Intermezzo), Herman.
 21—T. "Go the short way." 2:30. Comic Hurry, O'Hare.
 22—T. "Have you signed it?" 2:15. Gallop No. 7, Minot.
 23—T. And Henry starts in. 1:50. Hunkatin (Comic Half Tone), Levy.
 24—2:00. Theme (until end.)

"Common Clay."

Released by Pathe Exchange, Inc.—Seven Reels.

Prepared by Ernst Luz.

- 1—Jennie Peters. Tourjour Jamais, Waldteufel.
 2—Bender's Joy palace. (Continue to action.)
 3—"So the dreary weeks." Jack O' Lantern (One-step.)
 4—Girl drives off in auto. A. B. C. Concert Ed. No. 4-A.
 5—After girl (Ellen) seated on bed. A. B. C. Concert Ed. No. 4-B.
 6—After fade in and out of dance hall. Jack O' Lantern.
 7—Connects one and two. "Amateur night at Benders." (Quick.) My Dreams (Rom.)
 8—Eleanor introduced to manager. Doda Daddle (comedy walk.)
 9—Dressing Room scene. Girl fixing lamp. Girl of Mine (Fox-trot.)
 10—After dog shows on screen. I Like the Boys (One-step song), (Dog bark.)
 11—Ellen and man enter. That's It (Fox-trot.)
 12—After girl and father argue. Light Romance, Theme No. 1.
 13—Girl (Ellen) leaves room and parents. Agitato No. 1.
 14—In Despair. Light Romance, Theme No. 1.
 15—Connects two and three. More Candy (One-step.) Fadeout of dance hall, or "Brady's Quiet Little Place."
 16—Ellen stands up from table. Jump Jim Crow (Fox-trot.)
 17—Police enter room. Agitato No. 1.
 18—Night's weary hour. Light Romance, Theme One.
 19—Maid walks from room. Man and Superman (Waltz.)
 20—Connects three and four "After quiet evening." Lost Happiness. (Rom. Leg.)
 21—As the weeks pass, Eleanor (Rom. Leg.)
 22—"For Ellen time passed." Mill Stream. (Light.)
 23—"On the eve of." Autumn Memories (Rom. Leg.)
 24—Young Fullerton in uniform. Moods (Valse Lente.)
 25—"The Rose of her hope." Light Romance, Theme 1.
 26—Connects Four and Five (Play once through and segue), Reverie, Vleuxtemps (Path.)

- 27—The next day. Cradle Song, Bach (Path.)
 28—Connects five and six—"And so the case"—Love Poem (Waltz Leg.)
 29—After Coakley removed. Agitato No. 1 (Agitato.)
 30—(Play once through and segue), Meditation from "Thais."
 31—Judge stops Ellen. Rose Blushes (Path.)
 32—Connects six and seven. "Time and school training." Ad Lib.
 33—"And when the boys." Light Romance.
 34—Hugh in room alone. Babillage. (Light).
 35—After Hugh talks to Butler. Light Romance.
 36—Hugh exits from room and father. Agitato No. 1.
 37—Lovers left alone on green. Awakening of Spring.
 38—Light Romance—to end.

"Satan Junior."

Released by Metro Picture Corporation—Five Reels.

Prepared by S. M. Berg.

- Theme—for Diana—Canterbury Bells (From Boutonniere Suite), (Allegretto Capriccioso), Toning.
 1—At Screening. 1:00. (Chinese gong) Camelia, (from Boutonniere Suite), (Allegretto Moderato), Toning.
 2—T. A few miles distant. 2:45. Clematis (From Boutonniere Suite), (Allegretto Agitato), Toning.
 3—D. When Aunt writes letter. 1:15. Hurry No. 33, Minot.
 4—T. "How dare you." 2:15. Theme.
 5—T. "I must impress you." (Letter). 2:45. Constance (Characteristic Intermezzo), Golden.
 6—T. "I'd like to lunch with." 2:15. A La Mode (Popular One-step), Rosey.
 7—T. "Only I think your." 4:00. Theme.
 8—T. "Aren't you afraid." 1:30. Prudence (Entr'acte Novellette), Luz.
 9—T. "Well, I'm to box." 1:45. Agitato No. 69 (Allegro Agitato), Minot.
 10—T. "You wilful, naughty child." 2:30. Impish Elves (Winsome Intermezzo), Boech.
 11—T. "Miss Diana is home." 3:00. Mysterious Nights (Valse Dramatique), Borch.
 12—T. "The Little devil." 2:00. Theme.
 13—T. "Leave it all to." 3:00. Savannah (Popular one-step), Rosey.
 14—T. "Don't you little girl me." 2:00. Agitato No. 49, Shepherd.
 15—T. "I'm sorry I treated." 2:15. Theme.
 16—"Dear brother Tad." 3:00. Butterflies (Moderato Caprice), Johnson.
 17—T. A fortnight later (Ukelele effects.) 1:30. Love's Young Dream. ("Love's Old sweet Song," in rag-time would also be appropriate.)
 18—D. When Diana gives Tad candy. 3:00. Theme.
 19—T. "You needn't laugh." (Telephone bell.) 2:15. Scherzetto (From Symphonette Suite), Berge.
 20—T. "Is this the Associated?" 3:00. Perpetual Motion (Allegro Agitato), Borch.
 21—T. "I'll prove to you" (auto effects.) 1:00. Agitato No. 37, Andino.
 22—T. "When you get back." 1:15. Theme.
 23—T. "I'm going to leave you." 3:15. Hurry (Half reel hurry), Levy.
 24—T. "Now, Emmeline, explain." 2:45. Galop No. 7, Minot.
 25—D. When Paul joins Diana. 1:30. Theme (to end.)

"Fortune's Child."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

- Theme—for Beth—May Dreams—(Moderato Romance), Borch.
 1—T. Not very far from. (Telephone bell.) 3:00. Eleanor, Deppen.
 2—T. "Mrs. Gamp advertised good." 1:30.
 3—T. "Mr. Demarest is waiting." 3:30. Phyllis, Deppen.
 4—D. "When Louis enters lodger's." 2:15. Misterioso Agitato, Smith.
 5—D. When lodger misses money. 2:15. Turbulence, Borch.
 6—T. While the butler and the maid trip. 0:45. Hunkatin, Levy.
 7—T. And at home Bob. 1:45. Dramatic Tension No. 9, Andino.
 8—T. "Oh, Madame, the baby." 3:15. Perpetual Motion, Borch.
 9—T. "Con Brown's another sort." 0:45. Popular one-step.
 10—T. Con Brown himself. 1:15. Impish Elves, Borch.
 11—T. "You get out o' here." 1:45. Agitato No. 37, Andino.
 12—T. "I can't take care of." 1:45. Theme.
 13—T. "You let me get." 2:45. Peacefulness, Borch.
 14—T. After supper which Beth. 2:15. Theme.
 15—T. And in the morning. 3:15. Adieu, Karganoff.
 16—T. "Oh, I see Mr. Good-guy." 1:30. Coquetterie (Valse Rubato),
 17—T. The knight goes forth. 1:30. Theme.
 18—D. As scene fades to Louis. 1:45. Dramatic Tension No. 36,
 19—T. Morning. 2:45. Valse Divine (Moderato Valse), Rosey.
 20—D. When Beth enters Mrs. Wynne's room. 1:30. Andante.
 21—"Are you Mr. Wynne?" 2:00. Farewell to the Flowers, Hildreth.
 22—D. When Beth enters Mrs. Gamp's house. 2:30. Hurry No. 33,
 23—D. When Mr. Wynne enters bedroom. 3:15. In the Glade.
 24—T. "Do you think it's right?" 2:00. Sleeping Rose, Borch.
 25—T. Bob Wynne full of gratitude. 2:00. A La Mode, Rosey.
 26—T. "Jimmie." 1:00. Theme (to end.)

THE WORLD'S STANDARD THEATRE ORGANS

Unified
Theatre
Organs

SEEBURG

Automatic
Pipe
Organs

J. P. SEEBURG PIANO CO. - REPUBLIC BLDG. CHICAGO



MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Probation Wife."

Released by Select Pictures Corporation—Six Parts.
Prepared by M. Winkler.

- Theme—Think, Love, of Me (Moderato), Grey.
1—T. We beg to introduce. 1:30. Theme.
2—T. I understand so well. 2:25. (Continue to action.)
3—T. There was a poor little. 0:45. Weird Oriental Dance, Levy.
4—T. Peter Marr, a rich oid. 1:05. (Continue pp.)
5—S. Young man with violin. 2:15. Mysterious Nights (Valse Dramatique), Berg.
6—T. "Can that sob stuff." 0:30. Elegie-Massenet (played as violin solo.)
7—T. "What do you want to marry?" 2:15. Elegie-Massenet (played with orchestra.)
8—T. "And so you see." 2:50. Mysterious Nights (Valse Dramatique), Berg.
9—T. Then another life opened. 2:35. Atonement (3/4 Andante), Zamecnik.
10—T. And about this time. 0:40. Melody (Moderato), Kretschmer.
11—T. A break for liberty. 3:55. (Continue to action.)
12—T. That afternoon fate. 2:30. Pizzicato Misterioso, Minot.
13—T. "Why, you're the man." 1:55. Theme.
14—T. "And so happy, healthy." 2:35. Adagietto (from Symphonette Suite), Berge.
15—T. Beth Mowbray was not. 2:45. Visions (Intermezzo Characteristic), Buse.
16—T. And so they were married. 3:35. Dramatic Suspense, Winkler.
17—T. As time went on. 2:30. Theme.
18—T. And so, thanks to Nina. 2:00. The Vampire (Dramatic), Levy.
19—T. As the play went on. 2:10. Valse Divine (Operatic Medley), Rosey.
20—T. Another evening. 1:05. (Continue pp.)
21—T. At the Claridge. 4:50. Theme.
22—T. "This is our dance." 3:45. Sleeping Rose (Valse Lento), Borch.
23—S. Interior of Automobile. 1:40. Hunkatin (half time one-step), Levy.
24—T. The next day at three. 2:45. The Wooing Hour (2/4 Moderato Grazioso), Zamecnik.
25—T. Brace up, there he is now. 2:30. Theme ff.
26—T. And that night. 1:20. (Continue to action.)
27—T. Huntley only wanted. 3:10. Birds and Butterflies (Intermezzo Capriccioso), Vely.
28—Theme (until end.) 3:00.

"The World to Live In."

Released by Select Pictures Corporation—Five Reels.
Prepared by M. Winkler.

- Theme—Leno Allegro (From Symphonette Suite), Berge.
1—T. "To Think of your Friend." 4:00. Valse Divine (Valse Classique), Rosey.
2—T. At the close of the friends. 2:45. Babillage (Allegretto Intermezzo), Castillo.
3—T. Do you still play. 2:45. Theme.
4—S. Rita at piano. 0:20. (Orchestra tacet).
5—T. The tinpanner's working day. 0:45. (Piano improvise to action).
6—T. Pretty girl your new. 3:35. Doloroso (Moderato), Tobani.
7—S. Close up of phonograph record. 1:25. Sparklets Intermezzo (Moderato), Miles.
8—T. But despite his father's. 0:25. (Pathetic composition).
8—T. But despite his father's. 0:25. (Pathetic composition), (to be produced on the phonograph).
9—T. You've got quite the wrong. 3:50. May Dreams (Moderato Romance), Borch.
10—T. When a girl is a tinpanner. 2:55. Theme.
11—T. Mrs. Billings has been. 3:55. Norma (Melodious Waltz), Luz.
12—T. In the small hours. 3:45. At Twilight (Moderato Romance), Golden.
13—T. Knowledge of young Oliversons. 2:45. Morning (Dramatic), Grig.
14—T. But there are moments. 2:45. Romance (Moderato), Karganoff.
15—S. Close up of piano player. 2:05. Golden Youth (Valse Lento), Rosey.
16—T. "Shall I see you again?" 0:35 (Piano Solo, improvise to action).
17—S. Rita crying. 2:45. Theme.
18—T. At Atlantic City. 1:15. Pathetic Andante, Vely.
19—T. "Rita, I can't be happy." 3:10. By the River (12/8 Moderato Romance), Morse.
20—T. Meanwhile the sentimental. 1:15. Love Theme, Lee.
21—T. Glad your headache. 4:45. After Sunset (Moderato), Pryor.
22—T. That evening. 1:35. Theme.
23—T. This is a queer. 4:00. Valse Moderne (Vaise Moderato), Rosey.
24—T. Why, Ida, what are you. 4:25. L'Adieu (Dramatic), Favager.
25—T. Make New York as fast. 2:45. Bleeding Hearts (Andantino Sentimento), Levy.
26—T. "I suppose you are through." 3:45: (Railroad effects), Tragic Theme (Pathetic), Vely.
27—T. I came to tell you. 2:30. Adagietto (From Symphonette Suite), Berge.
28—Theme. 2:40. (Until end.)

"Children of Banishment."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

- Theme—Bleeding Hearts (Andantino Sentimento).
1—T. Dick Bream, foreman. 1:05. Theme.
2—T. Mr. Allen Mackenzie and his wife. 1:45: Mountain Song (from Mountain Music Suite), Borch.
3—T. R. E. Hill of the firm. 4:15. Dramatic Recitative, Levy.

- 4—T. Dan Silver knocked out. 2:14. Dramatic Suspense, Winkler.
5—T. Pay Day. 3:30. Lento Allegro (from Symphonette Suite), Berge.
6—S. Close-up of strangers on porch. 1:25. Dramatic Agitato, Hough.
7—S. The fight. 1:15. Theme.
8—S. Interior of room in boarding house. :45. Agitato No. 69, Minot.
9—T. We are gypsies of. 2:10. Dramatic Narrative, Pement.
10—T. Come over tonight. 3:45. Love Theme, Lee.
11—T. Allen leaves for land office. 2:25. Theme.
12—T. Allen beats out Hill's agent. 2:55. Birds and Butterflies (Intermezzo Capriccioso), Vely.
13—T. Will you come back. 3:50. Le Retour (Allegro), Bizet.
14—T. He is my husband. 3:55. Sinister Theme, Vely.
15—T. Winter finds the. 1:35. Theme.
16—T. Dick and Allen go to inspect. 2:25. Sunrise on the Mountain (from Mountain Music Suite), Borch. (Tympany roll ff, during fall of tree.)
17—T. Every demonstration for. 2:45. Forest Whispers (Moderato Gavotte), Losey.
18—T. Hill and Burchard plan. 1:25. Theme.
19—T. The first delivery. 2:30. Half reel hurry, Levy. (Begin pp. then to action.)
20—S. Phonograph action. :35. (Continue pp. to action.)
21—T. Something is wrong with Bream. 1:20. Popular number (to be played on phonograph).
22—S. Bream leaves. 1:30. Another popular number on phonograph.
23—S. Allen falls into stream. 2:30. Woodland Whispers (Moderato) Czibulka.
24—S. Close-up near fire. :40. Furioso No. 60, Shepherd.
25—T. I brought him back to you. 1:50. Theme.
26—Continue ff. :25. (Until the end.)

"The Little White Savage."

Released by Bluebird Photoplays, Inc.—Five Reels.
Prepared by Benj. Laletsky.

- Theme—In the Land of the Beginning, Clark and Meyer.
1—T. The great K & L Shows. 3:30. Spirit of Independence, Holzman.
2—T. "Well, if it isn't." 2:15. Beautiful Ohio (Valse), Earl.
3—T. "We met aboard." 3:00. Sea Song No. 15 (Moderato), O'Hare.
4—T. The inhabitants were. 2:30. Pastel Minute (Allegro Giocoso), Paradis.
5—T. "Cannibals." 1:00. A. B. C. Dramatic No. 16 (Andante Misterioso), Luz.
6—D. Naughty meets Kerry. 2:00. Theme.
7—D. Colonists leave huts. 1:00. Amaryllis (Moderato), Gys.
8—D. Naughty spies Kerry. 2:30. Theme.
9—T. As a side show. 2:00. Valse Lente. Op. 17. (No. 2), Schuett.
10—D. Sailors dancing. 1:00. Sailor's Hornpipe (Moderato).
11—D. Naughty and Kerry leave hut. 2:30. Theme.
12—T. Nowhere to go. 1:00. Album leaf (Andantino), Cue.
13—T. Wonderful tales. 1:00. Theme.
14—T. For a thousand years. 1:15. Told at Twilight (Moderato Cantabile), Hueter.
15—T. When the ancient village. 4:00. Souvenir (from Gypsy Suite), German.
16—T. Two days later. 1:00. Spirit of Independence March, Holzman.
17—T. Not to bore you. 1:30. Melody in G Flat (Moderato Cantabile), Cadman.
18—T. Subject of their. 1:30. Roamin' in the Gloamin', Lauder.
19—T. Let us go. 3:00. Melodie (Andante Cantabile), Hueter.
20—T. Afraid to Exhibit. 1:30. Spirit of Independence, Holzman.
21—T. Well, if it ain't. 1:30. Romance of the Rose (Andante), Trnkau.
22—T. In the cold, gray dawn. 4:00. Melodie (Adagio), Rachmaninoff.
23—D. Peter and Naughty enter. 2:30. Misterioso No. 16 (Molto Moderato), Langey.
24—T. You have been drinking. 1:30. Theme.
25—T. John Rever's ride. 3:00. Prelude (Allegro), Jarnefeit.
26—D. Church elders knock. 3:00. Mood Pensive, Applefield.
27—T. Then, you object. 2:45. Kunihild (Andante Serioso), Kistler.
28—T. For the last time. 2:00. Andante Cantabile, No. 14, O'Hare.
29—T. Before this goes further. 1:30. Lento (Molto Expressivo), Tours.
30—T. "Why art thou sad?" 1:15. Theme.
31—D. In front of tent. 1:00. Spirit of Independence, Holzman.
32—D. Kerry and naughty. 1:00. Theme.

"A Taste of Life."

Released by Bluebird Photoplays, Inc.
Prepared by James C. Bradford.

- Theme—I'll Say She Does (4/4 Fox Trot), De Sylvia.
1—At Screening. Cherry Blossoms (Moderato), Frml.
2—T. Kitty Dillingham. 3:00. I Hate to Lose You (Fox Trot), Gottler.
3—T. The Jonas Coilamore. 4:00. Al Fresco (Rubato), Etienne.
4—T. This is Maundell. 1:15. Misterioso No. 2 (Moderato), Minot.
5—D. Mrs. Dillingham enters home. 1:00. Souvenir de Venise (Allegretto), Quinn.
6—T. A great idea. 1:30. Little Flirt (Moderato), Bendix.
7—D. Jonas Collamore. 1:15. Comic Hurry No. 7 (Allegro), O'Hare.
8—T. I'll drop in. 3:15. Theme.
9—T. "Would you join me?" 1:30. Laughing Eyes (Allegretto), Silberberg.
10—D. They enter cafe. 1:00. Theme.
11—T. I must telephone. 1:15. Perplexity (Allegretti Grazioso), Mc-Lellan.

- 12—T. I ordered one of those. 3:00. Theme.
 13—D. They enter auto. 2:00. Allegro No. 1, Minot.
 14—D. They arrive at road house. 1:30. Little Trifler (Moderato), Barnard.
 15—D. Sleuths arrive. 2:30. I'm Always Chasing Rainbows (Moderato), Carrol.
 16—T. Open that door. 1:00. Furioso No. 2 (Allegro Assai), Langey.
 17—T. So, there is a woman. 3:00. Appassionato No. 47, Berge.
 18—D. Mr. Collarmore arrives home. :30. Sympathy (Valse Lento) (chorus only), Friml.
 19—D. Mr. Dillingham enters his house. 3:00. I Hate to Lose You, Gottler.
 20—T. "Why a pin stuck me." 4:00. Le Retour (Allegro), Bizet.
 21—T. "Will you take me out?" 1:00. I Hate to Lose You, Gottler.
 22—D. Mrs. Collarmore. 1:30. Appassionato No. 40, Borch.
 23—T. "We're closin' in on." 1:45. Misteroso No. 16 (Molto Moderato), Langey.
 24—T. "I've come to apologize." 2:00. Theme.
 25—T. Nothing to do. 2:30. I Hate to Lose You, Gottler.
 26—T. The next afternoon. 3:30. Dramatic Andante No. 32 (Molto Moderato), Berge.
 27—T. "So, that is why?" 2:00. I'm Satisfied to Step Aside (Fox Trot), Gilvert & Donaldson.
 28—T. End of a perfect day. 1:00. A Perfect Day (Moderato), Bond.

"Johnny on the Spot."

Released by Metro Pictures Corporation—Five Reels.
 Prepared by S. M. Berg.

- Theme for Johnny Rutledge—Scherzetto (from Symphonette Suite), Berge.
 1—T. In marked contrast Miss Ann. 4:00. Frills and Furbelows (Rondo Rococo), Crespi.
 2—T. "The trouble with you." 1:00. Theme.
 3—T. The law office of Judge Martin. 3:45. The Shepherd's Pipe (Allegretto Moderato—from Romantic Suite), Grehg.
 4—T. "Rubbish." 2:45. Remembrance (Romance Moderato—from Romantic Suite), Schumann.
 5—T. "Sympathy won't pay." 3:45. Third Barcarolle (Characteristic Moderato), Rubenstein.
 6—T. "What's the use of having?" 2:30. Theme.
 7—T. "The bank was closed." 1:15. Thoughts (Andante Triste), Crespi.
 8—T. About the only thing in favor of. 3:00. Lively popular rag (piano only according to action).
 9—T. "All you do is wear." 3:00. Me-ow (Characteristic novelty), Kaufman (piano only according to action).
 10—T. "Next time you." 2:00. Vision (Intermezzo Characteristic), Buse.
 11—T. Johnny's ten had. 2:45. Theme.
 12—T. "I chanced across." 3:45. Venetian Barcarolle (Grazioso Intermezzo), Golden.
 13—T. But Dr. Phaker found. 2:30. Movie Rag (Characteristic), Zamecnik.
 14—T. "Tell me brother." 3:15. A La Mode (Popular One-Step), Rosey.
 15—T. "I'm looking for a." 2:30. Perpetual Motion (Allegro Agitato), Borch.
 16—T. At Castle bungalow (telephone bell). 3:30. Norma (Melodious Waltz), Luz.
 17—T. A half hour before. 2:30. Theme.
 18—T. "There's only one way" (telephone bell). 3:00. At Twilight (Moderato Romance), Golden.
 19—T. "Something's up." 2:45. Western Intermezzo (A. B. C. Dramatic Set 11), Luz.
 20—T. "A minister will be here in." 3:00. Western Hurry (A. B. C. Dramatic Set 11), Luz.
 21—T. "If you make a break." 3:30. Western Galop (A. B. C. Set 11), Lugi.
 22—T. "Take it easy, Johnny." 1:30. Theme (until end).

"It's a Bear."

Released by Triangle Film Corporation.
 Prepared by M. Winkler.

- Theme—Comedy Allegro (Characteristic), Berg.
 1—T. Orlando's absent-minded. 2:55. Intermezzo (Allegretto), Puerner.
 2—T. "While business holds." 1:55. Visions (Intermezzo Characteristic), Buse.
 3—T. Courageous insects. 1:15. Continue ff.
 4—T. East goes west. 3:45. Theme.
 5—T. Letter-box, Wyoming. 1:20. May Dreams (Moderato Romance), Borch.
 6—T. The hired hands figured. 1:05. Wild and Woolly (Western Allegro), Minot.
 7—T. "Boys this is the new." 3:00. Sinister Theme, Vely.
 8—T. "You can pull that." 3:10. Theme.
 9—S. Children bathing. 2:35. Savannah (Popular One-Step), Rosey.
 10—T. "No shooting; think of." 2:00. Impish Elves (Winsome Intermezzo), Borch.

- 11—T. Do you think you will like. 1:35. Comedy Hurry. O'Hare.
 12—T. "Force of habit was." 2:40. Hunkatin (comic one-step), Levy.
 13—T. A saloon is no place for. 2:25. Theme.
 14—T. Anybody can bluff once. 3:50. Golden Youth (Valse Moderato), Rosey.
 15—T. Sea Cook—Nobody could ride. 2:50. Birds and Butterflies (Intermezzo Capriccio), Vely.
 16—T. "Why, this seems like a nice." 2:55. Theme.
 17—T. The third trap. 1:35. Galop No. 7, Minot.
 18—T. Plans for the bear hunt. 1:45. Three Graces (Allegro), Herman.
 19—T. His new toy. 1:45. (Continue pp.)
 20—S. Boys unsaddle horses. 1:50. Hurry No. 33, Minot (Watch shots).
 21—T. This bear isn't stuffed. 1:55. Valse Divine (Valse Lento), Rosey.
 22—T. Who's the tenderfoot? 3:30. Sinister Theme, Vely.
 23—T. Pete and Slim, Texas cow-punchers. 1:10. Theme.
 24—T. Boss, you'd better get. 1:15 (continue pp.).
 25—T. Cogne figured things. 3:20. Hurry (Half-reel Hurry), Levy.
 26—T. You developed into a. 2:40. Dramatic Recitative, Levy.
 27—Theme. :50. (Until the end.)

"A Heart in Pawn."

Released by Exhibitors-Mutual—Five Parts.
 Prepared by Joseph O'Sullivan.

- 1—Introductory titles. 1:30. A Night in Japan (Poco Allegretto—No. 1 Suite), Braham.
 2—T. When hills are glorious in the rays. 3:00. A Japanese Sunset (Largo—Adagio—Andante—Descriptive), Deppen.
 3—T. The Tea House offers a solution. 2:00. Vell Dance, Friml.
 4—T. And then when the wishing moon hangs. 3:00. One Fine Day—Madame Butterfly (Andante Expressivo), Puccini.
 5—T. The New Year finds Toyama. 1:45. Japanese Reverie (Andantino), Bartlett.
 6—T. Dr. Stone Professor in. 3:00. Russian Romance, Friml.
 7—T. "This is my daughter." :45. Amaranthus, Gilder.
 8—T. While in far away Japan. 2:30. In a Chinese Tea Room (Allegretto Characteristic), Langey.
 9—D. When Sada sinks to floor. 2:45. One Fine Day, Puccini.
 10—T. "She refuses to go with me." :45. Robespierre Overture (Andante Agitato), Litolff.
 11—T. At the end of the first college term. :45. Jazz selection.
 12—T. "Next on the program." 1:15. Streets of Cairo.
 13—D. When dancer removes wig. :45. Popular One-Step.
 14—D. When Japanese letter is shown. 1:45. Nipponese (Japanese Dramatic Theme), O'Sullivan.
 T. There is nothing wrong. :45. (a) Lento Andante. (b) Andante Appassionato.
 15—T. A tiny spark of happiness. 2:00. Elegie, Massenet.
 16—T. Heredity. 2:00. Anathema—"Eliand" (Adagio con moto), Feltz.
 17—D. Dr. Stone and Emily in Auto. 2:45. Valse Triste (Lento) Sibelius.
 18—T. Dr. Stone proves his theory. 3:15. Romance (Andante—Dramatic Moderato) Svendsen.
 19—T. And eventually with marriage. 4:30. Fuji Ko (Descriptive Japanese Allegretto) Shelley.
 20—T. The Lecturer. 2:00. Largo—"New World Symphony"—Dvorak.
 21—D. Close-up. Sada recognizing Toyama. 3:45. Humming Chorus—"Madame Butterfly." Puccini.
 T. "Dismiss these people" (Moderamente mosso).
 22—T. "Don't go—she must have—." 3:00. One Fine Day. Puccini.
 23—T. Where we love is home. :30. Nipponese (A) (Dramatic Andante), O'Sullivan.
 24—D. Koma and dog. 1:00. Three Little Maids from School—"Mikado" (Characteristic Japanese Allegretto), Sullivan.
 25—T. "Don't you think I'm cute." 1:45. Berceuse, Iljinsky.
 26—T. The night bird. :30. Nipponese (A) (Lento-Andante), O'Sullivan.
 D. When guard rushes in. :45. Same (B) Andante Appassionato.
 D. Sada running out of prison. :45. Same (C) Allegro Agitato.
 27—D. Close-up Toyama and Emily. 1:45. Dramatic Agitato No. 43 (Allegro), Borch.
 28—D. Close-up of Toyama and Child. 1:30. Berceuse, Iljinsky.
 29—D. Sada getting out of boat. :45. Nipponese (C) (Allegro Agitato), O'Sullivan.
 T. "Sada!" Toyama and Sada. 1:00. Same (B) Andante Appassionato.
 30—D. Emily playing violin. :45. One fine day. Puccini.
 31—D. When guards are seen. :30. Allegro Agitato.
 32—D. Close-up of Sada. Toyama and child. 1:45. Butterfly's Farewell (Andante Sostenuto—Lamentoso), Puccini.
 33—D. When Sada sees the guards. 1:00. Dramatic Tension No. 44 (Agitato), Borch.
 34—D. Toyama picks up sword. 1:45. Nipponese (B) (Andante Appassionato), O'Sullivan.
 35—D. Toyama walks out of shrine room. :45. One Fine Day (to end), Puccini.

THE WORLD'S STANDARD THEATRE ORGANS

Unified
Theatre
Organs

SEEBURG

Automatic
Pipe
Organs

IMPLICITLY RELIABLE
SEEBURG
ENDURANCE

J. P. SEEBURG PIANO CO. - REPUBLIC BLDG. - CHICAGO

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Alias Mike Moran."

Released by Famous Players-Lasky—Five Reels.
Prepared by Filmusic Studios.

Love Theme—Extase (Moderato), Canne.

- 1—At screening. 1:06. Caressing Butterfly (Allegretto), Barthelemy.
- 2—T. Michael J. Moran. 1:17. Hurry No. 1 (Allegro). Langey.
- 3—D. Crowd dispersing. 2:13. Military March (On flash to soldiers then dim. to pp).
- 4—T. Isn't it easy. 2:02. Gondolera Op. 41 (Allegretto), Moszkowski.
- 5—T. Where for the. 2:57. Love Theme (Moderato).
- 6—D. Elaine entering house. :06. Gondolera. Op 41, Moszkowski.
- 7—T. But in the far. 1:35. Peacefulness (Andante), Borch.
- 8—T. But Larry has. 3:55. A Dutch Windmill (Allegretto), Zamecznik.
- 9—T. "We're tryin' to." 1:34. Canzonetta (Allegretto), Hollander.
- 10—T. In the neighborhood. 2:10. Hurry No. 4 (Allegro) Lake (Play to action).
- 11—D. Reid helping Mike from under hedge. 1:55. A Legend from Provence—From Suite from the South (Allegretto), Nicode.
- 12—T. And all this day. 4:52. Serenade Op. 16, No. 3 (Andante con moto), Rubinstein.
- 13—T. And in due time. 3:25. Admiration (Moderato), Jackson.
- 14—It's going to be hard. 1:22. Love Theme.
- 15—Flash to Mike in bedroom. 2:56. Canzonetta Op. 35, No. 3 (Allegretto), Godard.
- 16—T. In the morning. 3:49. Legend of a Rose (Moderato), Reynard.
- 17—T. Enlisted in the. 1:16. Morris Dance (Allegro Moderato) Noble (Note whistle).
- 18—D. Reid enters his room. 2:50. Dramatic Andante No. 32—Berg series.
- 19—T. The substitute in. 2:30. Agitato No. 2—Andino.
- 20—T. Still building the. 3:13. Agitato No. 6—Berg series (Play to action. After fight dim. pp).
- 21—T. In the recreation. 1:28. Tulips (Allegretto), Miles.
- 22—D. Insert—Newspaper. 2:13. Andante Doloroso No. 51—Berg series.
- 23—T. All because he. 2:43. Meditation (Andante), Drumm.
- 24—T. Repelling an enemy. 1:43. Battle of Ypres (Allegro), Borch.
- 25—T. The awakening. 2:33. Adieu (Andante), Karganoff.
- 26—T. "Larry!" 3:41. Love Theme—to end.

"The Girl Problem."

Released by Vitagraph Company—Five Reels.
Prepared by S. M. Berg.

Theme—Capricious Annette—Borch.

- 1—At Screening. 3:00.
- 2—T. Ernest Sanford. 3:00. Gavotte (From Garden Suite), Luz.
- 3—T. Helen Reeves who is engaged. 2:30. Nocturne (From Garden Suite), Luz.
- 4—T. Helen had promised. 2:15. Theme.
- 5—T. Ernest at times has. 1:30. Babillage (Intermezzo Allegretto), Castillo.
- 6—T. The Wentworth ball. 4:15. Norma (Waltz), Luz.
- 7—T. She is one of my models. 1:30. Theme.
- 8—T. Ernest had claimed this girl. (Door bell.) 2:00. Cupid's Frolic (Allegretto Intermezzo), Miles.
- 9—T. "Well, what else could Erminie." 3:00. Marionette (Allegretto Moderato), Arndt.
- 10—T. Any moment Erminie. 2:30. Dainty Daffodils (Gavotte Moderato), Miles.
- 11—T. But dusting is not (electric door bell). 2:00. Theme.
- 12—T. "It is Miss Reeves." 4:30. Prudence (Entr'acte Novelette), Luz.
- 13—T. "You faker, no wonder." 3:30. Vaise Divine (Vaise moderato), Rosey.
- 14—T. And at night it's Mr. Garland. 1:15. (Series of popular airs.) (Piano only according to action.)
- 15—T. A surprise makes Helen. 1:15. Heavy Dramatic Pathetic No. 1 (No. 10 Photoplay edition), Luz.
- 16—D. When Garland leaves. 1:00. Theme.
- 17—T. "Golf, good!" 2:15. Hunkatin (Half tone One-Step), Levy.
- 18—T. With the month drawing to a. 1:30. Theme.
- 19—T. "What we must think of." 2:45. Light Dramatic Agitato (No. 14 Photoplay edition), Luz.
- 20—T. When night comes. 3:15. Constance (Moderato Romance), Golden.
- 21—T. "You shan't leave me." 2:30. At Twilight (Moderato Romance), Golden.
- 22—T. "But Ernest had forgotten." 3:00. Dramatic Agitato No. 43, Borch.
- 23—D. When Erminie descends the stairs (Telephone bell). 1:15. Theme (to end).

"The Turn in the Road."

Released by Exhibitors-Mutual.
Prepared by Joseph O'Sullivan.

- 1—At screening. 1:30. Sunrise on the Mountain (Adagio), Borch.
- 2—T. Hamilton Perry. 3:30. Romance "Manfred" (Andante Sostenuto), Reinecke.
- 3—T. The Rev. Matthew Barker. 2:30. Prelude "Manfred" (Lento Serioso), Reinecke.
- 4—T. Evelyn, the pastor's younger. 3:00. Caressing Butterfly (Andantino Grazioso), Barthelemy.
- 5—T. Sunday morning in Perryville. 1:45. Largo (cue for church bell), Handel.
- 6—T. Everybody in Perryville. :45. Dramatic Andante No. 24 (Moderato), Borch.
- 7—T. Sunday afternoon at Rev. Barker's. 3:30. Spring Song.
- 8—T. Then the day when love. 2:15. Evening Star "Tannhauser," Wagner.

- 9—T. And after a year in Paradise. 3:00. Prelude Op. 28 No. 15 (Sostenuto), Chopin.
- 10—T. Then a night when even. 3:15. One Who Has Yearn'd Alone (Andante Moderato-Pathetic-Dramatic), Tschaiikowsky.
- 11—T. The valley of the shadow. 2:00. Asa's Death, "Peer Gynt" (Andante Doloroso), Grieg.
- 12—D. Paul and Rev. Barker. 2:15. Prelude (start at agitato movement), Rachmaninoff.
- 13—T. Shocked by his daughter's death. :45. Elegie (Adagio only—18 bars), Lubomirsky.
- 14—T. After wandering for six years. 1:30. Popular cafe song (cue for jazz band).
- 15—T. When her father lost his church. 1:45. Serenade (Allegretto), Kautzenbach.
- 16—T. A little ray of light. 1:15. Gavotte, "Mignon" (Allegretto), Thomas.
- 17—T. June is discharged. 1:15. Berceuse (Lento), Karganoff.
- 18—D. Paul getting on train. :15. (Train effects only).
- 19—T. The road turns home. 2:45. Shepherd's Dance, "Henry VIII" (Allegretto-Pastorale), German.
- 20—D. Crowd of strike agitators. 1:00. Prelude, "Carmen" (Andante agitato), Bizet.
- 21—T. Orphaned pals. 4:30. Birds and Butterflies (Allegretto), Vely.
- 22—T. With the night comes. 1:15. (Storm effects) Oh, Gentle Presence (Christian Science Hymn), (Organ only).
- 23—D. Close-up, Perry in chair. :45. (Storm effects crescendo), Intermezzo, "Jorsalfar" (Andante Agitato), Grieg.
- 24—D. Struggle. 1:45. Agitato No. 49 (Con Fuoco), Shepherd.
- 25—T. "Now, fellows, as soon as." :45. Prelude, "Carmen" (Andante Molto Agitato), Bizet.
- 26—T. "I thought you were all alone." 4:30. Berceuse (Lento), Karganoff.
- 27—T. With the sunlit morn. 3:30. Shepherd's Pipe (Allegretto Moderato), Grieg.
- 28—T. "What you been searching for." 3:15. "Shepherd, Show Me How to Go," "O'er Waiting Harp Strings" (Science hymns), (Organ only).
- 29—D. When Paul recognizes June. 1:15. Berceuse (Lento), Karganoff.

"The Blind Man's Eyes."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

- Theme for Hugh Overton, "Mysterious Nights" (Valse Dramatic), Berg.
- 1—D. Opening (Train effects). 2:15. Dramatic Reproach (Andantino Expressivo), Berge.
 - 2—T. Let us turn back the dial. 1:45. Dramatic Recitative, Levy.
 - 3—T. "You didn't come here to." 1:45. Agitato No. 37, Andino.
 - 4—D. As scene fades to court. 3:00. Dramatic Tension, Levy.
 - 5—T. "Guilty of murder in." 3:45. Bleeding Hearts (Andantino Sentimento), Levy.
 - 6—T. The night Hugh Overton. :45. Misterioso Dramatico No. 22, Borch.
 - 7—T. "When do we reach Chicago?" 2:30. Birds and Butterflies (Capricioso Intermezzo), Vely.
 - 8—D. When Overton picks up flower. 1:30. Theme.
 - 9—T. In the suburbs of. 3:15. Sinister Theme, Vely.
 - 10—T. Between Midnight and dawn. (Train effects). :45. Gruesome Misterioso No. 31, Borch.
 - 11—T. Morning. 3:00. Theme.
 - 12—D. When Overton sees hand. 3:15. Vivo Finale (From Symphonette Suite), Berge.
 - 13—T. "He came into the wash room." 4:00. Heavy Misterioso segue to Agitato Misterioso (No. 10 A. B. C. Dramatic series).
 - 14—T. "You want to take me." 3:00. Plaintive (No. 10 A. B. C. Dramatic series).
 - 15—T. The morning of the first day. 4:00. Theme.
 - 16—T. "Hugh." 3:15. Tragic Theme, Vely.
 - 17—T. The following morning. 1:45. Theme.
 - 18—D. When automobile approaches. 2:45. Agitato No. 49, Shepherd.
 - 10—T. "Oh, I guess I am foolishly." 3:45. Dramatic Suspense, Winkler.
 - 20—T. Evening the Test of Faith. 2:00. Theme (Piano only according to action).
 - 21—D. Clock face 8:55. 2:45. Adagio Cantabile (Excerpts from Beethoven's Sonata -Pathetic), Berge.
 - 22—T. "I tell you I must have them." 1:30. Dramatic Narrative, Pement.
 - 23—T. In the stillness between midnight. 1:00. Misterioso No. 29, Andino.
 - 24—T. "Latrone." (Shots). 3:15. Agitato No. 69, Minot.
 - 25—T. "See if you can find any." 2:00. Dramatic Finale (Agitato Appassionato), Smith.
 - 26—T. "Bartley, take charge of." 1:15. (Telephone bell), Theme (to end).

"Toton."

Released by Triangle Distributing Corporation.
Prepared by M. Winkler.

Theme—Bleeding Hearts (Andantino Sentimento), Levy.

- 1—T. Innocence and beauty. 2:05. Impish Elves (Winsome Intermezzo), Borch.
- 2—T. Monsieur and Madame Bache. 1:15. (Continue to action).
- 3—T. David Lane, American Artist. 2:50. Theme.
- 4—T. Surely, you remember me. 4:05. Babillage (Allegretto Intermezzo), Castillo.
- 5—T. A model for simplicity. 1:30. Birds and Butterflies (Allegretto Intermezzo), Vely.
- 6—T. "I love you." :50. (Continue to action).
- 7—T. The call of the shepherd. :55. Theme.
- 8—S. Interior of studio. :30. Shepherd's Pipe (From Romantic Suite), Greg.

- 9—T. I have a message. 2:30. Capricious Annette (Moderato Caprice), Borch.
- 10—T. The agony of glorious love. 1:30. Dramatic Suspense, Winkler.
- 11—T. These artists—Bah! 4:00. Theme.
- 12—T. Springtime and Paris. 4:50. Elegie (From Pathetic Suite), Luz.
- 13—T. Pierre recognizes the artist. 2:40. Tragic Theme, Vely.
- 14—T. Seventeen years stretch. 1:15. (Continue pp.)
- 15—T. Night and Paris. 1:35. Theme.
- 16—T. Pierre new ruler. 1:25. Canterbury Beils (Capricious Allegretto), (From Boutonniere Suite), Tanning. (Aud. Lib. Tympany rolls during short fight).
- 17—T. The Haunting Dreams. 1:40. Sinister Theme, Vely.
- 18—T. An August in Paris. 3:35. Dramatic Narrative, Pement.
- 19—T. So you have fallen in love. 1:45. Vaise Divine, Rosey.
- 20—T. The clown has fallen. 1:15. Theme.
- 21—T. Who would think to guard. :40. Marseillaise.
- 22—T. The fear of invasion. 2:30. Cameila (From Boutonniere Suite) (Andante Cantabile), Tanning.
- 23—T. Strangers upon the. 2:00. Dramatic Tension No. 9, Andino.
- 24—S. The fight. 2:50. Pizzicato Misterioso, Minot.
- 25—T. Morning finds them far. 2:50. Agitato No. 69, Minot.
- 26—S. Scenes of tumult in village. 1:45. Love Song (Dramatic), Fiegler.
- 27—T. The fearlessness of a. 3:40. Crafty Spy, Borch. (Watch for shot and explosion.)
- 28—T. Time collects three more years. 2:40. May Dreams (Moderato Romance), Borch.
- 29—T. France and America. 1:25. Theme.
- 30—Finale of Victorious Democracy (Grande Triumphant Fantasia). :45. Borch (until end).

"The End of the Game."

Released by W. W. Hodgkinson Corporation.
Prepared by George W. Beynon.

- Theme—Land of Dreams (Moderato), Driffill.
- 1—At screening. 2:30. Moon Moths (Pastorale), Kussner.
- 2—T. The real Brazos. 2:15. The Bim Bims (Spanish Moderato), Adams.
- 3—T. "You are mistaken." 1:45. Theme.
- 4—T. Night. 2:50. Just a Moment (Hesitation Waltz), Alstyne.
- 5—T. "Clean him." 1:30. Daffodis (Andante), Carvei.
- 6—T. Mona. 1:00. Agitato (Allegro), Andino.
- 7—T. "Of course Frank." 2:30. Arioso (Andante), Frey.
- 8—T. The only way. 2:15. Consolation (Andantino), Liszt.
- 9—T. Another day. 2:30. Canzone Triste (Andantino), Conte.
- 10—T. "Don't play poker." 2:00. Meditation (Andante Sostenuto), Delmas.
- 11—T. "I'm bossing the play." 2:30. Mephistofle (Watch for shot) (lento), Boito.
- 12—T. But even as the clouds. 3:15. Misterioso Dramatico, Borch.
- 13—T. When the honest. 2:00. Dramatic Tension, Andino.
- 14—T. With the passing. 2:15. Pastorale (Moderato), Thomas.
- 15—T. But Middleton's Jackal. 2:30. Theme.
- 16—T. "Are you a professional." 2:00. Bleeding Hearts (Andante), Levy.
- 17—T. Some relief and. 2:00. Intermezzo (Presto), Arensky.
- 18—T. Brazos again. 2:15. Les Preiudes (Andante), Liszt.
- 19—T. The doctor's verdict. 1:30. Theme.
- 20—T. Then the empty morn. 2:15. Meditation (Andante), Drumm.
- 21—D. Sheriff enters jail. 2:00. Agitato, Andino.
- 22—T. On the dark canyon. 1:30. Dramatic Andante, Berge.
- 23—T. "We've got to rest our." 3:30. Unfinished Symphony (1st movement), Shuhert.
- 24—T. "No, not an accident." 1:00. Theme.

Character, Dramatic; Atmosphere, Western; Mechanical Effects, Shot.

"A Gentleman of Quality."

Released by Vitagraph.
Prepared by S. M. Berg.

- Theme for Earle Williams—Adagio Cantabile (From Sonata Pathetique), Beethoven.
- 1—At opening. 1:15. Dramatic Reproach (Andante Expressivo), Berge.
- 2—T. Hope Hollister. :30. Bleeding Hearts (Andantino Sentimento), Levy.
- 3—D. When Hope enters house. 3:00. Dramatic Suspense, Winkler.
- 4—T. In the dark hour of Edward. 1:45. (Wedding scene—church bells), (Organ only).
- 5—T. That night the reception at. 1:00. Capricious Annette (Moderato Caprice), Borch.
- 6—T. After an Hour's absence. 4:00. Sinister Theme, Vely.
- 7—T. Her first wedding anniversary. 2:00. Silent Sorrows (Andante Pathetique), Borch.
- 7½—T. Edward Ashton arrives (Telephone heil).
- 8—D. Ashton in bed. 2:00. Theme.
- 9—T. India the land of mystery. 3:30. Patrol Orientale, Kiefert.
- 10—T. "I have found my cousin." 2:30. Love Song Orientale, Kiefert.
- 11—T. In Hertford Hall Recuperation. 1:45. Theme.


- 12—T. Memories of long ago. 2:45. Peacefulness, Borch.
- 13—T. "I can't account for this." 3:00. Ein Marchen (Dramatic Emotion), Bach
- 14—T. There followed days of. 2:00. Minor Theme (No. 17 Luz Photoplay edition).
- 15—T. One tragic thought. 2:00. Theme.
- 16—T. Seven years have passed. 3:30. Reverie (From Pathetic Suite).
- 17—T. "Mr. Richard your cousin." 4:30. Elegie (From Pathetic Suite).
- 18—D. When Edward enters wife's room. 2:00. Theme.
- 19—T. "You are my husband." 2:45. Andante Pathetique No. 23—Borch.
- 20—T. "My son come with me." (Auto effects). 1:15. Dramatic Agitato No. 38, Minot.
- 21—T. "My mother, my mother on her." 2:15. Turhulence (Allegro Agitato), Borch.
- 22—T. "It is better to forget the name." Theme (to end).

"The Lamb and the Lion."

Released by Exhibitors-Mutual.
Prepared by Joseph O'Sullivan.

- 1—Introductory. 2:45. Legende (Moderato), Friml.
- 2—T. Ginger, the Beau Brummel. 1:45. Misterioso No. 29 (Moderato), Andino.
- 3—D. Boots and Fatty Pringie. :45. Capricious Annette (Characteristic-Allegretto Moderato), Borch.
- 4—T. Mrs. Katherine Sylvester. 2:00. Mon Piasir (Vaise Moderato), Roberts.
- 5—D. Crooks in room. 2:15. Romance "Manfred" (Dramatic Andante), Reinecke.
- 6—D. Boots dressed as boy. :45. Misterioso No. 2, Minot.
- 7—T. "Gee, Boots you certainly look." 1:30. Capricious Annette, Borch.
- 8—T. There was not a more charming. 1:30. Vaise Danseuse (Moderato), Miles.
- 9—D. Crooks in room. :45. Sinister Theme (Andante Misterioso), Vely.
- 10—D. Mrs. Sylvester in room. 1:30. Evensong Waitz (Vaise Lento), Martin.
- 11—T. "The bunch is gone." 1:30. Misterioso No. 3 (Moderato), Minot.
- 12—T. "At least we can continue to." 1:00. Evensong Waitz, Martin.
- 13—D. Auto arrives with crooks. :45. Sinister Theme, Vely.
- 14—D. Mrs. Sylvester and Graham. 1:00. Appassionato No. 40 (Moderato Agitato), Borch.
- 15—D. Boots and crook outside house. 3:00. Misterioso No. 3 (Con Moto) Andino.
- 16—D. Shots-Glass crash. :45. Hurry No. 33, Minot.
- 17—T. "Please don't shoot." 2:15. Agitato No. 1 (Allegro Agitato), Langey.
- 18—D. When police enter room. 1:15. Dramatic Tension No. 1, Reissler.
- 19—D. Policeman blowing whistle. 1:00. (Police whistle and shots) Agitato No. 49 (Allegro con fuoco), Shepherd.
- 20—T. "Not much of a cannon." 1:30. Crafty Spy (Allegro Moderato), Borch.
- 21—T. "I'm going to offer you." 3:00. Berceuse "Jocelyn" (Andantino), Godard.
- 22—D. When Boots jumps out of bed. 1:15. Pastel-Menuet (Allegro Giocoso), Paradis.
- 23—T. Anxious moments in the Lion's. :45. Dramatic Andante No. 32 (Molto Moderato), Berge.
- 24—T. "Can you come over." 2:00. Serenade (Non Troppo Allegro), Cesek.
- 25—T. Boots now known as Hope Kingston. 1:30. Piano to action (Piano lesson).
- 26—T. Major Harvey returns. 1:30. The Coquette (Andante Gracioso), Johnstone.
- 27—T. Her usual afternoon recreation. 1:45. Shepherd's Dance "Henry VIII" (Allegretto), German.
- 28—D. Dial of clock shown. 2:45. (Clock striking five), Capricious Annette, Borch.
- 29—T. The Lion's gang make. 3:15 (Watch for shot) Sinister Theme (Andante molto Misterioso), Vely.
- 30—T. Two years later. 2:15. Babilage (Allegretto), Castlilo.
- 31—T. Gínger learns the cause. 1:15. Noveietta (Moderato), D'Ambrosio.
- 32—D. Exterior—Boots and Donald. 2:15. I Love You Truly (Sentimentale), Bond.
- 33—T. Kathryn exercised every influence. 1:15. Serenade D'Amour (Moderato), Blon.
- 34—T. And so the eventful. 1:45. Nalla (Vaise Intermezzo), Deilbes.
- 35—D. Girl playing piano. :30. Wedding March, Maestoso.
- 36—D. When Boots faints. 1:45. Dramatic Tension No. 44 (Agitato), Borch.
- 37—T. "About nineteen years ago." 3:30. The Last Spring (Andante Pathetique), Grleg.
- 38—T. "It's too bad that such." :45. I Love You Truly, Bond. (To end).


THE WORLD'S STANDARD THEATRE ORGANS



**Unified
Theatre
Organs**

SEEBURG

**Automatic
Pipe
Organs**



J. SEEBURG PIANO CO. - REPUBLIC BLDG. - CHICAGO

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Way of the Strong"

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Miss Nilsson, Camelia (From Boutonniere Suite, Allegretto Cantabile), Tonning.

- 1—D. At screening. 1:45. Theme.
- 2—T. Jim Leybura. :45. Give my regards to Broadway (Direct cue).
- 3—D. When Alex enters. 2:45. Dramatic Recitative, Levy.
- 4—D. When Alex leaves shack. 1:30. Appassionata (Aria from Tschaikowsky's Romeo and Juliet), Berge.
- 5—T. Why, why didn't you tell me. 3:30. Dramatic Narrative, Pement.
- 6—D. When Audrie leaves sleigh. 2:00. Allegro Agitato No. 1, Kiefert.
- 7—T. "Nothin' doin' pard." 1:30. Allegro Agitato No. 8, Andino.
- 8—T. "It's only a short way." 2:00. Vivo Finale (From Symphonette Suite), Berge.
- 9—T. On the winds of the night. 2:00. Storm Furioso-Minot.
- 10—T. With the coming of dawn. 3:45. Adagio Cantabile (Excerpts from Beethoven Sonata Pathetique), Berge.
- 11—T. After eight years in the (dog barking). 2:00. Impish Elves, Borch.
- 12—T. "Do you remember that day this." (Telephone bell). 2:00. Theme.
- 13—T. Who's Who in America. 1:30. Valse Divine, Rosey.
- 14—D. When Alex sees Monica. 1:30. Theme.
- 15—T. The passing years also brought. 3:30. Canterbury Bells (From Boutonniere Suite—Capricious Allegretto), Tonning.
- 16—T. Within the week at Mrs. Reginald. 3:15. Mysterious Nights (Valse Dramatic), Berge.
- 17—T. "It was splendid of you to." 1:45. Theme.
- 18—T. "You two should know." :45. Sinister Theme, Vely.
- 19—T. On the stroke of twelve. 2:30. Theme.
- 20—T. "Gee Auntie did." 2:45. Capricious Annette, Borch.
- 21—T. Searching always for the weak. 1:00. Clematis (From Boutonniere Suite—Moderato poco Agitato), Tonning.
- 22—T. "I'm not going to finish." 1:45. Theme.
- 23—T. The exchange closed amid. 1:30. Turbulence (Agitato Allegro), Borch.
- 24—T. The way of the coward. 2:15. Dramatic Suspense, Winkler.
- 25—T. "She, she was my half sister." 3:45. Dramatic Tension No. 36, Andino.
- 26—T. "You look as if you'd." 4:00. Dramatic Reproach (Andante Expressivo), Berge.
- 27—D. When Alex enters office. (Glass crash). 3:30. Furioso, Levy.
- 28—T. The way of the heart. 3:45. Theme. (To end).

"The Silk-Lined Burglar."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Call Around Again, Herbert.

- 1— At screening. 1:45. Ball Scene (Allegro), Nicode.
- 2—T. Michael Delano. 1:30. Prelude (Jorsalfar) (Allegretto), Grieg.
- 3—T. Mary, his pal. 1:30. Serenade (Allegretto), Aitken.
- 4—T. Seven o'clock. 3:00. Sometime (Fox Trot-Moderato), Friml.
- 5—T. Robert Melchoir. 2:45. Pickin's (One-step—Allegretto), Kaplan.
- 6—T. Just married. 2:00. Charming (Valse), Joyce.
- 7—T. Anxiously waiting. 1:30. Serenade (Allegro), Chaminade.
- 8—T. Midnight. 2:00. Intermezzo (Allegro) (Introduction out), Granados.
- 9—T. Turn this around. 1:15. Dramatic Tension (Moderato), Borch.
- 10—D. Blackie at safe. 2:45. Misterioso Dramatico No. 61 (Allegro non troppo), Borch.
- 11—T. A Voman. 2:30. Agitato No. 37 (Agitato), Andino.
- 12—T. Dere gone. 2:30. Rhapsody (Allegro), Schytte.
- 13—D. Escape. 3:00. Orgy of Spirits (Allegro), Ilynsky.
- 14—D. Blackie and Robert enter room. 2:15. Adoration (Moderato), Filipucci.
- 15—T. He must go to jail. 1:15. Theme.
- 16—T. It is against the law. 2:30. March Burlesque (Allegretto), Lanciani.
- 17—T. Wait. 1:15. Pissicato Bluette (Allegretto), Lack.
- 18—D. Blackie puts on record. 1:15. Goodby (Moderato), Tosti (Phonograph).
- 19—T. A good crook—changes record. 1:00. A Talking Record (effect).
- 20—T. My God! 1:30. Hurry No. 33 (Vivace), Minot.
- 21—T. We owe it all to Blackie. 2:30. Theme.
- 22—T. I'm working for government. 2:00. Stars and Stripes (Sousa) (last strain).
- 23—T. My Blackie a copper. 1:15. Theme.

"A Man and His Money."

Released by Goldwyn Pictures Corporation.

Prepared by M. Winkler.

Theme—Sleeping Rose (Valse Lento), Borch.

- 1—T. Oh, Harry, you were. 2:45. A La Mode (Popular one-step), Rosey. (Automobile effects.)
- 2—T. That evening. 4:00. Theme. (Automobile effects.)
- 3—T. Hello. 2:45. Hunkatin (Half-tone one-step), Levy.
- 4—T. Take me back to the club. 2:15. Theme.
- 5—T. Come on, Harry. 2:15. Sachel (Popular one-step), Rosey (piano only according to action).
- 6—S. When guests applaud. 1:00. What a Wonderful Mother You'd Be (Direct cue) (Popular song). To be played on piano only.

- 7—T. The next morning. 1:15. Dramatic Tension No. 9—Andino. (Effect of telephone bell.)
- 8—T. John Sturgeon, the family. 2:00. Theme.
- 9—T. Three months later. 2:45. Eleanor (Characteristic Moderato), Deppen.
- 10—T. It so happens that Betty. 4:15. Babillage (Allegretto Intermezzo), Castillo.
- 11—T. It's a great life if. 2:30. Theme.
- 12—T. Why don't you say yes. 3:30. Constance (Characteristic Moderato), Golden.
- 13—T. Aren't you ashamed of yourself? 2:00. Theme.
- 14—T. I'm awfully sorry, Mrs. De Long. 2:45. Sparklets (Bright Characteristic), Miles.
- 15—T. Good girl, everything's. 3:15. Marionette (Characteristic Allegretto), Arndt.
- 16—T. The next evening. 0:45. Perpetual Motion (Allegro Agitato), Borch.
- 17—T. Your aunt is very ill. 1:15. Impish Elves (Winsome Intermezzo), Borch. Telephone bell effects.)
- 18—T. Is this my aunt's house? 1:15. Intermezzo (Allegretto Characteristic), Arensky. (Auto effects.)
- 19—S. When automobile stops. 2:00. Dramatic Tension No. 36—Andino.
- 20—T. Which is the road to your. 4:00. (Half-reel Hurry), Levy. (Glass crash and shot.)
- 21—T. Where are you going? 1:30. Summer Showers (Bright Moderato), Logan. (Storm effects.)
- 22—Theme. 0:45. (Until end.)

"Fighting Destiny."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme—Peacefulness (Andante Semplice), Borch.

- 1— At opening. 2:00. Theme.
- 2—T. The object of a last bachelor. 3:15. Babillage (Intermezzo Allegretto), Castillo.
- 3—D. When Larry's health is drunk. 0:45. For He's a Jolly Good Fellow.
- 4—T. 2 A. M. 2:15. Gruesome Misterioso, Borch.
- 5—T. The man was tall, slight. 2:30. Dramatic Tension No. 36—Andino.
- 6—T. At the commissioner's for. 2:15. Heavy Dramatic Pathetic (No. 10, Luz Photo-Play edition).
- 7—T. And when Larry arrives at his. 2:30. Theme.
- 8—D. When Larry hears book dropped. 1:00. Hurry No. 33, Minot.
- 9—D. When Judge Rundlege enters. 3:00. Reverie (from Pathetic Suite).
- 10—D. When Larry reaches hospital. 4:45. Elegie (from Pathetic Suite).
- 11—T. You trust Caryl, she knows. 4:45. Heavy Dramatic Desc. (Set A. B. C. Dramatic Series).
- 12—D. When Larry smells sauce (china crash). 2:00. Allegro Hurry (Set 2, A. B. C. Dramatic Series).
- 13—T. The Rendezvous. 2:45. Andante Dramatic No. 15, Herbert.
- 14—T. What 'Tell Is Levarro. 3:30. Heavy Desc. or Misterioso (Set 15, A. B. C. Dramatic Series).
- 15—D. When Larry knocks on door. 0:45. (Shots—auto effects.) Agitato (Set 15, A. B. C. Dramatic Series).
- 16—T. The new beggar. 4:30. Dramatic Andante (Set 15, A. B. C. Dramatic Series).
- 17—T. Dan's rooms are on de next. (Telephone bell.) 1:30. Theme.
- 18—D. When Levarro answers telephone. 3:00. Allegro Agitato No. 8—Andino.
- 19—D. When Larry smashes door. (Electric bell.) 1:30. Agitato No. 69 (Allegro Agitato), Minot.
- 20—T. Chinatown, grim, dark and mysterious. 2:00. Misterioso Dramatico No. 22, Borch.
- 21—D. When Chinaman hears noise. (Shots.) 4:30. Furioso (Half-reel Hurry), Levy.
- 22—D. When Caryl enters. 3:00. There. (To end.)

"That's Good."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Kisses (Valse Lento), Zamecnik.

- 1— At screening. 2:00. Theme.
- 2—T. Ethelbert, I'm surprised at. 4:00. Birds and Butterflies (Intermezzo Capriccioso), Vely.
- 3—T. In happy ignorance. 3:15. The Blushing Serenade (Moderato), Johnson.
- 4—T. Barrett Prentice. 3:00. Theme.
- 5—T. I'm a pirate. 3:30. Fairy Phantoms (Allegretto Grazioso), Friedman.
- 6—T. But Mr. Starr we're— (Telephone bell.) 3:30. Mysterious Nights (Valse Dramatique), Berg.
- 7—T. Your uncle must be marvelous. 3:45. Theme.
- 8—T. Please, Governor, do it for. 2:15. Hearts and Flowers (in subtle burlesque).
- 9—T. But I tell you it isn't. 2:30. Dramatic Suspense, Winkler.
- 10—T. You've helped others. 2:00. Bleeding hearts (Andantino Sentimento), Levy.
- 11—T. In the language of the classics. 1:30. A La Mode (Popular one-step), Rosey.
- 12—D. When guests applaud. 0:45. Waltz Moderne (Lento), Rosey.
- 13—D. When girls leave stage. 1:15. Hunkatin (One-step), Levy.
- 14—T. Did you ever ride to the. 2:45. Theme.
- 15—D. When you get through readin'. 4:15. Waltz Divine (Moderato), Rosey.

- 16—T. Somehow during the next few days. 4:15. Visions (Intermezzo Characteristic), Buse.
- 17—T. I have picked you for the. 1:45. Theme.
- 18—D. When Josephine talks to uncle. 2:45. Dramatic Agitato No. 38, Minot.
- 19—T. Before train time. 3:45. Dramatic Tension No. 9—Andino.
- 20—T. You, you. 2:15. Dramatic Reproach (Andantino Expressivo), Berge.
- 21—D. When Josephine reads letter. 1:45. Theme (to end).

"The Wishing Ring Man."

Released by Vitagraph.
Prepared by S. M. Berg.

- Theme—Babillage (Allegretto Intermezzo), Castillo.
- 1—At screening. 3:30. Theme.
 - 2—T. In the afternoon Joy is among. 2:30. Frills and Furbelows (Rondo Roccoco), Crespi.
 - 3—T. Dearest, child do you. 1:45. Capricious Annette (Moderato Caprice), Borch.
 - 4—T. I hope nobody else. 2:15. Theme.
 - 5—T. I don't envy you. 4:00. Gavotte (from Garden Suite), Luz.
 - 6—T. Oh, Aunt Lucilla, something's. 2:15. Nocturne (from Garden Suite), Luz.
 - 7—T. You can't go, Joy. 2:00. Theme.
 - 8—To congratulations. 3:15. Visions (Intermezzo Characteristic), Buse.
 - 9—T. Aren't you going to look at. 1:15. Theme.
 - 10—T. So Joy again starts on. 2:45. Graciousness (Intermezzo Characteristic), Smith.
 - 11—T. The engagement hall at the. 1:30. Theme.
 - 12—D. When musicians start to play. 1:30. Hunkatin (One-step), Levy.
 - 13—T. Gale Maddox, who has looked. 2:00. Bleeding Hearts (Andantino Sentimento), Levy.
 - 14—T. I know I only borrowed him. 3:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
 - 15—T. The afternoon finds Joy. 2:00. Theme.
 - 16—T. Mrs. Hewitt, I'm frightened. 3:00. Shepherd's Pipe (from Romantic Suite).
 - 17—T. Joy, have you forgotten that. 2:45. Why (from Romantic Suite).
 - 18—T. With the morning. 3:15. Remembrance (from Romantic Suite).
 - 19—D. When John joins Joy. (Telephone bell.) 3:00. Third Barcarole (from Romantic Suite).
 - 20—T. You and John come over. 3:00. A La Mode (One-step), Rosey.
 - 21—T. The game is over. Joy. 2:00. Theme.
 - 22—T. Pleading illness, Joy has. 2:00. Adagietto (from Symphonette Suite), Berge.
 - 23—T. Like a landslide it rushes. (Auto and train effects.) 2:00. Perpetual Motion (Allegro Agitato), Borch.
 - 24—T. I would have followed you across. (Train effects.) 1:00. Theme.

"Marie, Ltd."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

- Theme—May Dreams (Moderato Romance), Borch.
- 1—T. Blair Carson returning to New York. 1:20. Galop No. 7, Minot.
 - 2—S. The hold-up. 1:40. Half-Reel Hurry, Levy.
 - 3—T. Most bad men are bluffers. :50. (Continue ff.)
 - 4—T. Drina's mother—Marie. 1:05. Theme.
 - 5—T. In the workroom at the shop. 3:50. Valse Caprice, Rubinstein.
 - 6—T. At Blair's club. 2:30. Impish Elves, Borch.
 - 7—T. After the matinee. Sparklets (Moderato), Miles.
 - 8—T. The next afternoon. :30. (Continue pp.)
 - 9—T. Sure, she's Marie's daughter. 4:50. Valse Moderne (Lento), Rosey.
 - 10—T. After the day's work. :50. Theme.
 - 11—T. Drina ventures to turn out. 2:35. (Continue ff.)
 - 12—T. But mother, this is overcharging. 3:55. Clematis (from Boutonniere Suite) (Moderato Poco Agitato), Tanning.
 - 13—S. Interior of Cabaret. :25. (Continue pp.)
 - 14—T. On Drina's first half holiday. 1:25. Hunkatin (half-tone one-step), Levy.
 - 15—T. As Drina begins to prove. 3:00. Theme.
 - 16—T. Do you realize the. 2:30. Mysterious Nights (Valse Dramatique), Berg.
 - 17—T. In an effort to win back. 3:20. Camella (From Boutonniere Suite) (Allegretto Cantabile), Tanning.
 - 18—T. New York is no longer. :40. (Continue pp.)
 - 19—T. Drina, sweetheart. :25. Piano solo, improvise to action.
 - 20—T. Another mother is worried. 1:50. Dramatic Tension, Levy.
 - 21—T. Her confidence in Blair. 1:05. Theme.
 - 22—S. Oriental dancer in view. 1:30. A La Mode (one-step), Rosey.
 - 23—S. Dancer disappears. :30. Weird Oriental Dance, Levy.
 - 24—S. Orchestra plays a dance number. :40. Tacet.
 - 25—T. Nothing but marriage, old dear. 2:00. Savannah (one-step), Rosey.
 - 26—T. The Colonel burns his bridges. 1:35. Theme.
 - 27—T. A sudden illness. 1:10. Dramatic Recitative, Levy.

- 28—S. Exterior near building. :40. (Continue pp.)
- 29—T. Don't ruin your pretty eyes. 2:30. Serenade (Allegretto), Pierne.
- 30—T. Most bad men are bluffers. 1:15. Dramatic Tension No. 9, Andino.
- 31—Theme. 1:50. (until end).

"Experimental Marriage."

Released by Select Pictures Corporation.
Prepared by Filmusic Studios.

- 1—At screening. 5:06. Whispering Flowers (Allegro), Blom.
- 2—T. But the next morning. 5:18. Capricious Annette (Allegretto), Borch.
- 3—D. Close-up of Suzanne. 4:00. Adieu (play to action) (Andante), Karganoff.
- 4—T. Then there comes to Suzanne. 3:00. Solo Dance from "Faust" Ballet (Allegretto), Gounod.
- 5—T. So this contract marriage. 1:48. In Poppyland No. 13A (Berg Series) (Moderato).
- 6—T. Foxy's bachelor apartment. 1:50. Funeral March of a Marlonette (Allegretto), Gounod.
- 7—D. Suzanne raps on door. :55. Idilio (Allegro), Lack.
- 8—T. And the same hour. :54. Where Do We Go from Here? (Allegro).
- 9—T. And this very foolish girl. 2:28. Loln du Bal (Allegretto), Gillet.
- 10—D. Flash to watch (close-up). 4:57. Intermezzo (Allegretto), Arensky.
- 11—T. Excuse me Sorr. 1:16. Tarantelle (omit middle part) (Allegro Moderato), Bohm.
- 12—T. If you scold, I'll. 3:26. Perpetual Motion (Allegretto), Borch.
- 13—D. Suzanne sees Dot. 1:02. Misterioso Agitato No. 66 (Berg Series) (Allegro).
- 14—T. I never thought. 1:01. Hurry No. 1 (Allegro), Langey.
- 15—T. Later in the day. 3:45. Dramatic Andante No. 32 (Berg Series).
- 16—T. It's like your third act. 2:56. The Vampire (Levy) (Berg Series) (Andante).
- 17—T. I think he's having. :59. Misterioso No. 3 (Andante), Langey.
- 18—T. I am discovered. 1:36. Hurry No. 26 (Allegro), Lake.
- 19—D. Suzanne leaving house. 4:18. Cossack Lullaby (Andante).
- 20—T. How dare you say. 1:08. Hurry No. 1 (Allegro), Langey.
- 21—D. Suzanne sees Foxy. 1:03. Andante Apassionato No. 57 (Berg Series) (Moderato).
- 22—D. Close-up of slippers. :29. Whispering Flowers (Andante), Blom (starting at 6/8 movement).

"The Parisian Tigress."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

- Theme—Reve D'Amour (Allegretto Grazioso), Zamecnik.
- 1—At screening. 2:15. May Dreams (Moderato Romance), Borch.
 - 2—T. In my youth I was happily. 2:30. Dramatic Reproach (Andantino Expressivo), Berge.
 - 3—D. As scene fades to count. 2:15. Adagietto (From Symphonette Suite), Berge.
 - 4—T. In the winding lanes of. 1:00. Mysterious Nights (Valse Dramatique), Berg.
 - 5—T. Jacques, an Apache. 1:15. Dramatic Agitato No. 38, Minot.
 - 6—D. When Jeanne enters cafe. :45. Orchestra tacet.
 - 7—D. When musicians start to play. 3:00. Apache Dance (Allegro $\frac{3}{4}$), Offenbach.
 - 8—D. At end of dance. :45. Dramatic Tension No. 9, Andino.
 - 9—T. For yourself, ma cherie. 1:00. Agitato Hurry (No. 13 A. B. C. Dramatic Series).
 - 10—D. When Jeanne sits on chair. 1:00. Plaintive (No. 13 A. B. C. Dramatic Series).
 - 11—T. I get her for you. 1:45. Agitato Allegro (No. 13 A. B. C. Dramatic Series).
 - 12—T. 311. 2:15. Perpetual Motion (Allegro Agitato), Borch.
 - 13—D. When scene fades to cabaret. :15. A La Mode (French one-step), Rosey.
 - 14—D. When scene fades to studio. 5:00. Theme.
 - 15—T. Now that you've stolen. 3:00. Babillage (Allegretto Intermezzo), Castillo.
 - 16—D. When Jeanne sees Jacques. 3:00. Sinister Theme, Vely.
 - 17—T. Do you comprehend my plan. 3:30. Bleeding Hearts (Andantino Sentimento), Levy.
 - 18—T. He believes the story implicitly. 3:45. Romance D'Amour (Andante Romance), Schoenfeld.
 - 19—T. The count's home proved a haven. 2:30. Theme.
 - 20—T. Excuse me, I am not well. :15. Silent Sorrows (Andante Pathetique), Borch.
 - 21—D. When Dutray leaves the house. 2:00. Theme.
 - 22—T. The count can't live long. 2:45. Memories (Andante Cantabile).
 - 23—D. When Jeanne sees Jacques. 3:30. Dramatic Tension No. 36, Andino.
 - 24—T. You imposter, you little. 2:45. Heavy Misterioso, Levy.
 - 25—D. When butler enters (shot). :45. Agitato No. 37, Andino.
 - 26—D. When Jacques is shot. 2:15. Adagio (From Tragic Suite).
 - 27—T. We never saw the woman. 3:30. Cradle Song.
 - 28—T. It was another summer before. :30. Theme (until end).

THE WORLD'S STANDARD THEATRE ORGANS

Unified
Theatre
Organs

SEEBURG

Automatic
Pipe
Organs

J. B. SEEBURG PIANO CO. - REPUBLIC BLDG. - CHICAGO



MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Amazing Wife."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

- Theme—The Song of Songs (Moderato con moto), Moya.
1—At screening. Adagio Pathétique, Godard.
2—T. Your beau has come. Chanson Triste, Tschaikowski.
3—T. Food and drink. Glorianna (Temp di Valse), Friml.
4—T. You're making a play for my girl. Appassionato No. 40, Borch.
5—D. Cicely on bench. Dreams (Andante), Bartlett.
6—D. Insert newspaper. Intermezzo (Allegro), Arensky.
7—T. In the house on Elmhurst road. Evensong (Andante), Martin.
8—T. Mr. Shaw is here. Intermezzo (Allegro), Granados. (Omit introd.).
9—T. Richard Stanhope. Perfect Melody (Andante), O'Hara.
10—T. Three months, Mary. (Fox Trot), Frey.
11—D. Lieutenant enters. When You Come Back (Tempo di Marcia), Frey.
12—T. Claire Winston. Midsummer (Allegretto), McQuarre.
13—D. Auto appears. Love Theme (Moderato), Herbert.
14—D. Cicely appears down walk. Woodland Whispers (Allegro), Blon. (Omit trio.)
15—D. Lieutenant sees Cicely. Andante from Fifth Symphony, Tschalkowski.
16—T. I'll go now. Theme.
17—T. So Cicely passed. Salut D'Amour (Moderato), Elgar.
18—D. Vision of flight in cafe. Agitato No. 49, Shepherd.
19—D. Flash-back to lieutenant and mother. Love's Old Sweet Song (Refrain).
20—D. Mother leaves lieutenant and Cicely. Theme.
21—T. It was the family physician. Valse Gracieuse, German.
22—T. Does Philip know? Theme.
23—D. Philip and Cicely leave. Mignonette, Friml.
24—D. Enter road house. American Serenade (Moderato), Herbert.
25—T. Can you break away? Manuel Menendez (Andante), Filasi (tension).
26—T. She seems upset. Babillage (Allegro), Gillet.
27—D. John and Claire. Medusa (Tempo di Valse), Vecsey.
28—T. Where is Philip? Appassionato No. 47, Berge.
29—T. Philip not attending dances. Please (Valse Lento), Briquet.
30—T. Although John's wound. Forget Me Not (Tempo di Valse), McKee.
31—T. I wonder. In the Y. M. C. A. (One-Step), Berlin.
32—T. Philip. Perfect Melody (Andante), O'Hara.
33—T. What are you doing here? Dramatic Finale (Allegro), Smith.
34—D. Philip mounts horse. Dramatic Tension No. 36, Andino.
35—T. Do you think? David (Moderato), Loro.
36—T. My car is back in road. Erl King (Allegro), Schubert.
37—D. John knocked down by Philip. Valse Triste (Lente), Sibelius (pp).
38—T. That night. Theme (until the end).

"The Fire Flingers."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

- Theme—It's Never Too Late to Be Sorry (Valse Lento), Burke.
1—T. Two men of bad repute. 2:00. Among the Roses (Andante con Moto), Lake.
2—T. Benjamin Burley, chief of police. 2:00. Canzonette Op. 13, No. 2 (Moderato), Nicode.
3—T. Miss Maggie Driver. 1:45. Have a Smile (Fox Trot), Rule.
4—T. The trouble with you. 1:15. Canzonette Op. 13, No. 2, Nicode.
5—T. Don't worry, little girl. 0:45. Have a Smile (Fox Trot), Rule.
6—D. Chief and Winifred. 1:00. Heart Throbs (Moderato), Arnold.
7—D. Tramps before office. 2:30. Love Song (Andante), Powell.
8—T. As the noon hour approaches. 4:00. Elegie (Adagio), Barmotline.
9—T. As evening came. 4:30. A Fanciful Vision (Adagio), Rubenstein.
10—T. Would you like your roast beef. 2:30. My Cairo Lovc (Moderato), Zamecnik.
11—T. Now little girl. 3:00. Prelude Second Act, Opera Cyrano (Andante), Damrosch.
12—T. I'm gonna make you leave. 1:00. Agitato No. 44, Brockton.
13—T. Two hundred thousand dollars. 3:30. 4th movement, Pathetic Symphony No. 6, Op. 24 (Adagio Lamentoso), Tschaikowski.
14—T. I'm gonna run you out. 1:00. Agitato No. 28, Riesenfeld.
15—T. He's caved his whole face. Meditation Op. 32 (Andante Sostenuto), Glazounow.
16—D. Chris enters room. 0:45. Dramatic Agitato No. 38 (Moderato), Minot.
17—D. Officer enters kitchen. 1:00. Summer Showers (Moderato), Logan.
18—T. I've been trailing. 2:30. Dramatic Recitative No. 1, Levy.
19—T. I've been looking all over. 2:30. Serenade, Op. 20, No. 4 (Moderato Assai), Karganoff.
20—T. We're not going. 3:30. Canzone Triste (Andantino), Conte.
21—D. Officer blows whistle. 1:30. Hurry No. 2, Levy.
22—T. This is Ellery. 2:00. Reverie, Op. 34, No. 5. (Andante Cantabile), Schutt.
23—T. You'll not be bothered. 2:00. In Love (Andante), Friml.
24—T. The next morning. 1:15. Premier Amour (Moderato), Benoist.
25—T. It's very kind of you. 1:30. Theme.
26—T. She wondered if after all. 1:15. Longing (Andantino Grazioso), Florida.
27—D. Winifred enters room. 2:00. Theme.

- 28—T. Cousin Ben gave me this. 2:00. Yesterdays (Andante Cantabile), Huperter.
29—D. Hattcn leaves room. 2:15. Nocturne in F (Andantino), Krzyzanowski.
30—D. Winifred enters office. 2:00. Theme.
31—T. I hope we haven't. 2:30. Legend (Adagio), Melertin.
32—D. Officers leave office. 1:00. Theme.
33—D. Chris enters office. 2:00. Andante Doloroso No. 51, Borch.
34—T. And so we sought her out. 2:00. Theme.
35—T. Do you remember the night? 2:30. Tendre Souvenir (Moderato Expressivo), Saenger.
36—T. I love you, Richard Hatton. 1:00. Theme.
37—D. Chief of police enters. 1:45. Withered Flowers (Andante Expressivo)—Kiefert.
38—T. I'll prove you're Hatton. 4:00. Pathetic Andante—Vely.
39—T. I wanted to be married. 1:00. Theme.

"The Little Intruder."

Released by World Film Corporation.
Prepared by S. M. Berg.

- Theme for Beatrice Conklin—Impish Elves (Winsome Intermezzo), Borch.
1—At screening. 2:00. Butterflies (Intermezzo Caprice), Johnson.
2—T. Why, Mr. Harding, this is! 3:00. Valse Parisienne, Roberts.
3—T. The girl. 2:30. Misterioso Agitato No. 66, Smith.
4—D. When girl turns on light. 2:45. Constance (Moderato Romance), Golden.
5—D. When Conklin enters house. 2:00. (Electric bell)—Gruesome, Misterioso No. 31, Borch.
6—D. When Conklin ascends stairs. 2:00. Rondo (Excerpts from Beethoven Sonata Pathétique), Berge.
7—T. There must be some mistake. 4:00. Theme.
8—T. My real name. 3:30. The Vampire, Levy.
9—T. A month later the Conklin. 1:30. Hunkatin (Half-tone One-Step), Levy.
10—D. When guests stop dancing. 3:00. Theme.
11—D. When guests start dancing again. 2:15. Mysterious Nights (Valse Dramatique), Berg.
12—T. And so the green-eyed monster. 2:45. Break o' Morn (Morceau Characteristic), Berg.
13—T. Finding Billy a tough. 3:00. Dramatic Tension, Levy.
14—T. Meet me in front of Harding's. 3:15. (Door-bell)—Bleeding Hearts (Andantino Sentimento), Levy.
15—D. When Virginia arrives. 3:30. Heavy Dramatic Desc. (No. 18, A. B. C. Dramatic Series).
16—D. When Betty raises shade. 1:30. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
17—T. If it's the jewels you are? 2:15. Heavy Andante (No. 18, A. B. C. Dramatic Series).
18—D. When Betty returns home. 1:45. Theme.
19—T. Shortly before noon of the next. 3:30. Dramatic Tension No. 67, Shepherd.
20—D. As scene fades to Betty and Billy. 0:45. Theme.
21—T. When foolish woman. 2:15. Heavy Forehoding Misterioso (No. 16, A. B. C. Dramatic Series).
22—T. The woman who phoned. 2:30. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
23—T. They belong to my aunt. 4:00. (Telephone bell)—Romance D'Amour (Andante Romance), Schonfeld.
24—T. She's the real thief. 3:00. Babillage (Allegretto Intermezzo), Castillo.
25—T. She's Philadelphia Mary. 2:30. Theme (to end).
- "Bolshevism on Trial."**
Released by Select Pictures Corporation.
Prepared by M. Winkler.
- Theme—Dramatic Reproach (Andante Expressivo), Berge.
1—T. Colonel Henry Worth. 1:50. Theme.
2—T. Then, of course, I'll go. 3:15. (Continue ff.)
3—T. Wolff, self-possessed leader. 1:25. Intermezzo Pittoresque (Moderato), Koziar.
4—T. Barbara's work horn of. 1:55. Dramatic Tension No. 64, Borch.
5—T. They live their lives. 3:55. Bleeding Hearts (Andantino Sentimento), Levy.
6—T. Mother has gone away. 1:15. Pathetic Andante, Vely.
7—T. Comrades, we are here. 1:55. Dramatic Tension, Levy.
8—T. But you are to hear. 3:35. Dramatic Recitative, Levy.
9—T. You have heard Comrade Barbara. 2:45. Theme.
10—T. Next morning. 2:45. Lento Allegro (Heavy Dramatic from Symphonette Suite), Berge.
11—T. But unlooked for complications. 3:35. Dramatic Fantasie, Bach.
12—T. Comrades, the island is ours. 3:45. Adagio (from Tragic Suite), Mozart.
13—S. Change of scene. 0:10. Tacet (ad lib ff tympany rolls).
14—T. The embarkation. 1:05. Theme.
15—T. We'll have to make Worth. 2:50. Gavotte and Musette (Allegro), Raff.
16—T. The first meeting. 1:25. Theme ff.
17—T. You can't pull that stuff. 3:35. First Concert Waltz, Durand.
18—T. Preferring the wildness. 0:35. Continue ff.
19—T. The strategy of Bolshevism. 0:10. Tacet.
20—T. The first festivities. 1:20. Theme ff.
21—T. It's wonderful to see everybody. 1:15. Hunkatin (Half-tone One-Step), Levy (to be played as piano solo).

- 22—T. Come on girls and stimulate. 1:50. Russian Ballet, Luigini.
 23—T. Go to your rooms. 2:35. A La Mode (One-Step), Rosey.
 24—T. The end of the mouth. 0:35. Theme ff.
 25—T. Man's dominant trait. 0:05. Half-Reel Hurry, Levy (to action pp or ff).
 26—T. Just lemme take Wolf out. 4:35. Sinister Theme, Vely.
 27—S. Girl playing piano. 0:40. Continue pp.
 28—S. Flashback to island. 0:20. (Piano solo—improvise to action.)
 29—T. Taking Wolff's Garden of Eden. 1:50. Theme.
 30—T. Worth may try to leave. 1:25. Impish Elves (Winsome Intermezzo), Borch.
 31—S. Scene near seashore. 1:55. Slimy Viper (Mysterious Tone Picture), Borch.
 32—T. Heap trouble on island (in telegram). 1:20. Dramatic Narrative, Pement (ad lib with effects of sea waves).
 33—T. You must get Norman. 2:00. Russian Agitato, Luz.
 34—T. I want you to try. 3:10. Half-Reel Furioso, Levy (to action pp or ff).
 35—S. The American flag is raised. 2:15. Half-Reel Battle Hurry, Levy (to action pp or ff).
 36— Star Spangled Banner. 0:50 (until end).

"Diane of the Green Van."

Released by Exhibitors Mutual.

- Theme—The Shepherd's Pipe (Allegretto Pastorale), Grieg.
 1—At screening. 1:15. Sparklets (Moderato), Miles.
 2—T. Diane's home in country. 1:15. A Curious Story (Allegretto a Capriccio), Frommel.
 3—T. You forget, Dick, my cousin's name is. 1:15. Dramatic Tension No. 4 (Moderato Agitato), Borch.
 4—T. It was a whim that brought me. 3:30. An Old Love Story (Andantino) (Tympani rolls at "Fool! One man, eloquent lie), Conte.
 5—D. When Carl knocks candlestick over. 1:00. Misterioso No. 29 (Moderato), Andino.
 6—T. It will be wonderful, Aunty. 1:30. Twilight (Lento), Cesek.
 7—T. Within the month. 2:30. A Garden Dance (Allegro Moderato), Vargas.
 8—T. The mar, the Baron's secretary. 1:45. Sinister Theme (Andante Molto Misterioso), Vely.
 9—T. Nightfall, when the planting moon. 1:45. Misterioso No. 2 (Moderato), Minot.
 10—D. Struggle. 2:00. Agitato No. 6, Kiefert.
 11—T. The Westfall Town house. 1:15. The Crafty Spy (Allegro Moderato)—Borch.
 12—T. This, indeed, is Arcadia. 1:45. The Shepherd's Pipe (Allegretto Moderato—Pastorale), Grieg.
 13—D. Interior—Carl, Ronador and thug. 1:00. Sinister Theme (Andante Molto Misterioso), Vely.
 14—T. If Mr. Poynter could only. 2:00. In the Glade (Pastorale-Idyl), Gruenwald.
 15—T. Three days and nights of torture. :45. (Tympani rolls).
 16—T. Meanwhile, Philip has improved. 1:45. Shepherd's Dance (Allegretto Pastorale), German.
 17—T. Morning, while Arcadia still slept. :30. (Same pp.)
 18—D. When Aunt Agatha finds Ronador in room. 1:45. Morris Dance, "Henry VIII Suite" (Allegro Giocoso), German.
 19—D. Diane on steps of van. 1:30. The Morning "Peer Gynt" (Allegretto Pastorale), Grieg.
 20—D. Interior—Philip and Baron. 1:15. Idilio (Allegretto Grazioso), Lack.
 21—T. Four days of adventure. 3:15. Theme.
 22—D. Hurdy-gurdy playing. :45. Glow-Worm (imitation hurdy-gurdy), Santa Lucia (Italian song).
 23—D. When hurdy-gurdy man falls. 1:15. Simple Aveu (Dramatic Pathetic), Theme.
 24—T. With all his plans marked by failure. 1:30. Sinister Theme (Andante Molto Misterioso), Vely.
 25—T. To lie and dream by a camp fire. Dreaming (Andantino Reverie), R. Strauss.
 26—D. Interior—Ronador bound in chair. 1:30. Agitato No. 3 (Allegro Gruesome Dramatic), Langey.
 27—T. Prince Ronador came to kill. 1:15. Dramatic Andante No. 39 (Andante Molto), Berge.
 28—T. At the Sherril home in Palm Beach. Waltz—few bars—then Keela, who sells Indian curios. 2:00. Indian Love Song, Lake.
 29—T. And pomp and feast and revelry. 2:15. Fox Trot, Lake.
 30—T. Phillip Poynter is a spy (Tympani rolls).
 31—D. Bal Masque party. Fox Trot (ff and pp to action).
 32—D. Close-up Baron, Tregar and Prince. Why are you here? 1:15. Valse Triste, Sibelius.
 33—D. Dance. :30. Fox Trot to action.
 34—T. Remember, if you persist. 1:15. Valse Lente (pp), Schuett.
 35—D. Guests dancing. 1:00. Fox Trot (ff and pp to action).
 36—D. Diane and Keela enter room—close-up. :45. Indian Love Song, Lake.
 37—T. The Seminole village. 1:45. Dagger Dance "Natoma," Herbert.

- 38—T. You—you are Miss Westfall. 3:00. Indian Invocation "Natoma" (Molto Moderato), Herbert.
 39—D. Philip and Aunt Agatha—interior. 1:15. Rustle of Spring, Sinding.
 40—D. Close-up Nic-co and Prince. 3:30. Dramatic Andante No. 24, Borch.
 41—T. No, I do not want any explanations. 1:00. Allegro No. 2 (Gallop), Langey.
 42—T. What am I doing. :45. Theme (to end).

"The Unknown Quantity."

Released by Vitagraph Company.
 Prepared by S. M. Berg.


- Theme for Corinne Griffith—Clematis (From Boutonniere Suite) (Moderato poco Agitato), Toning.
 1—At screening, 1:45. Grave—Allegro Molto (Excerpts Beethoven Sonata Pathetique), Berge.
 2—T. While others exist where pennies. 1:15. Grave—Allegro Molto, Berge.
 3—T. Sammy, her brother, is at the age. 1:00. Theme.
 4—T. In aristocratic Washington Square. 3:30. Canterbury Bells (From Boutonniere Suite) (Capricious Allegretto), Toning.
 5—T. I'll go to Europe all right. 3:45. Camelia (From Boutonniere Suite) (Allegretto Cantabile), Toning.
 6—T. I don't know what we'll do. 2:30. Dramatic Tension, Levy.
 7—D. When Boyne takes lamp (fire effects) (shots). 1:15. Furioso, Kiefert.
 8—T. After an age-long night. 2:30. Tragic Theme, Vely.
 9—D. As scene of dissolving fades. :45. Hunting Scene (Allegro Vivace), Borch.
 10—T. Dan in England. 3:45. Gavotte (From Garden Suite).
 11—T. Don't go out tonight, Sammy. 3:00. Nocturne (From Garden Suite).
 12—T. The cops are headed this way. 1:00. Gruesome Misterioso No. 31, Borch.
 13—T. Mary, grown, used to. 4:30. Theme.
 14—D. When Peter and Mary leave house. 1:00. Silent Sorrows (Andante Pathetique), Borch.
 15—D. When stranger enters Mary's room. 1:45. Agitato No. 37, Andino.
 16—T. I'm yer friend, kid. 2:45. Reverie (From Pathetique Suite).
 17—T. Remembering that his old. 3:15. Elegie (From Pathetique Suite).
 18—T. How is there any common. 2:00. Theme.
 19—T. He thinks he would like to do. 2:45. Dramatic Reproach (Andante Expressivo), Berge.
 20—T. We'll see Amos Blake. 3:00. Adagio (From Tragic Suite).
 21—T. Don't decide against us now. 3:00. Cradle Song (From Tragic Suite).
 22—T. The next day her heart (train effects). 4:00. Prudence (Entr'acte Novelette), Luz.
 23—T. As the days pass, Mary. 4:30. Theme.

"Spotlight Sadie."

Released by Goldwyn Distributing Corporation.
 Prepared by M. Winkler.

- Theme—Camelia (from Boutonniere Suite) (Allegretto Cantabile), Toning.
 1—T. In Paterson, New Jersey. 2:05. Sounds of Erin (Waltz), Tobani.
 2—T. Two years and. 1:20. Sparklets (Moderato), Miles.
 3—T. To all appearances. 1:45. Theme.
 4—T. John Page, founder. 1:35. Dramatic Recitative, Levy.
 5—T. Dick Carrington, who. 3:40. Blushing Rose (Moderato Sere-nade), Johnson.
 6—T. The Red Rooster tavern. 1:40. Valse Moderne (Valse Lento), Rosey.
 7—T. Hazel Harris leads. 0:35. (Continue pp.)
 8—T. John Page solves. 2:45. A La Mode (Modern One-Step), Rosey.
 9—T. Busy little Tommy. 2:55. Mysterious Nights (Valse Dramatique), Berg.
 10—T. Don't you love me? 3:20. Love Song (Moderato), Puerner.
 11—T. The next morning. 3:05. Theme.
 12—T. Sister Nancy is not forgotten. 1:30. (Continue pp.)
 13—T. Give me some real publicity. 1:35. Dramatic Narrative, Pement.
 14—T. Dick Carrington, indifferent. 1:50. Clematis (from Boutonniere Suite) (Moderato poco Agitato), Toning.
 15—T. For the first time. 4:05. Canterbury Bells (from Boutonniere Suite) (Capricious Allegretto), Toning.
 16—T. A late afternoon party. 2:15. Theme.
 17—T. Between the acts. 2:05. Path of Flowers (Waltz), Waldteufel.
 18—T. The morning. 1:50. (Continue to action.)
 19—T. A surprise party. 1:30. Theme.
 20—T. Oh, look, look! 2:25. Impish Elves, Borch.
 21—T. Hazel Harris is in trouble. 1:15. Drinking Theme, Roberts.
 22—T. I'm just watching the little saint. 2:50. Turbulence (Allegro Agitato), Borch.
 23— 0:50. Theme (until end).

THE WORLD'S STANDARD THEATRE ORGANS




**Unified
Theatre
Organs**

SEEBURG

J. P. SEEBURG PIANO CO - REPUBLIC BLDG CHICAGO

**Automatic
Pipe
Organs**



MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"What Am I Bid?"

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

- Theme—Underneath the Stars (Moderato). Vanderpool.
 1—At Screening. 1:30. Mignonette (Allegretto), Friml.
 2—T. Big Bill. 1:15. Rockin' the Boat (Moderato—Fox Trot), Frey.
 3—T. The Brat. 3:30. Al Fresco (Allegro), Herbert.
 4—D. Auction Block. 2:00. Frivolous Patrol (Marcia), Alhi.
 5—T. No onc. 1:15. The Brook (Allegro), Grieg.
 6—T. Some of natives. 1:15. Tete a Tete (Allegro Commodo), DeKoven.
 7—T. And so it came to pass. 2:00. Capricious Annette (Allegretto Gracioso), Borch.
 8—D. Father has fake fit. 1:30. Rondo Capriccioso, Mendelssohn.
 9—T. The town's one fault. 2:00. Boh (Allegro—One Step), Kaplan.
 10—D. Brat appears on the run. 1:15. Rondo Capriccioso, Mendelssohn.
 11—D. Stranger pays for whiskey. 2:30. Theme.
 12—T. She knows what's in it. 1:00. Intermezzo (Allegro), Arensky.
 13—T. As the weeks went by. 1:30. Springtime (Valse Intermezzo), Dumm.
 14—T. Back in the hills. 1:30. Misterioso, Langey.
 15—D. Brat and lamb. 1:15. Capricious Annette, Borch.
 16—D. Big Bill at har. 2:30. Chianti (Moderato—Fox Trot), Friml.
 17—D. Stranger and brat in woods. 3:30. Theme.
 18—D. Big Bill and Yranell at cabin. 2:00. Hurry No. 26, Minot.
 19—D. Close-up of Big Bill. 2:45. Dramatic Tension, Borch.
 20—D. Stranger at door. 1:30. Furioso No. 1 (Allegro), Langey.
 21—D. Big Bill takes paper from coat. 1:15. Song Without Words (Andantino) (pp), Rebikow.
 22—T. The father of the stranger. 1:30. Fantastique (Tempo di Valse), Ville.
 23—T. Day and night. 2:00. Theme.
 24—D—Brat leaves cabin to kill lamb. 1:30. Funeral March (burlesque), Lanciani.
 25—D. Big Bill and confederates. Misterioso No. 1 (Andante Misterioso), Langey.
 26—D. Lucy and lamb were not sacrificed. 2:00. Capricious Annette (Allegretto Grazioso), Borch.
 27—T. When the next boat came in. 2:15. Intermezzo (Allegro), Onivas.
 28—D. Father opens door. 1:30. Canzonetta (Allegretto), Hollander.
 29—D. Brat opens door. 2:00. Capricious Annette, Borch.
 30—T. So kind of you. 1:15. Theme.
 31—T. Why didn't you tell me. 1:30. Chanson Triste (Andante) (pp), Tschaikowski.
 32—T. He no dead. 2:30. Hurry No. 2, Langey.
 33—T. What am I hid. 2:00. Prelude (Andante), Damrosch.
 34—T. What's the idea. 1:30. Agitato No. 2, Langey.
 35—T. What about the girl. 1:45. Theme.

"Whitewashed Walls."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

- Theme—La Paloma (Spanish Serenade), Yradier.
 1—At Screening. 2:15. Jovitta (Allegretto), Armand.
 2—T. His excellency Governor Ramon. 2:30. Toreador Song, "Carmen" (Allegro Mod. Tempo di Marcia), Bizet.
 3—T. Justice in Altamura. 1:15. Prelude, "Carmen" (1st Sulte) (Dramatic Andante-Agitato), Bizet.
 4—T. Senorita Rosa, a Lucretia Borgia. 1:00. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnell.
 5—T. Sunrise at the Whitewashed Walls. :45. Dead March from "Saul," Handel.
 6—T. While unconscious on the unseen. 2:15. Theme.
 7—T. An awful oversight. 1:15. Yankee Doodle (start pp cresc. and accel. to ff).
 8—T. The celebration making up for. 1:15. Hail! Hail! The Gang's All Here.
 9—T. Here's to Uncle Sam. :30. Red, White and Blue (March).
 10—T. What! Work on the Fourth of July! 1:30. Over There (f).
 11—T. Dog of a Gringo! I'll— 3:45. Robespierre (Andante Agitato—Allegro con Fuoco), Litolff.
 12—D. Mendez carried into room. 1:15. Dramatic Andante No. 39, Berge.
 13—D. Rosa dashes water on Mendez. 1:15. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnell.
 14—T. The cold, gray dawn of. 1:45. Dead March from "Saul" (starts with traps pp), llandel.
 15—T. Hurry up and shoot. :30. Tacet.
 16—T. The Gringos have escaped! :15. (Tympany rolls).
 17—T. Just a moment, please. 3:00. Dramatic Tension No. 9, Andino.
 18—T. Between the devil and the deep. 1:15. Humoreske (accel. and retard to action), Dvorak.
 19—T. While the wicked "vampire." 2:30. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnell.
 20—D. Larry Working on scaffold. 1:30. Theme.
 21—D. Funeral procession. :30. Funeral March, Chopin.
 22—T. She wasn't bellerling like that. 1:00. Theme.
 23—T. With all the comforts of home. 2:00. Humoreske (Allegretto Scherzo), Tschalkowski.
 24—T. Both Senor Dinefo and Senor Carcaro. 2:00. Intermezzo, "Carmen" (Andante quasi Allegretto), Bizet-Roberts.
 25—Romero riding through village. :45. Toreador Song, Carmen" (Tempo di Marcia).
 26—T. In a week's time you have done. 1:45. Pulcineio (Humoristic Intermezzo), Aletter.

- 27—T. Making hay while the sun shines. :45. Theme.
 28—D. Romero heating guard. :45. Hurry No. 1, Langey.
 29—D. Close-up of Romero, Larry and Concha. 1:30. Al Fresco (Intermezzo-Ruhato), Etienne.
 30—T. Watchful waiting rewarded at last. 3:30. Serenade Espagnole (Allegretto), Bizet.
 31—T. But the best laid plans. 1:30. Aragonaise, "Le Cid" (Appassionato), Massenet.
 32—T. Better send this Gringo. 2:00. Rustle of Spring (Dramatic Agitato), Sinding.
 33—T. It is the sentence of this. 1:00. Prelude, "Carmen" (Andante Agitato), Bizet.
 34—T. The darkest hour. 1:15. Misterioso No. 2 (Moderato), Minot.
 35—T. The Whitewashed Wall again. 1:30. Traps only—Agitato No. 6, Kiefert.
 36—T. I've brought ye what's left. 2:30. Dramatic Tension No. 44 (Moderato Agitato), Borch.
 37—T. If you will consent. 1:15. Theme (to end).

"A Yankee Princess."

Released by Vitagraph.

Prepared by S. M. Berg.

- Theme for Patsy O'Reilly—Kathleen (Valse Lento), Berg.
 1— At screening. 1:45. Theme.
 2—T. In them days in Ireland. 6:30. The Emerald Isle (Selection of Irish Airs), Langey.
 3—T. Shamrock. 4:00. Danse Fantastique (Allegretto), Reynard.
 4—T. Why, how-de-do, Lord. 3:15. Comedy Allegro, Berg.
 5—T. Sure now, McCarty. 1:30. Theme.
 6—T So in due time Patsy. 2:45. Canterbury Bells (from Boutonniere Suite) (Capricious Allegro), Tanning.
 7—T. Princess, then where's? 3:15. Golden Youth (Valse Lento), Rosey.
 8—T. The sacred secret session. 0:45. Misterioso Dramatico, No. 22, Borch.
 9—T. I have come to join your. 1:15. Hurry No. 26, Minot.
 10—T. Did I hurt you? 3:00. Gavotte Piquante, Pierson.
 11—T. The O'Reillys learn of. 2:30. Scherzetto (from Symphonette Suite), Berg.
 12—T. At the Allied Bazaar in. 2:30. A La Mode (Popular One-Step), Rosey.
 13—T. When vacation time at last arrives. 3:30. (Goose quacking.) Romance D'Amour (Andante), Schonfield.
 14—T. Let the Lord wait. 1:45. Mysterious Nights (Valse), Berg.
 15—T. In the new ancestral halls. 2:45. Sparklets (Allegro Moderato), Miles.
 16—T. Lord Percy feels strangely. 2:15. Theme.
 17—T. The Windhourne heirlooms. 3:00. Moon Glow (Moderato Intermezzo), Barth.
 18—T. What size taste will you have? 2:00. (Door-bell)—Capricious Annette, Borch.
 19—T. Mr. Larry Burke. 2:10. Theme.
 20—T. Are you the Lord Windhourne. 3:30. (Telephone bell)—Birds and Butterflies), Vely.
 21—T. Every afternoon now. 3:15. Theme.
 22—D. When auto approaches. 3:30. (Auto effects)—Camelia (from Boutonniere Suite) (Allegro Cantabile), Tanning.
 23—T. Some days we just can't. 1:30. Theme.
 24—T. If you break your engagement. 3:30. Dramatic Suspense, Kinkler.
 25—D. When Lady Windbourne leaves. Theme (to end).

"The Island of Intrigue."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

- Theme for Maida—Capricious Annette (Moderato Caprice), Borch.
 1—At screening. 3:15. Theme.
 2—T. So on Friday (auto effects). 2:45. Scherzetto (From Symphonette Suite), Berge.
 3—T. Pier No. 9. 1:15. Vivo Finale (From Symphonette Suite), Berge.
 4—T. This is my son, Alaric. 2:00. Theme.
 5—T. When the real Mrs. Julia Smith (telephone bell). 3:30. Hurry No. 26, Minot.
 6—T. By noon the following day (water effects). 3:15. Butterflies (Characteristic Caprice), Johnson.
 7—T. Do you wish anything else. 3:00. Summer Showers (Intermezzo Moderato), Logan.
 8—T. He's right, we can't let. 2:15. Starlight (Melodious Serenade), Johnson.
 9—D. When Maida smells cooking. 3:30. Theme.
 10—D. When Maida leaves Gilbert. :15. Babillage (Intermezzo Allegretto), Castillo.
 11—D. Clock face, 11:28. :45. Heavy Foreboding Misterioso (No. 16, A. B. C. Dramatic Series).
 12—D. When sailor enters (shot). 1:30. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
 13—T. I told you not to fool. 2:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
 14—T. The succeeding days were filled. 4:45. Theme.
 15—T. Friday, I have a strong. 4:15. Dramatic Tension No. 36, Andino.
 16—T. So now dearie write your. 2:15. Agitato No. 49, Shepherd.
 17—T. I'm going to frighten Waring (wireless effects). 2:45. Light Dramatic Agitato (No. 14, Photo-Play edition).

- 18—T. In the stillness of the night. 2:45. Misterioso Agitato No. 66, Smith.
 19—D. When dog joins Maida. 2:45. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
 20—D. When Maids and Gilbert reach boat (motor-boat effects). 4:00. Half-Reel Hurry, Levy.
 21—D. When crooks are seized. 3:00. Theme (to end).

"The Quickening Flame."

Released by World Film Corporation.

Prepared by S. M. Berg.

- Theme for John Steele—Dramatic Reproach (Andantino Expressivo), Berge.
 1— At screening. 2:00. Theme.
 2—T. John Steele, an American. 2:15. Canterbury Bells (from Poutenniere Suite) (Capricious Allegretto) Tanning.
 3—D. When Yoshida enters dressing room. :45. Furioso No. 11, Kiefert.
 4—T. You boys take him. 3:00. Babillage (Intermezzo Allegretto), Castillo.
 5—T. A week later. 1:30. Theme.
 6—T. I've hired him. 1:45. Graciousness (Characteristic Intermezzo), Smith.
 7—T. In a London suburb. 1:30. Heavy Descriptive Agitato (No. 4, Luz Photo-Play edition).
 8—T. I just heard the postman. 1:15. Theme.
 9—T. The following night an unexpected. 1:00. Hunkatin (Half-Tone One-Step) (piano only), Levy.
 10—D. When John enters. :45. Allegro Agitato No. 8, Andino.
 11—T. In the gray hours of the morning. 1:45. Dramatic Tension, Levy.
 12—T. Six months later Steele (auto effects). 3:00. Bleeding Hearts (Andante Expressivo), Levy.
 13—T. That night. 4:00. Theme.
 14—T. Next morning. 1:45. Andante Pathetique No. 23, Borch.
 15—T. Hester, do you know. :15. Theme.
 16—T. So they were married. 3:00. Dramatic Theme, Pement.
 17—T. And so on a busy summer day (auto effects). 3:45. Dramatic Tension No. 36, Andino.
 18—T. We prefer living off. Heavy Romantic or Pathetic Descriptive (No. 14, A. B. C. Dramatic Series).
 19—T. Next morning. 4:15. Pleading Romantic or Pathetic (No. 14, A. B. C. Dramatic Series).
 20—D. When John enters. 2:15. Dramatic Tension No. 9, Andino.
 21—D. When Jap watches Harlon. 1:30. Gruesome Misterioso No. 31, Borch.
 22—D. When scene fades to Hester. 1:30. Andante Pathetique No. 10, Berge.
 23—T. Maizie torn between her. 3:30. Theme.
 24—D. When Maizie returns home. 1:45. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
 25—T. You will find him at Crowley. 2:00. Dramatic Agitato No. 38, Minot.
 26—D. When John answers phone. 3:00. Dramatic Tension No. 67, Shepherd.
 27—T. Now, I'm going to bring that (door bell). 2:00. Agitato Hurry (No. 13, A. B. C. Dramatic Series).
 28—T. Listen, just a moment. 1:30. Plaintive (No. 13, A. B. C. Dramatic Series).
 29—T. He was always a crook (shot). 2:30. Agitato Allegro (No. 13, A. B. C. Dramatic Series).
 30—D. When Harlon meets death. 1:30. Theme (to end).

"Two Women."

Released by Vitagraph.

Prepared by S. M. Berg.

- Theme for John Leighton and Enid Arden—Mountain Song (Andantino) Borch.
 1— At screening. 2:00. Sunrise on the Mountain (from Mountain Music Suite), Borch.
 2—T. Enid Arden, child (dog barking). 1:30. Mountaineer's Dance (from Mountain Music Suite), Borch.
 3—T. Not time nor circumstance (telephone bell). 3:00. Starlight (Melodious Serenade), Johnson.
 4—T. Kindred spirits, but where? :15 (flash only). Popular Fox Trot.
 5—D. As scene fades. 2:00. Theme.
 6—T. Extra-Dry Willie, quickly (telephone bell). 4:00. Wild Roses (Valse Brillante), Johnson.
 7—T. It is into another world. 2:30. Pastoral (Characteristic Idyl), Kiefert.
 8—T. To John Leighton in the presence. 2:30. Butterflies (Characteristic Caprice), Johnson.
 9—T. Oh, I guess you're the young. 3:15. Theme.
 10—T. The reading hour on the following. 2:45. Pizzicato (Petite Ballet), Berg.
 11—T. But the young granite expert. 1:15. Summer Showers (Allegretto Moderato), Logan.
 12—T. Joe Binnett is a man (shot). 2:00. Dramatic Narrative, Pement.
 13—T. So you will make me. 2:00. Dramatic Tension, Levy.
 14—T. That morning marked the. 2:00. Theme.
 15—T. While Emily Leighton (auto effects). 1:15. Sinfulness (Appassionato), Borch.
 16—T. A familiar honk. 1:45. Andante Appassionato, Castillo.
 17—T. Why, hello, Leighton (china crash). 1:15. Agitato Appassionato, Borch.

- 18—T. Extra-Dry Willie. 1:45. Romance D'Amour (Andante), Schonfeld.
 19—T. And blooms the lusty spring. 1:45. Pizzicato, Berg.
 20—T. While three thousand miles. 1:00. Flirtation (Allegretto), Cross.
 21—T. When Love his arrow. 2:45. Theme.
 22—T. Across the Sea. 1:30. Silent Sorrows (Andante Pathetique), Borch.
 23—D. When Mrs. Leighton follows Griggs (shot). 1:30. Turbulence (Agitato), Borch.
 24—With no one to take care. :30. Constance (Moderato), Golden.
 25—T. Happiness resigns again. 2:00. Theme.
 26—T. The mistakes of youth. 2:30. At Twilight (Moderato), Golden.
 27—T. In the Arden cabin Enid. 1:30. Dramatic Recitative, Levy.
 28—D. When Enid enters. 2:00. Tragic Theme, Vely.
 29—T. Emily goes to the train. 1:00. Perpetual Motion (Allegro Agitato), Borch.
 30—T. But as Emily Leighton (train effects). 1:00. Furioso No. 11, Kiefert.
 31—T. When the sombre news. 1:30. Theme (to end)

"The Stronger Vow."

Released by Goldwyn Pictures Corporation.

Prepared by M. Winkler.

- Theme—Dramatic Reproach (Andante Expressivo), Berge.
 1— At screening. 1:15. Manzano (Spanish Intermezzo), Brooks.
 2—T. Fairy Princess, your taken. 5:05. Moraima (Spanish Caprice), Espinosa.
 3—T. Adois, fairest one. 4:10. Alborada (Caprice Espagnola), Andino.
 4—T. Senora dc Cordova. :30. (Continue pp.)
 5—T. The call of the public square. 2:30. La Perle de Madrid (Spanish Valse), Lamotte.
 6—T. See Chiquita, a clear white. 1:30. Gruesome Misterioso No. 31, Borch.
 7—T. I bring sad news. 3:10. La Feria (Spanish Suite), Lacombe.
 8—T. The last cavalero. 2:30. Dramatic Tension, Levy.
 9—T. Six months later. :40. Theme.
 10—T. The strange dual existence 2:45. Mysterious Nights (Valse Dramatique), Berg.
 11—T. His other self. 2:20. Sinister Theme, Vely.
 12—T. You must marry me. 2:20. Dramatic Suspense, Winkler.
 13—T. May I tell you what? 2:30. Theme.
 14—T. His betrothal gift. :25. (Continue pp.)
 15—T. Once more, Pedro. :35. (Continue lively.)
 16—T. Two happy hearts. 2:45. Clematis (from Boutonniere Suite) (Moderato Poco Agitato), Tanning.
 17—T. Toasting the future. :55. Organ improvising to action (Wedding ceremony).
 18—T. Some other time. Pedro. 1:30. Valse Moderne (Lento), Rosey.
 19—T. Why did you leave us? 4:05. Theme.
 20—T. Higher up under. 1:45. Prelude (Dramatic), Rachmaninoff.
 21—T. Her sanctuary. 2:15. Tragic Theme, Vely.
 22—T. Let him come in. 3:10. Myterioso No. 29, Andino.
 23—T. The bait. 1:15. Perpetual Motion (Allegro Agitato), Borch.
 24—T. The blood is stronger. 3:10. Erl King (Heavy Dramatic), Schubert.
 25—S. The police arrive. :50. Theme.
 26—T. Again the Easter Carnival. 1:30. Half-Reel Furioso, Levy (watch shot).
 27— Manzano (Spanish Intermezzo), Brooks. 1:10. (Until end.)

"As a Man Thinks."

Released by W. W. Hodkinson Corporation.

Arranged by George W. Beynon.

- Theme—Dialogue (Andante)—Meyer-Helmund.
 1— At screening. 3:30. Aubade Printaniers (Allegretto), Lacombe.
 2—T. Clayton's Paris apartment. 1:00. Theme.
 3—T. A vision of the past. 1:30. Tendresse (Andante), Pente.
 4—T. Burrel. 4:00. La Boheme (Overture), Puccini.
 5—T. The night of Four Arts ball. 1:30. Theme.
 6—T. Here gay Bohemia. 1:00. (Continue "La Boheme.")
 7—T. The Satyr and the Shepherdess. :30. Apache Dance, Offenbach.
 8—T. Europa and the Bull. 1:30. La Colombe (Allegretto), Gounod.
 9—T. Morning begins. 1:30. Remembrance (Andante), Berkedal-Barford.
 10—T. Following the return. 3:15. Serenade (Andantino), Backer-Grondahl.
 11—T. His birthday. 2:30. Love in Arcady (Allegretto), Wood.
 12—T. Why I met this woman. 2:00. Reverie (Lento), Drumm.
 13—T. Exiled. 1:30. Love Song (Andante), Langgard.
 14—T. Elinor hurt by. 2:30. Aida (Andante movement), Verdi.
 15—T. Judge Hoover. 2:15. Au Matin (Andantino), Godard.
 16—D. De Lota and Mrs. Clayton enter. 2:00. Dramatic Tension, Borch.
 17—T. Your hatred is rather. 2:15. Agitato No. 1, Langey.
 18—T. The boy is not well. 1:45. Reverie (Dramatic), Rissland.
 19—T. In Selig's home. 4:00. Nocture (Andante), Karganoff.
 20—T. Now that you are not. 1:00. A Little Song (Moderato), Erdody.
 21—T. A patient for you. 2:00. Where Have You Been Hiding All These Years, Jerome.
 22—T. Can't you see, father? 1:30. April Moods (Allegretto), Engene.
 23—T. The poisonous belief. 1:30. Kol Nedrei (Jewish Songs), Bruch.
 24—T. I want my daddy. 2:00. How's You Like to Be My Daddy? Snyder.
 25—T. I was talking to my daddy. 2:15. Dramatic Finale, Smith.
 26—D. Husband on sidewalk. 1:45. Theme (to end).

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"One Week of Life."

Released by Goldwyn Pictures Corporation.

Prepared by M. Winkler.

Theme—Dramatic Suspense (Characteristic), Winkler.

- 1—T. Helen—Miss Sherwood. 1:45. Drinking Theme, Roberts.
- 2—T. LeRoy Scott. 4:15. Theme.
- 3—T. Lola Canby, devotee of art. :55. (Continue pp.)
- 4—T. Pauline Frederick as. 2:00. Melody (Moderato), Frimi.
- 5—T. Lola's studio feast. :55. Visions (Cantabile), Buse.
- 6—T. In the morning hours. 1:25. A La Mode (Popular one-step), Rosey.
- 7—T. The following day. 2:25. Mysterious Nights (Valse Dramatique), Berg.
- 8—T. An interrupted rest. 1:45. Love Theme (Melodious Andante), Lee.
- 9—S. Kids fighting. :20. Piano solo improvise to action.
- 10—S. Lola washing the kid's face. 1:50. Comedy Allegro, Berg.
- 11—T. That afternoon. 3:10. Theme ff.
- 12—T. Sunday, September 22. Love Song (Dramatic), Flegier.
- 13—T. A half an hour. 3:05. Theme.
- 14—T. After a night of torture. 5:05. Tragic Theme, Vely.
- 15—T. Meanwhile at Crystal Lake. 4:35. Tragic Suite, Luz.
- 16—T. Out of the night's. 1:45. Last Spring (Dramatic), Grieg.
- 17—T. Midnight. :20. Furioso No. 11, Kiefert (with ad. lib. ff tympany rolls).
- 18—T. Where are they? 3:25. Sinister Theme, Vely.
- 19—T. An hour later. 2:40. Dramatic Reproach (Andantino Expressivo), Berge.
- 20—Theme ff. 1:55 (to end).

"Sally's Blighted Career."

Released by Christie Film Company.

Prepared by Filmusic Studios.

- 1— At screening. 2:14. Popular One-Step (Moderato).
- 2—T. At Burr Centre. 1:39. Michigan, Irving Berlin; or How Are You Going to Keep Them on the Farm (Moderato), Donaldson.
- 3—T. Sally was a twelve o'clock. 1:08. Twelve O'Clock Feller in a Nine-O'Clock Town (chorus only), Von Tilzer.
- 4—T. The car looked all right. :45. A. B. C. Dramatic set No. I-C 3 (Andante).
- 5—T. Biggest night in the year. 1:23. You made me love you (follow action), J. V. Monaco.
- 6—T. Young lady, you have. 1:23. Intermezzo (Allegro), Arensky.
- 7—D. Girl on platform alone. :40. Everybody Shimmies Now (chorus only) (Allegretto), Gold and Porray (play to action).
- 8—D. Father stops Sally. 1:17. Bon Vivant (Allegro), Zamecnik.
- 9—D. Chorus dancing. 2:07. Popular One-Step (Allegretto) (watch for falls).
- 10—T. Si feared the city's pitfalls. 1:23. Howdy (Moderato), Ted and Josh.
- 11—T. All was hustle and excitement. 3:01. Sensation Jazz (Allegretto), L. Walker.
- 12—D. Girl starts toe dance. :27. Pizzicato Polka (Moderato), Delibes.
- 13—T. Where are your bloomers. 1:49. Plenty of Pepper (Allegretto), H. Bien; followed by "Everybody Shimmies Now."
- 14—D. Sally falls off runaway. 1:32. Comedy Allegro (Berg Series) (Allegretto).
- 15—T. Time Lock Tim was making. :17. A. B. C. Dramatic Set No. 6 (Mysterioso) (play Mysterioso without repeats and follow with Hurry).
- 16—D. Tim sees officer. 1:47. A. B. C. Dramatic Series Set No. 13 (Allegro).
- 17—T. There's a reward of five thousand. 1:54. Sparklets (Moderato), Tobani.
- 18—T. Si, we're going home. Michigan; or, How Are You Going to Keep Them on the Farm (to end).

"Blackie's Redemption."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Boston Blackie—Bleeding Hearts (Andantino Sentimento), Levy.

- 1—D. At screening. 1:45. Misterioso Dramatico No. 22, Borch.
- 2—D. Clock face, 11:05. 2:45. Theme.
- 3—T. For crime the world is the field. 3:15. Mandarin Dance, Kempinski.
- 4—T. No bungling, Yegg. 2:00. Theme.
- 5—D. When detectives enter. 2:30. Dramatic Tension, Levy.
- 6—T. I'll be waiting for you, dear. 1:30. Agitato No. 37, Andino.
- 7—T. It was the irony of fate that. 3:15. Dramatic Finaie No. G3, Smth.
- 8—T. He's ill without a doubt, doctor (storm effects). 1:45. Andante Appassionato, Castillo.
- 9—T. He hasn't eaten a thing. 2:30. Jerpetual Motion (Allegro Agitato), Borch.
- 10—T. I've got another job for you (storm effects). 2:15. The Crafty Spy (Misterioso), Borch.
- 11—T. Just before dawn (shots). 1:15. Gruesome Misterioso No. 31, Borch.
- 12—T. No Mary, they didn't even. 1:15. Theme.
- 13—T. We've got to disappear (telephone bell). 2:45. Allegro Agitato (No. 17, A. B. C. Dramatic Series).
- 14—T. While Warden Sherwood sets his. 1:45. Plaintive (No. 17, A. B. C. Dramatic Series).

- 15—T. A week later. 2:45. Dramatic Tension No. 36, Andino.
- 16—T. Drop that gun, Warden. 2:45. Dramatic Agitato No. 38, Minot.
- 17—D. When Blackie drops gun. 2:00. Theme.
- 18—T. It was a cold trail boys. 2:30. Constance (Moderato Cantabile), Golden.
- 19—T. Retribution (explosion—glass crash). 2:30. Turbulence (Allegro Agitato), Borch.
- 20—T. You thought I was in prison. 2:00. Agitato No. 69, Minot.
- 21—T. On hoard the steamer for Honolulu. 1:00. Theme (to end).

"The Best Man."

Released by W. W. Hodgkinson.

Prepared by George W. Beynon.

Theme—Souvenir (Andante), Geehl.

- 1—T. At screening. 3:30. Prelude Kind Manfred (Lento), Rienecke.
- 2—T. Gordon's bachelor apartments. 3:30. Entr'acte Clarice (Valse), Loud.
- 3—T. Celia Hathaway. 1:00. Theme.
- 4—T. The Holman dinner. 2:00. Dramatic Tension, Borch.
- 5—T. We've been tucked. 2:45. Hurry, Ditson No. 4, Langey.
- 6—T. The lesser of the two dangers. 1:30. Wedding March, De Koven.
- 7—T. Craven fear foreshadowing. :30. Agitato.
- 8—D. Coming from church. 1:30. Andante Cantabile (Pathetic), O'Hare.
- 9—At the wedding reception. 4:00. Springtime (Waltz), Drumm.
- 10—T. Nine o'clock. 2:30. Agitato, Ditson No. 1, Langey.
- 11—D. Hands clasp shoulder. 1:30. Theme.
- 12—T. Somewhere in Pennsylvania. 2:15. Intermezzo (Moderato), Hueter.
- 13—T. Striving to reconcile. 2:30. Le Retour, Bizet.
- 14—T. In the days. 1:00. Baby's Sweetheart Serenade (Allegretto), Corri.
- 15—T. The sleepy town of Milton. 1:15. How Ya' Gonna Keep 'Em Down on the Farm, Donaldson.
- 16— There's a long, long trail. 1:00. There's a Long, Long Trail, Elliott.
- 17—T. I'll drive you to Evans. 2:15. Serenade (Allegro), Frommel.
- 18—D. Sleuth arrives at Evans. 2:15. Reverie (begin at Lento), Drumm.
- 19—T. Another cog in the crooked. 1:30. Theme.
- 20—T. Pittsburgh. 2:30. Galop No. 1, Langey.
- 21—T. It's all right. 1:00. Come Along to Toy Town (from "Everything") (Moderato), Berlin.
- 22—T. Washington. 3:00. Cavatina (Moderato), Bohm.
- 23—T. But I must explain. 1:15. Theme.

"Getting Mary Married."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—

- 1—T. Mary's stepmother. 1:40. Theme.
- 2—T. With one last feeble effort. 1:55. A La Mode (French One-Step), Rosey.
- 3—T. While John Bussard. 2:55. Blushing Rose (Moderato Serenade), Johnson.
- 4—T. I don't want the money. 1:45. Dramatic Narrative, Pement.
- 5—T. The Bussards of Boston. 4:20. Love Song (Dramatic).
- 6—T. So poor little Mary. 1:45. Romance D'Amour (Moderato), Schoenfeld.
- 7—T. So this is Boston. 2:20. Visions (Intermezzo Characteristic), Buse.
- 8—T. James Winthrop, Jr. :35. (Continue pp.)
- 9—T. At four o'clock. 3:15. Ye Boston Tea Party, Pryor.
- 10—T. Is there another Miss Bussard? 1:55. Impish Elves (Winsome Intermezzo), Borch.
- 11—T. Jimmy Winthrop discusses. 3:45. Theme.
- 12—T. At last Jimmy. 3:40. Constance (Moderato Romance), Golden.
- 13—T. At the Plaza. 4:10. Scherzetto (from Symphonette Suite), Berge.
- 14—T. In the weeks that followed. 2:40. Theme.
- 15—T. It finally became necessary. 3:05. May Dreams (Moderato Romance), Borch.
- 16—T. Jimmy Winthrop's buying. 1:20. Piano solo (Improvise).
- 17—T. While the Bussard are waiting. 2:25. Characteristic Barcarolle, Conterno.
- 18—T. But when little Ledge. 2:25. Theme.
- 19—T. I can r elieve you. 2:05. Flirty Flirts (Allegretto), Levy.
- 20—T. Have you the ring. 1:50. Theme.
- 21—T. Organ solo to action (wedding ceremony). :55 (to end).

"Greased Lightning."

Released by Famous Players-Lasky Corporation.

Prepared by Harley Hamilton.

Theme—Told at Twilight (Moderato), Hueter.

- 1— At Screening. 2:20. Au Fait (Allegretto), Ewing.
- 2—T. Andy Fletcher, the inventor. 1:40. Laughing Dove (Polka), Behr.
- 3—T. That's how she works with the treadle. 2:05. Tally-Ho Galop, Bernstein.
- 4—T. I've just got time to beat you. 3:15. 2/4 Galop.
- 5—T. Alice Flint, the banker's daughter. 2:45. Theme.
- 6—T. Endeavoring to make a plesant job last. 2:20. Bowl of Pansies (Moderato), Reynard.
- 7—T. They're too slow. 2:25. Mon Plasir (Valse), Roberts.
- 8—T. You're going to be the frst. 3:20. Admiration (Moderato), Jackson.

- 9—D. Appearance of Alice in street. 1:45. Theme.
- 10—D. Entrance of auto drawn by horse. 2:40. With Powdered Wig and Hoop Skirt (Minuet), de Severac.
- 11—T. He told me mighty plain. 2:25. Spring Flowers (Allegretto), Wood.
- 12—T. All fussed up for the Chautauqua picnic. 3:20. Hurricane Galop, Glesmann.
- 13—T. You quit this speeding. 3:45. Legend of a Rose (Allegretto), Reynard.
- 14—T. Why, it's Mr. Armitage. 3:35. Melodie, No. 3, Op. 42 (Andantino), Tschalkowsky.
- 15—D. Scene changes to town meeting. 2:05. Men of Sparta (Marziale), Zamecnik.
- 16—T. I've got to take old Flint and his. 3:20. Stars and Stripes, Sousa.
- 17—T. Meet my old friend Charley Willis. 3:00. Flirtation, Cross.
- 18—T. The next ee-vent will be. 3:20. Prestissimo Galop—Waldteufel.
- 19—T. There's two thousand dollars in that satchel. 3:30. Agitato No. 4, Minot.
- 20—T. I'm goin' after that money. 3:35. Allegro No. 2, Langey.
- 21—T. You've got to go back four miles. 3:40. Hurry No. 22, Lake.
- 22—T. "Hey" 2:30. Theme (to end).

"Eyes of the Soul."

Released by Famous Players-Lasky Corporation.

Prepared by James C. Bradford.

- Theme—Eyes of the Soul—Fisher.
- 1— At Screening. 1:30. Petite Bijouterie (Tempo di Valse), Bohm.
- 2—T. At the, etc. 1:30. America Never Took Water (chorus), Hirsch.
- 3—T. Judge Malvin. 1:45. Ballet Faust No. 6 (Allegretto), Gounod.
- 4—T. This show is all right. 1:30. Baby Mine (Fox Trot—Moderato), Friml.
- 5—D. Judge and sister at table. 2:00. Charming (Tempo di Valse), Joyce.
- 6—T. On the way home. 2:30. Land of My Own Romances (Valse Lente), Herbert.
- 7—T. Dreams of next morning. 2:15. Fancy Free (Fox Trot—Moderato), Friml.
- 8—T. And dreams see? Close. 1:15. Love in Arcady (Allegretto), Wood.
- 9—T. Serg. Lawrence Fitzgerald. 1:30. Allies' March to Freedom (Tempo di Marcia), Tosti.
- 10—D. Auto hits chair. 2:30. Theme.
- 11—T. At the boarding house. 1:30. Pack Up Your Troubles (chorus), Powell.
- 12—T. When the Lusitania. 1:30. Take Me Back to Dear Old Bilgby (chorus), Godfrey.
- 13—T. Late that evening. 1:30. Evening Song (Moderato), Martin.
- 14—T. The Judge was always writing. 1:15. Bluetie (Allegretto Grazioso), Aitken.
- 15—T. And so. 2:30. Intermezzo (Allegro), Onivas.
- 16—D. Larry picks up banjo. 1:30. When the Great Red Dawn Is Shining (Moderato), Shaw.
- 17—T. After singing was over. 2:00. Never Let the Old Flag Fall, Kelly.
- 18—D. Larry playing banjo. 1:30. Theme.
- 19—T. At dinner that night. 1:45. Myrra (Tempo di Valse), Clutsam.
- 20—T. And Sunday is Larry's Day. 2:00. Caprice (Allegretto), Reisenfeld.
- 21—D. Enter dining room. 2:30. Theme.
- 22—D. Walking in park. 1:15. When You Come Back (Tempo di Marcia) (chorus), Frey.
- 23—D. Larry and Gloria sit on bench. 2:45. Theme.
- 24—T. At the rehearsal. 1:45. Frenchy (chorus), Plantadosi.
- 25—D. Gloria leaves dressing room. 1:30. Theme.
- 26—T. And so good-bye trenches. 2:00. Good-Bye France, Berlin.
- 27—T. And so. 1:15. Traumerie, Schumann.
- 28—T. And in fullness. 1:30. Slumber Boat, Gaynor.
- 29—T. The Sacrifice. 1:15. Theme (to end).

"The Courageous Coward."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

- Love Theme—One Fine Day, Puccini.
- 1— At screening. 2:30. Overture "Mikado" (Allegro Moderato—Andante con moto), Sullivan.
- 2—T. Rei, a fragrant blossom. 2:45. In a Chinese Tea Room (Andante con Grazia), Langey.
- 3—D. Rei introduced to Suki. 3:00. Love theme.
- 4—T. In the happy weeks that follow. 1:15. Morris Dance (Allegro Moderato—cut introduction), Noble.
- 5—T. Reports of Suki's success. :45. A Japanese Sunset (Sostenuto—Largo only), Deppen.
- 6—T. Constant friction between. 2:15. Dance of the Demons, "Prince Ador" (Allegro Energico Agitato), Rubner.
- 7—D. Rei enters Tang's office. :45. Japanese Love Song (Allegro Moderato), Thomas.
- 8—T. Through diligent effort. 1:15. Le Secret (Allegretto con moto), Gautier.
- 9—T. And as a fitting celebration. 2:30. (Cue for jazz band) Popular Song, Hawaiian Dance, Jazz Selection.
- 10—T. While across the continent. 1:00. Popular Waltz.
- 11—T. Suki's dreams come true. } Popular college songs.
D. When boys rush in. 1:45. }
- 12—T. Congratulations (note). 1:15. Love Theme.

- 13—T. Get out, this is not for. Tacet.
D. Phonograph playing. :30. Love Theme.
- 14—T. With motley splendor. Fox Trot (short).
T. Suki returns unannounced. 1:30. The Lady Pickling Mulberries (Characteristic Oriental—Allegretto), Kelly.
- 15—D. Cafe Scene. 2:30. Aloma (Oriental Fox Trot), Joyce.
- 16—D. Suki entering the house. 2:30. Love Theme.
- 17—T. New Year's Eve is a golden harvest. :45. Dramatic Tension No. 44 (Moderato Agitato), Borch.
- 18—T. Chinatown conditions demand. 2:00. Noveletta (Moderato), D'Ambrosia.
- 19—T. Unaware of Rei's true motive. 2:30. Fuji Ko (Japanese Intermezzo—Allegretto), Shelley.
- 20—T. Tom's infatuation for the Japanese. 1:45. Dramatic Andante No. 24 (Moderato), Borch.
- 21—T. When words of tenderness find. :45. Simple Confession (Moderato), Thome.
- 22—T. Kirby has another plan. 2:45. Romance (Andante Dramatico), Grunfeld.
- 23—D. Edwards' body brought into the room. 3:00. Intermezzo (Dramatic Allegro), Arensky.
- 24—T. Suki is appointed to prosecute. 1:30. Dramatic Andante No. 39 (Andante molto), Berge.
- 25—T. The murder trial of Slick Edwards. 2:45. Sinister Theme (Andante Molto Misterioso), Vely.
- 26—D. Suki reads note from Kirby. 3:00. Inflammatus (Andante molto agitato), Rossini.
- 27—T. With Suki removed Chinatown resumes. :15. Fox Trot (short).
- 28—D. Kirby and Suki. 1:00. Nipponese (Fischer) (Japanese-Andante Dramatic), O'Sullivan.
T. Tuki, they say you are a coward. :45. Same—Andante Appassionato.
T. Though shunned on all sides. 1:00. Same—Lento Andante.
- 29—T. A heart of steel now softened. 2:30. Cavatina (Dramatic Andante), Bohm.
- 30—D. Suki packing trunk. 1:00. Love Theme (pp).
- 31—D. When phonograph record falls on floor. 1:00. Dramatic Tension No. 1 (Andante), Reissiger.
- 32—T. My poor little song. 3:30. Love Theme (to end).

"The Scar."

Released by World Film Corporation.

Prepared by S. M. Berg.

- Theme A—(for Frances)—Purity (love theme), Borch.
- Theme A (for Cora)—Sinfulness, Borch.
- 1—D. At screening. 1:00. Theme B.
- 2—D. When Valdez enters. 2:30. Dramatic Reproach (Andante Expressivo), Berge.
- 3—T. Del Teatro Grande. :15. Alborada (Caprice Espagnole), Andino.
- 4—D. When Valdez approaches Cora. Agitato No. 69 (Allegro Agitato), Minot.
- 5—T. You are my wonderful hero. 1:15. Theme B.
- 6—T. At dawn (shots). 1:30. Heavy Desc. Agitato (No. 8, Luz Photoplay Edition).
- 7—D. When Cora returns home. 1:30. Theme B.
- 8—T. Don't see her again, boy. 2:00. The Vampire (Dramatic Characteristic), Levy.
- 9—T. In Dixie Land Mrs. Reynolds. 3:45. Prudence (Entr' acte Novellette), Luz.
- 10—T. The seed of suspicion. 3:00. Dramatic Suspense, Winkler.
- 11—T. The next afternoon. 2:45. Theme B.
- 12—T. I am going away. (Shot.) 1:15. Heavy Dr. Desc. (No. 18 A. B. C. Dramatic Series).
- 13—T. Arrest that man, officer. 2:00. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
- 14—T. Think gentlemen I am disfigured. 3:00. Heavy Andante (No. 18, A. B. C. Dramatic Series).
- 15—T. The chain gang. 2:00. Theme B.
- 16—T. In New York several years later. 2:15. A Dream (Pathetic Andante), Borch.
- 17—T. I repay your losses. 1:00. Agitato Appassionato, Borch.
- 18—T. In the suburbs, Frances. 4:15. Nocturne No. 13 (from Chopiniana Suite), Chopin.
- 19—T. We'll use our right name. 1:45. Serenata (from Chopiniana Suite), Chopin.
- 20—D. When George sees Frances. 2:15. Theme A.
- 21—D. When scene fades to Cora. 1:30. Dramatic Agitato No. 38, Minot.
- 22—T. The lonely vigil. 1:45. Sinister Theme, Vely.
- 23—T. Faithful are the wounds of. 1:45. Theme A.
- 24—T. A relapse. 2:15. Romance D'Amour (Andante), Schoenfeld.
- 25—D. When George joins Frances. 2:15. Theme A.
- 26—D. When scene fades to Coralie. (telephone.) 1:45. Theme B.
- 27—T. Madam Cora allow me to present. 2:45. The Vampire, Levy.
- 28—T. And as the new indeterminate. 2:30. Appassionato, Borch.
- 29—T. The letter. 1:30. Theme A.
- 30—T. Cora's last card. 1:45. Dramatic Tension No. 36, Andino.
- 31—D. When George and Frances leave. 3:15. Gruesome Misterioso No. 31. Borch.
- 32—D. When police find letter. :30. Rondo (Excerpts Beethoven Sonata Pathetique), Berge.
- 33—T. I can't find in my. :45. Theme A.
- 34—D. When police enter house. 2:00. Vivi Finale (from Symphonette Suite), Berge.
- 35—T. I have just returned from. 1:45. Theme A.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Usurper."Released by Vitagraph.
Prepared by S. M. Berg.

- Theme for John Maddox—Heart of Mine (Moderato Cantabile), Ralph C. Smith.
- 1—D. At opening. 2:15. Theme.
 - 2—T. Now he has come to the point. 2:30. Stampede (Western Allegro), Simon.
 - 3—T. Polly, there's a reason for. 3:45. Theme.
 - 4—T. While in England. 2:30. Capricious Annette (Moderato), Borch.
 - 5—T. He wouldn't lease under any. 2:00. Dramatic Narrative, Pement.
 - 6—T. And then John Maddox. 2:00. May Dreams (Moderato), Borch.
 - 7—T. There is much more than. 3:15. Theme.
 - 8—T. I am connected with Scotland. 2:45. Peacefulness (Andante Simplice), Borch.
 - 9—T. Evening, John Maddox. 1:15. Misterioso Agitato No. 66, Smith.
 - 10—T. It seems to me that. 2:00. Waltz Divine (Moderato), Rosey.
 - 11—D. When detective climbs bushes. 4:30. Constance (Moderato Cantabile), Golden.
 - 12—T. My dear chap. 2:45. Dramatic Tension No. 36, Andino.
 - 13—T. It was to save my father. 3:00. Adagio (from Tragic Suite), Mozart.
 - 14—T. If you tell that story. 3:30. Cradle Song (from Tragic Suite), Gottschalk.
 - 15—T. As it happened, the first big. 2:45. Mysterious Nights (Valse D Dramatic), Berg.
 - 16—T. Twelve o'clock and the reception. 2:30. Theme.
 - 17—T. Be careful not to close the. 1:45. Misterioso No. 29, Andino.
 - 18—T. I have but one question to. 1:45. Birds and Butterflies (Intermezzo Capriccioso), Vely.
 - 19—T. I am only acting. :45. Theme.
 - 20—D. When John goes to curtains. 1:15. Dramatic Agitato, Hough.
 - 21—T. Quentin you've done me (storm effects). 2:00. Theme.
 - 22—T. Do you think my buckskin. 2:45. Clematis (from Boutonniere Suite), (Moderato poco Agitato), Tanning.
 - 23—T. Brightly breaks the new. 2:00. Impish Elves, Borch.
 - 24—T. Beatrice was going. 1:15. Theme.
 - 25—T. Out west (shots). 2:00. Indian War Dance, Herbert (to end).

"The Roaring Road."Released by Famous Players-Lasky Corporation.
Prepared by S. M. Berg.

- Theme—Canterbury Bells (from Boutonniere Suite), Capricious Allegretto, Tanning.
- 1—D. At screening. 1:45 (From Symphonette Suite.) (Lento Allegro), Berge. (watch for auto and telephone bell effects.)
 - 2—T. Wells Fargo. 1:15. Dutch Windmill (Allegretto), Zamneck.
 - 3—T. Wallace Reid. 2:00. Theme (watch for auto and motorcycle effects).
 - 4—T. Fred Wheeler who has just. 3:45. Gavotte Piquante), Pierson.
 - 5—T. You lost two sales on. 4:15. Birds and Butterflies (Allegretto). Vely. (telephone bell.)
 - 6—T. Tired or not Toodles is. 1:15. Theme.
 - 7—T. The Bear has sworn. 1:45. Babillage, Castillo.
 - 8—T. They're off. 3:00. Comedy Allegro, Berg.
 - 9—T. The thirtieth Lap. 3:00. Hurry, Levy.
 - 10—T. In the fortieth. 2:00. Hurry No. 33, Minot.
 - 11—D. At the end of race. 1:45. Joyous Allegro, Borch.
 - 12—T. Weeks pass, but still. 1:15. Mysterious Nights, Berg.
 - 13—D. When Ward leaves. 2:30. Hunkatin (half tone one-step), Levy.
 - 14—D. When Dorothy joins Toodles. 2:45. Theme.
 - 15—T. Why were you in such. 4:00. Impish Elves, Borch.
 - 16—T. You can take another. 2:00. Theme.
 - 17—D. When Dorothy phones. 1:45. Sparklets (Allegretto), Miles.
 - 18—T. I'm on, I'll plant it. 3:45. Scherzetto (from Symphonette Suite), Berge.
 - 19—T. Two minutes of eight. 3:45. Misterioso Dramatic No. 66, Smith.
 - 20—T. We'll meet the train. 2:45. Stampede (gallop), Simon. (auto and train effects.)
 - 21—T. The train pounds on. 3:00. Wild and Woolly (gallop), Minot (auto and train effects.)
 - 21—T. He's whistling for. 2:00. Galop No. 7 (Allegro Vivace), Minot. (effect of glass crash and steam whistle.)
 - 23—T. What the Dickens do. 1:00. Theme (to end).

"The Red Lantern."Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

- Theme for Mahlee—"A Japanese Sunset" (Oriental Andante)—Deppen.
- 1—D. At screening. 1:00. Lento Allegro (from Symphonette Suite) (Dramatic Opening), Berge.
 - 2—T. In Pekin. 1:00. In a Pagoda (Chinese Characteristic), Bratton.
 - 3—T. A child of Europe and Asia. 1:15. Theme.
 - 4—T. A medical student in whose veins. :45. The Mandarin (Allegretto) (Violin only in imitation of Chinese Fiddle), Leigh.
 - 5—D. When Mahlee throws shoes. 1:15. Dramatic Recitative, Levy.
 - 6—T. Mahlee's grandmother. 4:00. Japanese Reverie (Andante), Bartlett.
 - 7—T. Why do they shun me? 1:30. In a Chinese Tea-Room, Langey.
 - 8—T. The American mission where. :45. Impish Elves, Borch.
 - 9—T. Their son actively connected. :45. Misterioso Agitato No. 66, Smith.

- 10—T. With the rising of the moon (watch for hooting owl). 3:00. Theme.
- 11—T. My ancestors will not accept me (watch for hooting owl). 2:15. Dramatic Agitato, Hough.
- 12—D. When Andrew enters. 2:00. Misterioso Dramatico No. 22, Borch.
- 13—D. When Mahlee sees Andrew. 3:00. Theme.
- 14—T. The Boxers rise against (newspaper). 1:15. Light Dramatic Agitato (No. 14, Luz Photoplay Edition).
- 15—T. I'm afraid that Mahlee cares. 2:15. In a Tea Garden (Japanese Idyl), Grey.
- 16—T. Holy Buddha. 2:30. Sinister Theme, Vely.
- 17—D. When Andrew returns. 1:00. Heavy Desc. Agitato (No. 4, Luz Photoplay Edition).
- 18—T. I was captured by the Boxers. 3:15. Theme.
- 19—D. When Mahlee sits at organ. :45. (Organ improving.)
- 20—D. When Mahlee stops playing. 3:30. Dramatic Narrative, Pement.
- 21—T. And may I enquire the honorable? 2:30. Tragic Theme, Vely.
- 22—D. When Mahlee fixes flowers in hair. 1:30. Theme.
- 23—T. Sir Philip Sackville. 2:30. Heavy Dramatic Pathetic (No. 10, Luz Photoplay Edition).
- 24—T. As the weeks pass Mahlee. 2:15. Mandarin Dance, Kempinski.
- 25—D. When Mahlee enters bedroom. 1:30. Andante Doloroso No. 51, Borch.
- 26—D. When Mrs. Templeton leaves Mahlee. 3:30. Turbulence (Allegro Agitato), Borch.
- 27—T. In irretrievable step. 2:00. Heavy Dramatic, Oehmler.
- 28—D. As scene fades to Templeton. 1:15. Weird Oriental Theme, Levy.
- 29—T. The Feast of the Red Lantern (watch for gong strokes). 2:00. Danse Orientale (Characteristic Chinese), Lubomirsky.
- 30—T. The Goddess of the Red Lantern. 2:00. Chinese Wedding Processional, Hosmer.
- 31—T. I am the Goddess of the Red. 2:00. Chinese Serenade, Puerner.
- 32—T. With the approach of midnight. 2:00. Theme.
- 33—D. When Sam Wang enters. 2:00. Dramatic Tension No. 36, Andino.
- 34—T. I could crush you with one. 2:15. Allegro Agitato No. 8, Andino.
- 35—T. It is for the cause. 2:00. Dramatic Tension No. 67, Shepherd.
- 36—T. Morning, the power of the great (gong strokes). 1:45. The Lady Picking Mulberries (Chinese Episode), Kelley.
- 37—T. Why have I been brought here? 2:00. Dramatic Finale No. 63, Smith.
- 38—T. It is for China. 2:00. Chinese Wedding Processional, Hosmer.
- 39—T. And then came the day the Boxer. 1:15. Furioso No. 11, Kiefert.
- 40—D. When scene fades to Mahlee. 1:00. Dramatic Tension No. 44, Borch.
- 41—T. Dawn (shots). 2:45. Dramatic Agitato No. 38, Minot.
- 42—T. Mahlee's prophecy proved. 3:45. Half Hurry Furioso, Levy.
- 43—D. When Sam Wang dies. 2:00. Andante Dramatico No. 62, Borch.
- 44—T. God forgive you as I have. 2:15. Theme (to end).

"The Veiled Adventure."Released by Select Pictures Corporation.
Prepared by Filmusic Studios.

- 1— At Screening. 4:56. Tulips (Moderato), Miles.
- 2—T. And at this very moment. 2:40. Melodie No. 3, Op. 42 (Moderato), Tschalkowski.
- 3—T. The next day. 3:36. Solo Dance of Helen from Faust Ballet, Gounod.
- 4—T. The next day finds Geraldine. 1:18. Vanity (Allegretto), Jackson.
- 5—T. Fred's chum—Richard. 2:41. Fads and Fancies (Allegretto), Gruenwald.
- 6—T. Disappointing news. 4:37. Sparklets (Allegretto), Miles.
- 7—T. You don't look much like. 2:54. Fads and Fancies (Allegretto), Gruenwald.
- 8—T. Before the manure is over. 1:21. The Wooing Hour (Allegretto), Zamecnik.
- 9—T. In the Barker home. 4:35. Spanish Serenade No. 1, Op. 54, Friml.
- 10—T. After twenty-four hours. 2:33. Admiration (Moderato), Jackson.
- 11—T. Meantime Reggie. :36. Popular One-Step.
- 12—D. Flashback to Geraldine and Annesley. 2:32. At Sunset (Andante), Brewer.
- 13—T. A day or two later. 1:26. Allegro Agitato No. 1, Berg Series.
- 14—T. The following morning. 1:59. Misterioso No. 3, Berg Series.
- 15—T. Nevertheless I shall keep. 2:32. Pastel Minuet (Allegretto), Paradis.
- 16—T. When everyone else. 1:26. Misterioso No. 3, Berg Series.
- 17—D. Annesley recognizes Geraldine. 1:43. Andante Pathetic No. 10, Berg Series (slightly burlesque).
- 18—T. Quick! Give me the stolen. :50. Bon Vivant (Allegro), Zamecnik.
- 19—D. Geraldine re-entering Annesley's room. 1:17. Andante Pathetic No. 10 (play as before), Berg Series.
- 20—D. Geraldine and Annesley see Mrs. Montrose through door. :49. Dramatic Andante No. 24, Berg Series.
- 21—T. Go! 2:50. Dramatic Andante No. 39, Berg Series.
- 22—T. The morning after. 2:03. Misterioso No. 3, Berg Series.
- 23—T. Listen Dad—I'll tell you. 2:02. Serenade (Allegretto) (omit first four bars), Ern.
- 24—D. Geraldine and Annesley meet on beach. 2:27. Andante Pathetic No. 10, Berg Series (play to action).
- 25—T. And it is so arranged. 1:55. Serenade, Ern.

- 26—D. Geraldine enters her room. 1:56. Reve D'Amour (Moderato), Zamecnik.
 27—T. To our most intimate. 2:45. Silent Sorrows, Borch (Berg Series—omit introduction).
 28—T. Dick! Dick! Won't you? :44. Eleanor (Andante), Deppen.

"The Law of Men."

Released by Famous Players-Lasky Corporation.
 Prepared by Harley Hamilton.

- Theme—Dreams of Love (Allegro Appassionato), Liszt.
 1—At Screening. 2:50. Passe Pied (Allegro), Delibes.
 2—T. Denis Connor. 3:05. Vanity Caprice (Allegro), Jackson.
 3—T. Benton Wade. 3:25. Atonement (Andante), Zamecnik.
 4—T. Mildred Wade. 2:30. Coquette (Allegretto), Arensky.
 5—D. Denis opens door for Mildred and Keene. 2:40. Dramatic Andante No. 32 (Molto Moderato), Berge.
 6—T. I don't ask you for your love. 2:15. Romance (Andante), Rubenstein.
 7—T. I'll see you in the morning. 2:00. Theme.
 8—T. The inn at Tarrytown. 3:10. Admiration (Moderato), Jackson.
 9—T. I thought I'd motor out. 2:30. Agitato No. 11, Lake.
 10—T. You can't kick up a row. 1:25. Agitato, Reisenfeld.
 11—T. I'm starting back to town. 1:35. Coquette (Allegretto), Arensky.
 12—T. The homecoming. 2:40. Dramatic Tension No. 9, Andino.
 13—T. I thought this was going to be. 3:15. Agitato con moto, Borch.
 14—D. Laura sitting at fireplace. 3:25. Theme.
 15—T. Morning at the home of Benton Wade. 1:55. Dramatic Andante No. 24, Borch.
 16—T. The bells that ring for joy. 2:05. Bridal Chorus (Lohengrin), Wagner.
 17—T. That's the man who came. 2:25. Agitato No. L, Langey.
 18—T. What shall I do? 1:10. Pathetic Andante No. L, Vely.
 19—T. After long weeks of waiting. 4:10. Men of Sparta (Marciale), Zamecnik.
 20—T. And he will; I haven't begun. 3:50. Theme.
 21—T. And what are you going to do? 2:30. Andante Pathetique No. 23, Borch.
 22—T. I will tell you. 2:00. Agitato No. 20, Lake.
 23—T. He sneered at my misery. 2:20. The Vampire (A dramatic theme), Levy.
 24—As the gripping hands of fear. 1:35. Men of Sparta—Zamecnik.
 25—T. Yes; the prisoner at the bar. 1:35. Pathetic Andante No. 1, Langey.
 26—T. And then—as youth claims. 1:00. Theme (to end).

"After His Own Heart."

Released by Metro Pictures Corporation.
 Prepared by S. M. Berg.

- Theme—Love Theme (Melodious Moderato), Lee.
 1—At Screening. 3:00. Theme.
 2—T. Honorable total amasses (telephone bell). 3:30. Fairy Phantoms (Allegretto), Friedman.
 3—T. At Mrs. Van der Maartens. 1:45. Children's Games (from Childhood Days), Ascher.
 4—She's your cotillon partner. 1:00. Theme.
 5—D. When musicians start to play. :45. Hunkatin (Half-Tone One-Step), Levy.
 6—D. When men watch house. 2:00. Gruesome Misterioso No. 31, Borch.
 7—D. When scene fades to ball. :15. A La Mode (One-Step), Rosey.
 8—D. When dancers stop. 1:45. Children's Games, Ascher.
 9—T. In former days Sally had. 3:45. Theme.
 10—T. The next afternoon the island. 3:45. Dramatic Tension, Levy.
 11—T. His old arteries will be (telephone bell). 3:30. La Barearolle (Waltz Tempo), Waldteufel.
 12—D. When scene fades to Sally. 2:00. Theme.
 13—T. Through the night Tom— 4:15. Rose Leaves (Andantino), Ashleigh.
 14—T. Two days later Tom's thoughts. 2:30. Clematis (from Boutonniere Suite) (Moderato poco Agitato), Tanning.
 15—T. Morning beheld the arrival. 2:15. Rondo (excerpts from Beethoven Sonata Pathetique), Berge.
 16—T. I thought you couldn't talk. 2:00. Babillage (Allegretto), Castillo.
 17—T. The girl he'd left behind. 1:00. Theme.
 18—T. Your uncle left this morning. 2:00. Agitato Hurry (A. B. C. Dramatic Series).
 19—D. Clock face, 11:55. 1:45. Plaintive (No. 13, A. B. C. Dramatic Series).
 20—T. It shall be performed. 2:00. Agitato Allegro (No. 13, A. B. C. Dramatic Series).
 21—T. His heaven commenced before. 1:00. Lamentoso No. 68, Borch.
 22—T. And in the morning. 2:00. Capricious Annette, Borch.
 23—D. When Sally enters. 3:00. Theme (to end).

"False Evidence."

Released by Metro Pictures Corporation.
 Prepared by S. M. Berg.

- Theme for Madelon—I'm a Longin' fo' You (Ballade Sentimentale).
 1—D. At Screening. 1:45. Eccentric Comedy Theme, Roberts.
 2—T. The home of Sandy MacTavish. 1:45. (Violin according to action). Sir Roger de Coverly (Old Time Quadrille).
 3—D. Madelon stops playing. :45. Au Fait (Allegretto Graziosos), Ewing.
 4—T. Richard, lad, I'll hae. 1:30. Dramatic Recitative, Levy.
 5—D. When MacTavish takes whip. :45. Agitato No. 49, Shepherd.
 6—D. When Madelon stops playing. 1:15. Turbulence (Allegro Agitato), Borch.

- 7—D. Now promise you'll never. 3:45. Joy of Youth (Moderato), Raymond.
 8—T. A trysting place in the shadow. 4:00. (Violin solo according to action), Theme.
 9—T. Dorothy Fair, the village. 2:30. Love Theme, Lee.
 10—D. When Lot stops Madelon. 1:45. Dramatic Reproach (Andante Expressivo), Berge.
 11—D. When Madelon leaves Lot. 1:30. Suzanne (Air de Ballet), Rolfe.
 12—T. Lot came today to claim. 1:00. Heavy Desc. Agitato (No. 18, Luz Photoplay Edition).
 13—T. The night of the dance. 1:45. (Violin according to action) Sir Roger de Coverly.
 14—D. When dancers stop. 1:00. Petals (Intermezzo Moderato), Raymond.
 15—D. When dancers commence again. :15. (Violin only.) Lively Barn Dance.
 16—D. When Madelon stops playing. :45. Tacet.
 17—T. You're not going to spoil. 3:00. Agitato Appassionato, Borch.
 18—T. I was hurrying home. 3:00. Misterioso Dramatique No. 54, Borch.
 19—T. While Madelon, little dreaming. 2:45. Tragic Theme, Vely.
 20—T. Tell father the truth. 3:30. Dramatic Agitato, Hough.
 21—T. Please let me see Burr. 1:30. Theme.
 22—T. Then if you won't speak. 3:45. Half-Reel Hurry, Levy.
 23—T. Be very careful, he has only. 4:15. Half-Reel Furioso, Levy.
 24—T. Lot Gordon did not die. 3:00. Sorrow Theme (Andante Pathetique), Roberts.
 25—D. When Richard sits at organ. :15. (Organ only.)
 26—D. When Madelon stops Richard's playing. 3:15. Theme.
 27—T. Then came the night of the wedding. 3:45. Adagio Cantabile (excerpts from Beethoven's Sonata Pathetique), Berge.
 28—T. Then came midnight and a storm (storm effects). 3:00. Storm Furioso.
 29—T. With the coming of the morning. :30. Constance (Moderato Cantabile), Golden.
 30—D. When rider sees dead horse. 1:45. Agitato No. 6, Kiefert.
 31—T. It was the Lord's will. 1:15. Theme (to end).

"Ginger."

Released by World Film Corporation.
 Prepared by S. M. Berg.

- Theme—Golden Youth (Valse Moderato), Rosey.
 1—D. At Screening. 3:00. Fairy Phantoms (Grazioso), Friedman.
 2—D. When boy whistles (whistle). 2:00. Comedy Allegro, Berg.
 3—T. Gee, I bet John L. Sullivan. 2:30. Canterbury Bells (Capricious Allegretto) (From Boutonniere Suite), Tanning.
 4—T. Evelyn Violet Pansy Carson (whistle). 2:00. Theme.
 5—T. While Biff framed the beginning. 1:45. Heavy Misterioso (No. 10, A. B. C. Dramatic Series).
 6—T. In the dead of night. 1:15. (China crash.) Agitato Misterioso (No. 10, A. B. C. Dramatic Series).
 7—T. Nix on de cannon 2:30. Plaintive (No. 10, A. B. C. Dramatic Series).
 8—T. The State will take care of. 1:00. Theme.
 9—T. Bobby Trowbridge. 3:45. Rose Leaves (Idyll Sandantino), Ashleigh.
 10—T. The little walk and a happy. 3:45. Theme.
 11—T. I want you boys to be friends. 3:30. May Dreams (Andantino Moderato), Borch.
 12—T. She's going to stay right here. 2:00. Adagietto (from Symphonette Suite).
 13—D. When Ginger sees frog. 3:30. Clematis (Moderato poco Agitato) (From Boutonniere Suite), Tanning.
 14—T. Later events called for a hurried. 3:30. Theme.
 15—T. I'll be back before long. 4:00. Scherzetto (from Symphonette Suite), Berge.
 16—T. Is Ginger in love with Tom? 1:15. Theme.
 17—T. Meantime the gray. 2:45. Dramatic Narrative, Pement.
 18—T. And so there came the beginning. 2:30. Theme.
 19—T. Mr. Timothy Mooney. 1:45. The Blushing Rose (Andantino Serenade), Johnson.
 20—T. The whole town's talkin'. 2:45. Sinister Theme, Vely.
 21—T. Her sacrifice. 2:00. Adagio Cantabile (excerpts, Beethoven Sonata Pathetique), Berge.
 22—T. In stricken France, July 12, 1918. 4:00. Military Tactics (American Characteristic), Rosey.
 23—T. I'd like to talk wid. 1:45. Pathetic Andante, Vely.
 24—T. The zero hour and the pride of (battle effects). 4:45. Military Battle Hurry, Levy.
 25—D. When boys reach first-aid station. 1:30. Lamentoso No. 68, Borch.
 26—T. When the Marne was reclaimed. 2:00. Over the Top Boys, Berg.
 27—T. And at the end of the rainbow (military wedding scene). 1:00. (Organ only.)
 28—T. Westward, ho. :30. Theme (to end).

Don't Forget—Send This Magazine "Overseas."

Washington, March.—The boys overseas are asking for more reading matter. General Pershing has cabled the request that more magazines be sent to the Americans on duty in France and in other countries in Europe. The General says the boys need interesting reading matter as never before. The supply of magazines has been reduced from ten to two tons a month due to misapprehension of the public that magazines could not be sent under the one-cent postage ruling. Put a one-cent stamp on the upper right-hand corner of the cover and deposit in mail box.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Love Call."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

- Theme—Premier Amour (Andantino), Benoit.
 1—T. At Screening. 1:00. Sunrise on the Mountain (Adagio), Borch.
 2—D. Interior—Saloon scene. 2:45. Savannah (One-Step), Rosey.
 3—T. Mate Allen's kid, the only being. 2:15. Theme.
 4—T. On Saturday night at O'Keefe's. 3:00. Hunkatin (One-Step), Levy.
 5—T. O'Keefe, there isn't a chance. 2:15. Sinister Theme (Andante con moto e Misterioso), Vely.
 6—D. O'Keefe grabs Billie. 2:15. Agitato No. 6, Kiefert.
 7—T. I'll break every bone. 2:00. Dramatic Tension No. 44 (Moderato Agitato), Borch.
 8—T. Kid, you're a woman now. :45. Theme.
 9—D. When Mate Allen starts to door (watch for shots). 2:00. Misterioso Dramatic No. 22 (Allegro Giusto), Borch.
 10—T. Who shot first? 1:30. Heart Wounds (Expressive-Dramatic), Grieg.
 11—T. Dawn. 3:15. The Last Spring (Andante Pathetic), Grieg.
 12—D. After fadeout—Joe Emory with sheep. 1:30. Pastorale, Kiefert.
 13—T. In the long lonely watches. :45. The Long, Long Trall (play pp).
 14—D. When Billie falls off horse. 1:45. Light Dramatic Agitato No. 1, Luz.
 15—D. Joe places Billie on couch. :30. Theme.
 16—T. The following morning. 5:30. The Morning (Allegretto Pastorale), Grieg.
 17—T. Then followed wonder days. 2:00. Theme.
 18—T. After a long, weary ride. 1:15. (Horses Hoofs.) Morris Dance (Allegro Giocoso), German.
 19—T. That's some pony. 3:45. Pastel-Minuet (Allegro Giocoso), Paradis.
 20—T. Howdy Judge. 4:30. Pulcinello (Humoristic Intermezzo—Allegro), A letter.
 21—D. Struggle. 1:45. Agitato No. 2 (Allegro), Andino.
 22—T. While Joe was tending his flock. 3:00. Rustle of Spring (Agitato), Sinding.
 23—T. Ten o'clock that night. 2:30. Dramatic Andante No. 32 (Moderato), Berge.
 24—T. Say, fellows, open up. 2:00. Dramatic Tension No. 36, Andino.
 25—T. Brought up for identification. 3:15. Humoreske (Allegretto Scherzando), Tschalkowski.
 26—T. Is there no answer to my eternal call? :30. Theme.
 27—T. Miss Tucker's boarding school. 1:15. Capricious Annette, Borch.
 28—D. Billie enters dining room. 2:15. Apple Blossoms, Roberts.
 29—T. Miss Allen, do you realize. 2:15. Adieu (Andante Expressivo), Friml.
 30—D. Exterior—Camp scene. :45. Pastorale (Moderato), Thomas.
 31—T. The night of six days later. 1:15. Theme (to end).

"Mary Regan."

Released by First National.

Prepared by George W. Beynon.

- Theme—Mary Regan (Moderato), Anita Stewart.
 1—T. At screening. 3:00. Serenade (Andantino), Grondahl.
 2—T. And of this union. 2:00. Theme.
 3—T. Dick Bradley. 1:00. Misterioso (Crafty Spy), Levy.
 4—T. The scandal. 2:30. Remembrance (Lento), Barford.
 5—T. Please let me go away. 1:30. Dialogue (Moderato), Meyer-Helmund.
 6—T. Wine, jazz, lights. 1:30. How 'Ya Gonna Keep 'Em Down on the Farm.
 7—T. Oliver J. Morton. 2:30. Le Reve (Andante), Goldermann.
 8—T. And a home of splendor. 2:30. At Last (Waltz), Constance.
 9—T. In the vast silence. 2:30. Scaramouche (Waltz Intermezzo).
 10—D. Mary enters hotel. 1:00. Misterioso (Crafty Spy), Levy.
 11—D. Mary enters room. 1:00. Theme.
 12—D. Bradley knocks at door. 3:00. Madame Chrysanthemum (Moderato), Messenger.
 13—T. Days passed. 2:00. April Moods (Moderato), Eugene.
 14—D. Clifford reading letter. 2:45. Tendre Amour (Allegretto), Clements.
 15—D. Mary entering restaurant. 4:00. Come on Papa (Segue). Ma Cherie (Waltz), Kendall.
 16—T. Leaving restaurant. 2:30. Le Retour (Vivace), Bizet.
 17—T. As Miss Regan. 1:15. Aida (Lento), Verdi.
 18—T. I'm scared for you. 2:00. Theme.
 19—T. I was just finally. 2:00. Tu Ne M'Aimais Pas (Moderato), Toulmouche.
 20—T. Immediately following a secret. 1:30. Histoire de Blondinette (Allegretto).
 21—T. Good Heavens, my father. 2:00. Along Came Another Little Girl, Caryl.
 22—T. Long distance Mrs. Brown. 1:00. Crafty Spy, Levy.
 23—T. Is Mr. Brown here. 4:00. In the Garden (Piu Lento), Goldmark.
 24—T. Married, yet compelled to. 3:45. Melody (Moderato), Friml.
 25—T. Away from Mary's influence. 2:15. Hindustan, Wallace and Weeks.
 26—T. Safe-tea first. 2:00. How'd You Like to Be My Daddy, Snyder.
 27—D. Mary enters apartment. 3:00. Theme.
 28—D. Jack lying on couch. 3:00. Andante Dramatico No. 62, Borch.
 29—T. These crooks have tricked you. 6:00. Joycelyn (Andante Sostenuto), Godard.
 30—D. Lovema enters Mary's apartment. 8:00. Symphony in B Minor (Allegro), Schubert.

- 31—T. Throw her in a car. 2:00. Sicilian Vespers (Allegro), Verdi.
 32—D. Father and Clifford enter to Jack. 1:00. Lamento (Adagio), Gabriel-Marie.
 33—T. The city. :30. City of Sighs and Tears (Moderato).
 34—T. But one soul was found. 1:30. Theme (to end).

"The Exquisite Thief."

Released by Universal Film Manufacturing Company.

Prepared by James Bradford.

- Theme—When You Look Into Her Eyes, Hirsh.
 1— At Screening. 2:30. Ripples (Moderato Grazioso), Brewer.
 2—T. In a private office. 1:15. Whispers (Moderato), Barrett.
 3—T. While at the. 1:30. Intermezzo (Allegretto), Onivas.
 4—D. Dining room curtains open. 2:15. Gavotte Piquante, Pierson.
 5—D. Blue Jean enters. 4:30. Woodland Dreams (Andante Cantabile), Vargas.
 6—D. Detective released. 1:30. Hurry No. 33 (Vivace), Minot.
 7—T. Parasites. 1:30. Dramatic Andante No. 39, Berge.
 8—T. Chesterton releases himself. 2:00. The Wooing Hour (Moderato Grazioso), Zamecnik.
 9—D. Jean enters room. 2:15. Phyllis (Tempo di Valse), Deppen.
 10—D. Jean and Chesterton at table. 2:15. Theme.
 11—D. Conspirators talking. 3:00. Dramatic Tension No. 9, Andino.
 12—T. They figured it was. 2:15. Misterioso No. 2 (Moderato), Langey.
 13—D. Shaver enters house. 2:30. Allegro No. 8, Andino.
 14—T. I know nothing of her. 1:30. Mood Pensive, Applefield.
 15—T. Far away. 1:15. By the Mill Stream (Poco Vivace), Smlth.
 16—D. Police headquarters. 1:30. March Joyeux (Moderato), Chabrier.
 17—D. Cabin again. 2:00. Bluette (Allegretto Grazioso), Aitken.
 18—D. Jean enters cabin. 1:45. Theme.
 19—T. It was Shaver's story. 1:15. March Militaire, Granados.
 20—T. Good conduct. 4:00. Theme.
 21—D. Jean leaves door. 1:45. Wayside Flowers (Poco lento e semplice), Smith.
 22—T. With the new day. 1:15. Valse Idylle, Schmid.
 23—D. Shaver enters. 2:45. Turbulence (Allegro), Borch.
 24—T. Are you sorry? 1:30. Theme.
 25—D. Words—detective approaching. 2:15. Hurry No. 26 (Vivace), Minot.
 26—D. Detective opens satchel. 3:00. Misterioso Dramatic No. 22 (Allegro Giusto), Borch.
 27—T. Where is he? 1:30. Souvenir (Andante con moto), German.
 28—D. Shaver at door. 2:15. Furioso No. 60 (Allegro), Shepherd.
 29—D. Chesterton locks men in room. 1:30. Theme (to end).

"Taxi."

Released by Triangle Distributing Corporation.

Prepared by M. Winkler.

- Theme—Birds and Butterflies (Intermezzo Grazioso), Vely.
 1—T. Thatcher Tremont, who has both. 4:20. Theme.
 2—T. Vivien Vivviere. :55. Sidewalks of New York (old New York song hit).
 3—T. I'll find some food. 2:50. Impish Elves, Borch.
 4—T. Good-bye legacy. 4:50. Capricious Annette (Moderato), Borch.
 5—T. Nerve, and plenty of it. 3:55. Theme.
 6—T. Mrs. Millyuns and her daughter. 2:30. Three Graces (Allegretto), Herman.
 7—T. Far from his beaten paths. 1:45. (continue to action).
 8—T. Now I'll hear some real. 4:15. Gavotte and Musette (Allegro), Raff.
 9—T. Tam comes into her room. 2:05. Babillage (Allegretto), Castillo.
 10—T. When a man hunts a deer. 2:55. Valse Divine (Lento), Rosey.
 11—T. Mr. Beamer calls. 1:40. Eccentric Comedy Character, Roberts.
 12—T. Mr. Randolph wants you. 2:35. Theme.
 13—T. With your holding and. 4:05. Fairy Phantoms (Allegretto), Friedman.
 14—T. The following night. 3:15. Sweet Jasmine (Allegretto), Bendix.
 15—H. The following day. 1:30. Scherzetto (from Symphonette Suite), Berge.
 16—T. The completion of the plan. 1:05. (Continue to action.)
 17—T. Bobby's driving an Ajax taxi. 3:45. Sinister Theme, Vely.
 18—T. Send all the boys out. 2:55. Clematis (Moderato poco Agitato) (from Boutonniere Suite), Tonnig.
 19—T. Thank, gentlemen. 2:45. Intermezzo (Allegretto), Pierne.
 Theme (to end).

"Redhead."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

- Theme—Golden Youth (Valse Moderato), Rosey.
 1—T. Go easy Daze and Matt. 2:25. Wierd Oriental Dance, Levy.
 2—S. Orchestra commences to play second number. :45. Tacet.
 3—T. I pronounce you man and wife. 2:35. Mysterious Nights (Valse), Berge.
 4—T. In the forenoon. 1:40. Theme.
 5—T. That's clean money. 2:55. Dramatic Narrative, Pement.
 6—T. Parker Thurlow, banker. 1:45. Andante Doloroso, Borch.
 7—T. Some events of the day. 3:35. Cavatine (Dramatic), Bohm.
 8—T. It was several days before. 5:20. Song D'Enfant (Moderato), Gabriel-Marie.
 9—T. For a few days, Matt. 2:10. Theme.
 10—T. The consequence was that Matt. 4:45. Blushing Rose (Andante), Johnson.
 11—T. There was no drink. 2:55. Flirty Flirts (Melodious Intermezzo), Levy.

- 12—T. The Third morning. 2:40. Dramatic Recitative, Levy.
 13—T. But for Matt's fifty cents. 2:00. Theme.
 14—T. I'll give you twenty a week. 3:55. Rose Leaves (Andantino), Asbleigh.
 15—T. And now followed. 2:35. Melody (Moderato), Huertier.
 16—T. Mr. and Mrs. Mellows arrived. 2:30. Ttheme.
 17—T. And late that night. 1:40. Capricious Annette, Borch.
 18—T. But despite Matt's stated resolution. 1:05. (Continue pp.)
 19—T. A few days later. 1:25. Old Timers, Werner.
 20—T. Thurlow, I want you to explain. 3:05. Valse Moderne, Rosey.
 21—S. Matt in his office. 5:05. Babillage, Castillo.
 22—T. It was late that night. 3:30. Theme.
 23—Birds and Butterflies, Vely (to end).

"Vicky Van."

Released by Famous Players-Lasky Corporation.

Prepared by George W. Beynon.

Theme—You're So Beautiful (Moderato), Berlin.

- 1—T. At screening. 5:00. The Enchantress (Light Opera), Herbert.
 2—T. Your veil has just come. 1:30. Love's Lightning (Andante), Frontini.
 3—T. On their way to New York. 2:15. Theme.
 4—T. For the first time. 2:45. Serenade (Allegretto), Plernl.
 5—T. To Ruth the gloomy. 2:30. Songs Without Words (Allegretto), Tschalkowski.
 6—T. Unloved, constantly. 2:00. Pleading (Andante), Wood.
 7—T. Time wears off the first. 3:15. Sunbeams (Moderato), Heller.
 8—T. Ruth gets an inspiration. 3:00. Ma Cherie (Waltz), Kendall.
 9—T. And very soon the misses. 2:00. Les Dragms de Villars (1st 27 bars repeated), Maillard.
 10—T. In Metropolitan art circles. 2:00. Springtime (Waltz), Drumm.
 11—T. Thus introduced. 2:15. Theme.
 12—T. And you never saw. 1:00. Jazz Baby (One-Step), M. K. Jerome.
 13—T. By the time Schuyler. 1:45. False Faces (chorus only), Wendling.
 14—T. That night. 2:00. Reverie (Lento), Drumm.
 15—T. In spite of Schuyler's. 2:15. Theme.
 16—T. Mr. Commers, make your best. 4:00. Dramatic Tension (play to action), Andino.
 17—T. Each of the four women. 1:30. A Little Song (Andante), Erdody.
 18—T. A few days later. 3:00. Intermezzo (Moderato), Huertier.
 19—D. Detective and lawyer enters. 2:30. Yesterlove (Andantino), Borch.
 20—T. So you are Vicky Van. 3:15. Agitato Appassionato (Andantino), Borch.
 21—T. Tibbits will have to stand. 1:00. Theme (to end).

"Let's Elope."

Released by Famous Players-Lasky Corporation.

Prepared by M. Winkler.

Theme—Golden Youth (Valse Lente), Rosey.

- 1—D. At screening. 3:20. Ttheme.
 2—T. Nora Gail, a young widow. :45. Babillage (Allegretto), Castillo.
 3—T. Seeking entertainment. 2:05. (Continue to action.)
 4—T. But before Eloise. 1:00. Intermezzo (Allegretto), Puerner.
 5—T. Meantime Darrell. 2:45. May Dreams (Andante Moderato), Borch.
 6—T. Hilary, won't you please. 2:30. Intermezzo (Moderato), Huertier.
 7—T. Announce me. 3:10. Theme.
 8—T. Drive me home. 2:15. Dramatic Recitative, Levy.
 9—T. You take it entirely. 4:05. Sweet Jasmine, Bendix.
 10—T. I have changed my mind. 3:30. Theme.
 11—T. I was only trying. 1:30. Love Song, Lee.
 12—T. So Hilary opens up. 2:35. Impish Elves (Allegretto), Borch.
 13—T. Arrived at last. 4:25. Camelia (Moderato), Tonning.
 14—T. This is impossible. 1:40. Theme.
 15—T. What is she doing here. 2:45. Humoresque, Kretschner.
 16—T. They don't answer. 2:05. Comedy Allegro, Berg.
 17—T. Long distance. :50. Birds and Butterflies (Allegretto), Levy.
 18—T. Near the witching hour. 3:15. Pizzicato Misterioso, Minot.
 19—T. Dawn. 2:35. Dolorosa (Andante Moderato), Tohanl.
 20—T. I've got to get away. 2:40. Theme.
 21—T. Good-bye, soul mate. :35. Theme (to end).

"An Amateur Adventuress."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Norma Wood—May Dreams (Moderato Romance), Borch.

- 1—D. At screening. 2:30. Capricious Annette (Moderato), Borch.
 2—D. When Claxtonbury opens door. 2:30. Vampire Ttheme, Vely.
 3—T. I earn only five dollars a week. 2:45. Flirty Flirts (Capricious Moderato), Winkler.
 4—T. Norma could never. 2:00. Theme.
 5—T. Once a week George too. 2:45. Path of Flowers (Waltz), Waldteufel.
 6—D. When George serves sardines. 1:45. Theme.
 7—T. That's what I mean, married. 3:00. Impish Elves, Borch.
 8—T. If you think I am going to. 1:15. Agitato Appassionato, Borch.
 9—T. Her first step along. 2:00. Birds and Butterflies, Vely.
 10—D. When Claxtonbury enters home. 1:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
 11—T. I wouldn't lie to you, Eugenia. 3:00. Dramatic Narrative, Pement.
 12—T. Why, Mr. Claxtonbury, when you. 4:00. Clematis, Tonning.
 13—T. In her new adventure. 2:15. Mysterious Nights, Berge.
 14—T. That's awfully old stuff. 1:15. Ttheme.
 15—T. And this was Mr. Oliver Morley's. 3:30. Scherzetto (from Symphonette Suite), Berge.
 16—T. The lion-hearted fascinating. 2:00. My Hero (from the Chocolate Soldier).
 17—T. After dinner, Norma. 2:00. Theme.
 18—D. When Norma plays. 1:45. (piano only to action) (telephone bell) The Flatterer (direct cue), Chaminade (segue to theme).
 19—D. When Gregory leaves. 2:00. Love's Old Sweet Song.
 20—T. After several days of failure. 2:15. Andante Pathetique, Berge.
 21—T. What an odd cane. 3:00. Theme.
 22—D. When Oliver enters. 4:45. Valse Divine, Rosey.
 23—T. By inviting Gregory's. 3:00. Eccentric Comedy Theme, Roberts. Segue to Hunkatln, Levy.
 24—T. You have certainly earned your. 1:45. Theme.
 25—T. I am sorry you insist. 3:15. Bleeding Hearts, Levy.
 26—D. When Norma leaves house. 1:45. Ttheme (to end).

"Just Squaw."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

- 1—At screening. 2:15. Indian Legend (Lamentoso), Barron.
 2—T. After his mother's death. 1:15. Sinister Ttheme, Vely.
 3—T. Eleven years have elapsed. 1:15. Indian Love Song, Lake.
 4—T. The phantom outlaw. 1:30. Dagger Dance, "Natoma," Herbert.
 5—D. Close-up man on horseback. 1:45. Pastel-minuet, Paradis.
 6—T. Twenty years ago Sheriff Hollister. 2:30. Romance, Frommel.
 7—D. Exterior—Fawn and man. 1:15. Serenade (Allegretto), Frommel.
 8—T. I'd like ter plug Le Gal. :45. Dramatic Andante No. 24, Borch.
 9—T. On the morrow. 1:00. Indian Lament, Thomas.
 10—D. After fadeout harroom scene. 1:00. Dramatic Tension No. 1, Reissiger.
 11—D. Exterior scene. 1:00. Country Dance (Allegro Commodo), Nevin.
 12—T. Nightfall. 1:15. Indian Misterioso, Levy.
 13—D. After fadeout—Le Gal and two men. :45. Dramatic Andante No. 32, Berge.
 14—D. Hollister shooting. 1:00. Impish Elves, Borch.
 15—T. Say, tenderfoot, ye'd better watch. 1:00. Sinister Theme, Vely.
 16—T. When evening shadows fall. 2:15. Summer Nights, Roberts.
 17—T. Days that follow. :15. Tympany rolls.
 18—D. Exterior—Indian hiding note. 1:30. In Poppyland, Alhers.
 19—D. When Snake Le Gal grabs Fawn. 1:15. Dramatic Agitato No. 38, Minot.
 20—T. Lone Pine at dusk. 2:30. Summer Nights, Roberts.
 21—D. Le Gal and Romney enter room. :45. Sinister Theme, Vely.
 22—D. Exterior—Indian is seen. 1:45. Indian Legend, Barton.
 23—D. After fadeout—Fawn and Breed—Le Gal and men. :45. (watch for shot) Misterioso No. 3 (con moto), Andino.
 24—D. Fawn and Hollister. 1:00. Serenade (Allegretto), Pierne.
 25—D. Roberts enters cabin with box. 1:45. Crafty Spy, Borch.
 26—D. Barroom—Le Gal and Dorr. 1:00. Tympany rolls.
 27—D. Interior—Vigilants' meeting. 2:45. Dramatic Andante No. 39, Berge.
 28—D. Close-up of Indian. 2:00. Dagger Dance, "Natoma," Herbert.
 29—T. I've located the Phantom. 2:30. Dramatic Tension No. 44, Borch.
 30—D. When Hollister leaves the room. 3:15. (Horses hoofs) Erl King (Dramatic Allegro Agitato), Schuhert.
 31—D. Indian holds up Hollister. 1:30. Dagger Dance, "Natoma."
 32—D. Fawn on horseback. 3:15. Rustle of Spring, Sinding.
 33—D. When Fawn enters Le Gal's shack. 2:15. Dramatic Agitato No. 43 (Allegro), Borch.
 34—T. You follow trail me take. 3:15. Peer Gynt's Homecoming (Suite No. 2) (Allegro Agitato), Grieg.
 35—D. Hollister and Vigilants enter shack. 1:00. Prelude, "Carmen" (Andante Molto Agitato—play f), Bizet.
 36—T. She's Jimmy Dorr's lost baby. 1:00. Prelude C Sharp. Minor (Lento Dramatico), Rachmaninoff (to end).

"Bare Fists."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Will You Remember (Valse Lento), Romberg.

- 1—At screening. 1:30. Huetamo (Allegretto), Ancliffe.
 2—D. Boy enters house. 1:15. Dear Little Boy of Mine, Ball.
 3—D. Saloon. 1:15. Zoo Step (Allegro), Richardson.
 4—D. Shooting begins. 1:15. Hurry No. 3, Minot.
 5—T. With his broken-hearted mother. 2:30. Mother Machree, Ball.
 6—T. I want you to make. 1:30. Erotik (Andantino), Grieg.
 7—T. Carillo. 2:15. Mercedes (Allegro Assai), Miro.
 8—T. Boone Travls. 1:30. Cuban Dance (Moderato), Cervantes.
 9—T. All bets are off. 1:30. Mother Machree, Ball.
 10—T. An awkward encounter. 1:15. Stampede (Allegro), Simon.
 11—T. A son of the West. 2:00. Hahanera, Herbert.
 12—D. Dance hall. 2:30. Granada (Allegro), Lon.
 13—T. Family wash. 1:30. Baby Doll (Moderato) (Fox-Trot), Friml.
 14—T. I thought. 1:45. Theme.
 15—T. Craving companionship. 2:15. Land of Joy, Elverde.
 16—D. Carillo enters. 2:45. Admiration (Moderato) (Tango), Tyers.
 17—T. Reckon you don't want. 1:30. Hurry No. 2 (Allegro), Langey.
 18—T. On trial for murder. 3:30. Prelude (Andantino), Damrosch.
 19—D. Cheyenne in cell. 2:00. Melancolle, Grainger.
 20—T. With a smile on his lips. 4:15. Mother Machree, Ball.
 21—D. Carillo on hill. 1:15. Allegro Giocoso (from 3d movement South Suite), Nicode.
 22—T. The cattle thieves branded me. 1:30. Evening Song, Martin.
 23—D. Cheyenne hits sheriff. 1:30. Hurry No. 26, Minot.
 24—D. Cheyenne dismounts. 2:15. Ruy Blas, Mendelssohn.
 25—T. I'm sorry, sheriff. 1:30. Remembrance (Andante), Deppen.
 26—T. Another homecoming. 1:30. Theme (to end).

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Auction of Souls."

Released by First National.

Prepared by George W. Beynon.

- Theme—Less Than the Dust (Moderato), Woodforde-Finden.
 1—T. At screening. 4:30. Scheherazada (Largo), Rimsky-Kersakow.
 2—T. Andranik's mother and sister. 2:45. Theme.
 3—T. March, 1915. 3:15. Our God Save to Us Our Sultan (Segue Dramatic Tension), Borch.
 4—T. The wheels of cruelty move. 3:00. Agitato Appassionato, Borch.
 5—T. Two's company. 2:00. Theme.
 6—T. Three times have I asked. 1:45. Crafty Spy, Levy.
 7—T. Eastern morning. 2:15. Nor Oghchicoon, Armenian Hymn (Segu Hurry No. 1), Langey.
 8—D. Aurora enters church. 1:30. Reve Angelique (Andante), Rubenstein.
 9—T. You need soldiers in this. 3:15. Dramatic Tension, Herbert.
 10—T. The German consul has refused. 2:45. L'Arlessienne (slow march), Bizet.
 11—T. The men were separated from. 3:15. Misterioso Dramatique, Borch.
 12—D. Mother and two children. 1:30. One Who Has Yearned Alone (Lento), Tschalkowsky.
 13—T. Edith Graham. 1:30. Tendresse (play to action), Pente.
 14—D. Turk enters home. 6:00. Adagio Pathetic, Godard.
 15—D. Miss Graham enters. 5:15. Arabian Nights (Andante), Mildenberg.
 16—T. Refugees from the north. 2:30. Sicilian Vespers (Allegro), Verdi.
 17—T. After a night. 2:30. Moonlight Sonata (Andante Pathetic), Beethoven.
 18—T. The Kurds. 1:45. Arabian Serenade (Moderato), Langey.
 19—T. The castle. 4:30. On the Bosphorus (Orientale Andante), Gauwin.
 20—T. The Turk had a plan. 1:45. Scene au Seral (Allegro), Gauwin.
 21—T. The government which. 2:15. Song of Boatmen of the Volga (Andante), Cady.
 22—T. The dreaded shadows of night. 2:30. Andante Dramatic, Herbert.
 23—T. Another day of horror. 2:45. Mephistofele (Agitato), Bolto.
 24—T. It was a real extermination. 2:45. Lamentoso (Largo), Borch.
 25—T. Before the walls. 4:30. Indian Wall (Larghetto), Dvorak.
 26—T. Under the desert skies. 2:45. Indian Lament (Adagio), Herbert.
 27—D. Woman leaves girls alone. 3:30. Nebucodnosor Overture (Dramatic Agitato), Verdi.
 28—T. The monastery on the. 2:30. Angelus (solemn), Massenet.
 29—T. Hand over the girls. 1:30. Allegro No. 1, Langey.
 30—T. Ta-ta-lin-el. 4:30. Nocturne (Lento), Kryzkanowsky.
 31—T. With the north star as. 1:45. Orientale (Allegretto), Cul.
 32—T. You will be sent to America. 1:15. Theme.
 33—T. Now please hear me. 2:00. Remembrance (Andante Doloroso), Berkedal-Barfero.

"Daddy Long Legs."

Released by First National Film Corporation.

Prepared by George W. Beynon.

- Theme—Love Think of Me (Moderato), F. H. Gray.
 1—T. At screening. 3:00. Basket of Roses (Moderato), Albers.
 2—T. The late John Grier. 1:30. A Fanciful Vision (Andante), Rubenstein.
 3—T. The child of culture. 2:00. Camella (Allegretto), Tonning.
 4—T. Jerusha had twelve years. 2:00. Theme.
 5—T. The great prune strike. 2:30. Lump of Sugar (Fox-Trot), Gumble.
 6—T. The gentleman who takes things. 1:00. Misterioso, Andino.
 7—T. As the empty hours go by. 5:00. Bleeding Hearts, Vely.
 8—T. Can't have nothing to drink. 1:00. Theme.
 9—D. Mary and boy start to house. 2:15. Essence Grotesque, Lake.
 10—T. Children are sometimes lent. 2:15. In Poppyland (Moderato), Albers.
 11—T. All my life I have wanted. 1:00. Theme.
 12—T. Judy calls the monthly. 2:45. Prelude (Cyrano) (Andante), Damrosch.
 13—T. I want my mamma. 2:00. Baby's Boat (Lullaby).
 14—D. Mary sneaks downstairs. 1:45. Upstairs and Down (Moderato), Donaldson.
 15—T. You should be punished. 1:00. Dramatic Agitato, Borch.
 16—T. It's all very well. 1:15. Thorn Rose Story (Andante), Krienzl.
 17—T. Far into the weary hours. 2:30. Bye Lo (Lullaby), Perkins.
 18—T. The hot-house rose full bloom. 5:30. Hansel and Gretel, Humperdinck.
 19—T. The only time the children see. 2:30. Down by the Meadow Brook (Waltz), Wendling.
 20—T. His naughty spirit. 3:30. Theme.
 21—T. Five blocks away. 3:00. Le Retour (Vivace), Bizet.
 22—T. Homesickness is a disease. 2:15. Home Sweet Home (play pp).
 23—T. Judy lets the cat out. 1:45. Theme.
 24—T. Headquarters of Dan Cup. 1:30. Minuetto Glocoso (Allegretto), Mozart.
 25—D. Close of scene. 3:00. Romeo and Juliet Overture, Tschalkowsky.
 26—T. Letter—Dear Daddy Long-Legs. 2:00. Serenade (Allegretto), Pierni.
 27—T. I come down every summer. 3:45. The Bee and the Floweret (Andantino), Zamecnk.
 28—T. Who owns the yellow car? 1:00. By Heck (Fox-Trot), Richardson.
 29—T. My ambition is to write a book. 1:45. Theme.

- 30—T. Good-bye is difficult to say. 3:30. Reverie (Lento), Drumm.
 31—T. Then comes the great inspiration. 2:30. Entr' Acte (Waltz), Helmsberger.
 32—T. Are you my Daddy Long-Legs? 2:00. Eleanor (Moderato), Deppen.
 33—T. Angle devoted the evening. 2:15. Babillage (Allegretto), Castillo.
 34—D. At dance. 1:00. I've Got a Pair of Swingin' Doors (Fox-Trot), Grant.
 35—T. The big moment of Judy's life. 2:30. Theme (slowly).
 36—T. Jarvis wanders. 2:15. Dream of the Flowers (Andante), Cohen.
 37—T. Why, Jarvis Pendelton. 2:00. Theme (to end).

"Josselyn's Wife."

Released by Robertson-Cole.

Prepared by Joseph O'Sullivan.

- 1—At screening. 1:30. Am Camin (Allegretto), Schumann.
 2—T. Miss Bessie Barriscale as Ellen Latimer. 2:15. Song Without Words (Andante), Rebikov.
 3—T. Ellen enters the new world. 2:30. Poupee Valsante, Poldini.
 4—T. Gibbs Josselyn, who resents Lillian. 1:00. Idilio (Allegretto Grazioso), Lack.
 5—T. Another day of youth's indifferent. 1:00. The Flatterer (Moderato Capriccioso), Chamnade.
 6—D. Exterior—Gibbs arrives. 2:45. Serenade (Allegretto), Dria.
 7—T. The Deer-Head road house. 2:00. Prelude Op. 28 No. 15 (Sostenuto), Chopin.
 8—T. Like two castaways on a desert isle. 1:45. Song Without Words (Andante), Rebikov.
 9—T. Springtime in Brittany. 2:30. Berceuse (Lento), Karanoff.
 10—T. Five years of fame. 2:45. Springtime (Valse Intermezzo), Drumm.
 11—T. A deadly poison that undermines. 1:15. The Flatterer, Chamnade.
 12—D. Mr. Josselyn and child. :15. Marching Through Georgia (pp).
 13—D. After fadeout of Josselyn and child. Valse (Lento).
 14—D. Dance. 1:30. Two-step to action.
 15—D. Josselyn, child and nurse. :45. Slow Waltz (p).
 16—T. Injuns. 3:30. Songe D'Enfant (Andante non Troppo), Gabriel-Marie.
 17—T. The rent on this studio. 1:30. The Flatterer, Chamnade.
 18—T. The comfort of unburdening. 1:30. Silent Woe, "Elland" (Andante Pathetique), Von Fieltz.
 19—D. Ellen, Lillian and Josselyn. 2:30. Dramatic Reproach (Andante Expressivo), Berge.
 20—T. On the surface. 2:15. Serenade (Moderato Assi), Karanoff.
 21—D. Interior—Ellen and Mr. Josselyn. 3:15. Andante Fifth Symphony (start at cello solo), Tschalkowsky.
 22—D. Gibbs in studio. 2:30. Dialogue (Andante), Meyer-Helmund.
 23—D. Close-up of Ellen and Mr. Josselyn at door. 1:30. Dramatic Tension No. 36, Andino.
 24—T. And then another burden. 1:45. Agitato Misterioso No. 3, Brell.
 25—T. You and Lillian made up. 2:15. Dramatic Tension No. 44 (Agitato), Borch.
 26—T. Morning brings a new grief. 4:30. Adagio "Sonata Pathetique," Beethoven.
 27—T. As the trial dragged its weary length. 1:15. Song Without Words (Andante), Rebikov.
 28—T. Finding a refuge from sorrow. 1:30. Good-Bye (Expressivo), Tostl.
 29—T. And sometimes he's a spy. 2:45. Valse Triste (Dramatic Valse Lento).
 30—D. Tommy telling story to man. 2:00. Adagio-Tragic Suite, Mozart.
 31—And so, in the land of sunshine. :45. Spring Song (Allegretto Grazioso), Mendelssohn (to end).

"The New Moon."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

- Theme—Dramatic Tension (In Russian Atmosphere)—Borch.
 1—T. Kosloff, a savage terrorist. 3:45. Chanson Russe (Moderato), Smith.
 2—T. The spreading flame. 2:35. Crafty Spy, Borch.
 3—T. The ball at the palace. :25. (Continue ff).
 4—T. One that travels. 2:30. Valse Moderne (Moderato), Rosey.
 5—T. The next new moon. 2:45. Sleeping Beauty (Valse Dramatic), Tschalkowsky.
 6—S. Anarchists are trying to break the palace door. :40. Theme.
 7—T. Wherefore we love them. 5:05. Half-reel furioso, Levy (watch shots and explosions).
 8—T. Winter in Volsk. 2:25. Sinister Theme.
 9—T. The anarchists club makes. 2:35. Chanson Sans Paroles (Moderato), Tschalkowsky.
 10—T. Michael, half famished. 1:15. Dramatic Tension, Levy.
 11—T. I want work and food. 1:40. Theme.
 12—T. Returning home, Kamenoff. 1:30. Melody (Moderato), Friml.
 13—T. The first order. 2:55. Dramatic Narrative, Pement.
 14—S. Kosloff fighting with girl. 3:50. Melody (Moderato), Rachmaninoff.
 15—T. It was one of the soldiers. 3:10. Dramatic Agitato, Hough.
 16—T. Another drastic order. :45. (Continue pp).
 17—T. I understand your evil intentions. 2:55. Serenade (Dramatic), Widor.
 18—T. Kosloff confides in. 1:50. Dramatic Agitato No. 43, Borch.

- 19—T. The return of Kameneff. :50. Theme.
 20—T. The first to escape. 3:50. Erotic (Dramatic), Grleg.
 21—T. Have you no faith? 3:00. Dreams of Devotion (Dramatic), Langey.
 22—T. Shaved and newly attired. 1:30. Theme (ff).
 23—T. That is the man. 3:10. Perpetual Motion (Allegro Agitato), Borch.
 24—T. Mindful of her brother's warning. 6:15. Half-reel Hurry, Levy (to action pp or ff).
 25—T. Kameneff. 2:10. (Watch for shots.) Tragic Theme, Vely.
 26—T. Again at the Saratof border. 1:25. Furioso No. 60, Shepherd.
 27—Theme. 1:30 (to end).

"Castles in the Air."

Released by Metro Pictures Corporation.
 Prepared by S. M. Berg.

- Theme for Fortune—Babilage (Intermezzo Allegretto), Castillo.
 1—D. At screening. 1:15. Serenata (Characteristic Neapolitan), Crespi.
 2—D. When scene fades to bedroom. 1:30. Oh Marie, Oh Marie (Italian Song).
 3—T. Our heroine's name. 2:30. Theme.
 4—T. A bevy of blondes. 2:00. A La Mode (One-step), Rosey.
 5—T. A clever assistant manager. 2:00. Visions (Intermezzo Characteristic), Buse.
 6—D. When Fortuna attempts to leave. 1:45. Agitato Appassionato, Borch.
 7—D. When Linter enters. 2:15. There.
 8—T. The show at the Majestic Theatre. 1:45. Jazz Baby (Fox-trot).
 9—D. When audience applaud. :45. Eccentric comedy theme.
 10—T. Aw Tunie. 3:00. Theme.
 11—T. I'll see you after. 1:15. Popular musical comedy waltz.
 12—T. He found himself spending. 1:45. Hunkatin (Half-tone One-step), Levy.
 13—T. Hurry and change, kid. 3:00. Theme.
 14—T. He came frequently after that. 2:00. Jazz Baby.
 15—T. Come to my castle in the air. :15. Popular musical comedy waltz.
 16—T. I promise you your visit. 3:45. Dramatic Tension, Levy.
 17—D. When Eddie calls for Tunie. 1:15. Dramatic Narrative, Peement.
 18—T. From her hall bedroom (storm effects). 3:45. Scherzette (from Symphonette Suite), Berge.
 19—T. Oh, goodness, I'm all feet. 2:00. Theme.
 20—T. Serve the coffee in the library. 3:15. Frills and Furbelows (Rondo Rococo), Crespi.
 21—T. She was a girl desirable. 2:00. Sorrow Theme, Roberts.
 22—T. Fortuna, give me your hand. 3:15. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetique), Berge.
 23—T. But one night in London. :45. (Piano; improvise to action.)
 24—D. As scene fades to Paunceforth. 3:15. Theme.
 25—T. I'm sorry to disturb you. 1:30. Andante Pathetique, Berge.
 26—T. Jimmie says there ain't. 1:15. Turbulence (Allegro Agitato), Borch.
 27—D. When Fortuna prays. 2:45. Andante Doloroso, Borch.
 28—D. When Fortuna sees Mrs. Paunceforth (telephone bells). 3:15. Vivo Finals (from Symphonette Suite), Berge.
 29—T. All right; two plunks. 2:00. Jazz Baby.
 30—D. When Mrs. Paunceforth recovers. 2:00. Theme (to end).

"The Home Town Girl."

Released by Famous Players-Lasky.
 Prepared by Harley Hamilton.

- 1— At screening. 1:55. Le Retour (Allegro), Bizet.
 2—T. Nell's old-fashioned parents. 1:05. When You and I Were Young, Maggie (Andante), Butterfield.
 3—T. Perhaps because the clocks remind her. 3:00. Vanity Caprice (Allegro), Jackson.
 4—T. A dollar a year raise. 1:45. Serenata (Allegro), Tarenghi.
 5—T. You know why I'm so anxious. 3:20. Melodie (Moderato), Friml.
 6—T. The establishment of Jellaby & Co. 1:15. Prelude (Allegro), Jarnefelt.
 7—T. One of the Company's salesmen. 1:55. Romance (Andante), Rubenstein.
 8—D. Change of scene to R. R. station. 2:00. Cupid's Frolic (Moderato), Miles.
 9—T. I know just how to mix sodas. 2:15. Mignonette (Allegretto), Friml.
 10—T. There's a legend about it. 3:50. Bacchanale from Samson and Delilah (Allegro), Saint-Saens.
 11—T. —and the prints of the little dancer's. 2:50. Iris (Moderato), Reynard.
 12—T. And to Nell letters came almost. 2:10. Melodie (Moderato), Friml.
 13—T. Six months later. 2:25. Serenade, Op. 29 (Moderato), Chaminade.
 14—D. Change to soda fountain scene. 2:05. Prelude (Allegro), Jarnefelt.
 15—T. An hour or so later Johnny. 2:45. Romance (Andante), Rubenstein.
 16—T. But many strange and dreadful. 2:00. Dramatic Tension No. 9 (Berg), Andino.
 17—T. When Mr. Jellaby receives letter. 2:45. Agitato con moto, Borch.
 18—T. One evening when Nan Powderly. 2:10. Legende (Moderato), Friml.
 19—T. A new face in Old Lennon. 2:55. Melodie (Moderato), Friml.
 20—D. Change to scene in dining room. 1:45. Serenade (Allegretto), Rubenstein.
 21—T. Then one momentous morning. 3:00. The Vampire (Andante), Levy.

- 22—T. Don't arrest him. 3:30. Gavotte Piquante (Allegro), Pierson.
 23—T. Mint lemonade?—Yes, sir. 3:05. Dramatic Andante, No. 32 (Berg), Berge.
 24—T. I recognized Johnny's handwriting. 2:00. Caressing Butterfly (Allegretto), Barthelemy.
 25—T. Nell so confines her detective work. 2:20. Adieu (Andante), Friml.
 26—T. Knew that I—led to Jellaby. 1:30. Andante Doloroso No. 19 (Andante), (Fischer).
 27—D. Change to scene between Nan and Steve. 2:50. Romance (Andante), Rubenstein.
 28—T. The beginning of the gray tomorrow. 2:10. Pathetic Andante No. 1, Vely.
 29—T. Life is funny, isn't it, Frank? 2:45. Melody in G Flat (Moderato), Cadman.
 30—T. But we must admit that the real reason. 2:45. Reve D'Amour (Allegretto), Zamecnik (to end).

"The Mints of Hell."

Released by Robertson-Cole.
 Prepared by Joseph O'Sullivan.

- 1— At screening. 2:15. Mountain Song (Andante Characteristic), Borch.
 2—T. The Bed-Rock Saloon. 3:30. Savannah (One-step), Rosey.
 3—T. I have learned to read. 1:15. Prelude, "Manfred" (Lento-Serioso), Reinecke.
 4—T. The lure of the mysterious. 2:45. Romance, "Manfred" (Andante Sostenuto), Reinecke.
 5—T. Chaudiere's departure. 3:15. Canzonetta (Allegretto Moderato), Godard.
 6—T. Unable to follow the trail. 1:00. Agitato Misterioso No. 3 (con moto), Briel.
 7—T. Aline, his daughter, a primordial. 1:45 (watch for shot). Edris and Hyperion (Andante—Love Legend) (cut to Allegro at shot), Gruenwald.
 8—T. The foothills—aching muscles. 2:00. Half-reel Storm Furioso (play p with snow-storm effects), Levy.
 9—T. And then the storm came. 1:15. (Continue ff.)
 10—T. He had almost reached. 1:00. (Cue for dog's howling.) Sinister Theme (Andante Misterioso), Vely.
 11—T. Yes, I suppose another fool. 1:30. (Dog howling.) Agitato No. 3 (Con Moto), Langey.
 12—T. A period of darkness. :15. Tympany rolls.
 13—T. Convalescence and the first sight. 1:30. Sinister Theme, Vely.
 14—D. Dan and Aline at table. 1:00. Indian Legend (Lamentoso), Barron.
 15—T. Wonderful days except for. 1:15. Edris and Hyperion (Andantino), Gruenwald.
 16—D. Exterior—Maung outside house. 1:00. (Same—Allegro movement).
 17—T. Mr. Hibbing didn't have any such. :30. Dramatic Tension No. 1 (subdued), Reissiger.
 18—D. Back to Aline telling story. 1:00. Dramatic Tension No. 32 (Molto Moderato), Berge.
 19—T. And some way he managed to. 3:00. Edris and Hyperion, Gruenwald.
 20—T. The long trail once more. 1:15. In Lover's Lane (Allegro Moderato), Pryor.
 21—D. Interior of saloon—Dan enters. 1:15. Intermezzo, "Jorsalfar" (Andante Misterioso Agitato), Grieg.
 D. When Dan knocks Hibbing down. 1:15. Same—Allegro Agitato movement.
 D. Close-up, Dan at bar after fight. :15. Same—Andante movement.
 22—T. With a pleasant duty well done. 1:00. Serenade (Moderato Dramatic—Con Moto), Chaminade.
 23—T. One day late—the Dawson patrol. :45. Prelude, "Kunihild" (Andante Serioso), Kistler.
 24—T. The spies reached the valley first. 1:00. Misterioso No. 2 (Moderato), Minot.
 25—T. Chaudiere house again. 1:00. Dramatic Andante No. 39, Berge.
 26—T. And if we find the stake. 2:45. Misterioso Dramatico No. 22 (Allegro Giusto), Borch.
 27—D. When Maung sees Rierdon in cave. 1:00. Sinister Theme Andante Misterioso (play ff), Vely.
 28—T. Stealing the fresher dog team. 1:15. Hurry No. 1 (Allegro) (snow-storm effects), Langey.
 29—T. A bitter choice—to risk the race. 1:00. Dramatic Tension No. 44 (Moderato Agitato), Borch.
 30—T. Burke's black team, but where? 2:00 (watch for shot). Misterioso No. 3 (Con Moto), Andino.
 31—D. After fade-out—man with dog sled. 1:15. Le Retour (Allegro Vivace—Dramatic), Bizet.
 32—T. At the end of Rierdon's back trail. 1:30. Sinister Theme (follow action p and ff), Vely.
 33—D. Men discover Rierdon's body. 1:45. Slimy Viper (Allegro Moderato Misterioso), Borch.
 34—T. I want Dan Burke on suspicion. 1:15. Dramatic Tension No. 9 (subdued), Andino.
 35—T. The race. 2:15. Erl King (Dramatic Allegro—start pp), Schubert.
 T. Where two frozen bodies gave. Tympany rolls.
 T. Beyond the short cut. (Continue "Erl King"—pp.)
 T. The finish at the recorder's office. (Same ff.)
 36—T. You treacherous thief. 1:15. Prelude "Carmen" (Andante Molto Agitato), Bizet.
 37—D. When Chaudiere signs claim record. 1:15. Romance (Andante), Gruenwald.
 38—T. And it doesn't matter at all. 1:00. Edris and Hyperion (Andantino), Gruenwald (to end).

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Lion's Den."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

- Theme—Sleeping Rose (Valse Lento), Borch.
1—D. At screening. 1:15. Theme.
2—T. His heart sickened. 6:15. Organ Solo (church scene).
3—D. When Sam and Dorothy leave church. 3:00. Theme.
4—T. Discovering how the youth. 4:30. Prudence (Capricious Moderato), Luz.
5—T. You've grown wealthy here. 2:45. At Twilight (Andante Romance), Golden.
6—T. Maybe I will. 2:15. Theme.
7—T. The last gasp of a dismal. 2:00. Reverie (from Pathetic Suite).
8—T. Fixtures, \$730.00. 2:15. Elegie (from Pathetic Suite).
9—T. Grand opening Monday. 2:00. Comedy Allegro, Berg.
10—T. The salary your minister. 1:15. A La Mode (One-Step), Rosey
11—T. It pays to advertise. 1:00. Organ Solo (church scene).
12—T. The challenge. 2:00. Flirting Butterflies (Allegretto), Aletter.
13—T. Prayer meeting night. 2:45. Theme.
14—D. When Sam kisses Dorothy. 2:30. Dramatic Agitato No. 38, Minot.
15—T. Boys! Look! Look! Look! 3:30. Hunkatin (Half-Tone One-Step), Levy.
16—T. Pictorial Weekly. 2:00. (Piano improvise to action.)
17—T. Fellows, I want to build a. 1:15. Dancing Leaves (Allegretto Caprice), Miles.
18—T. The "ayes" have it. 2:00. (Piano improvise to action.)
19—T. An early bird. 2:45. Savannah (One-Step), Rosey.
20—T. We'll try Webster. 2:00. Serenade (Moderato), Pierne.
21—D. When Sam reads letter. 2:45. Dramatic Suspense, Winkler.
22—T. Nothing is so useless. 2:15. Dramatic Reproach (Andante), Berge.
23—T. Organizing the club. 1:00. Impish Elves (Intermezzo), Borch.
24—D. When scene fades to Stedman. 5:30. (Fire effects and glass crashing.) Half Reel Hurry, Levy.
25—T. It's a little mussy inside. 1:00. Theme.

"Rowdy Ann."

Released by Christie Film Company.
Prepared by Filmusic Studios.

- 1—At screening. 3:48. Wild and Wooly No. 52 (Allegretto), Berg Series.
2—T. And now the villain. 1:37. La Source (Moderato), Delibes (watch for falls).
3—T. Jimmie was one game guy. 2:06. The Stampede (Allegro), Lascomb (watch for falls).
4—D. Father stops fight. 3:58. Fads and Fancies (Allegretto), Gruenwald.
5—T. Shades of night. 1:23. A. B. C. Dramatic Series No. 12, A-1 (Moderato).
6—D. Ann looks out of berth. 1:24. A. B. C. Series C-3 (Allegro).
7—D. Ann catches Porter and sits on him. 2:46. Indian Intermezzo No. 17 (Allegro), Charles Herbert (Berg Series).
8—T. This young lady from the West. 2:07. Little Mischief (Allegretto), Armand.
9—D. Dancing class headed by Professor Leavittoff start dancing toward camera. 1:31. Moment Musicale (Allegretto), Schubert (play to action).
10—T. Perseverance did smooth down. 3:20. Gypsy Serenade (Moderato) (begin at Tempo di Valse), Nehl.
11—D. Ann gets lasso. :36. Hurry No. 1, Lake.
12—T. The cops nicked his. 1:30. Scarf Dance (Allegretto), Chaminade.

"His Debt."

Released by Robertson-Cole Through Exhibitor Mutual.
Prepared by Joseph O'Sullivan.

- Theme—Nipponese (Japanese Dramatic Lento-Andante), O'Sullivan.
1—At screening. 2:30. Serenade (Moderato con Moto), Chaminade.
2—T. Sessue Hayakawa as Goro Moriyama. 2:30. Theme.
3—D. Gambling room. 2:00. Le Retour (Con Moto), Bizet.
T. Remember my games are always. :30. (Same pp.)
T. Without Moriyama life would be. :15. (Same f.)
4—T. Gloria Manning, although aware. 1:45. Erotik (Lento-Dramatic), Grieg.
5—D. Gambling scene. 1:15. To Spring (Allegretto Appassionato), Grieg.
6—T. Treasure gleaned from the coffers. 1:45. Serenate (Andante Grazioso), Moszkowsky.
7—T. Not content with idleness. :30. Erotik (Lento), Grieg.
8—T. Heedless of the warning implied. 1:45. Under the Leaves (Poco Agitato), Thome.
9—T. Put your O. K. there. 2:15. Rustle of Spring (Dramatic Agitato), Sinding.
10—T. One out of the cards. :45. Tympany only.
11—D. Struggle. 1:00. Theme (Andante Appassionato).
D. Closeup Hayakawa sitting. :15. (Continue theme pp.)
D. Smoldering indignation. 1:15. (Same f.)
D. Dark scene—Hayakawa seated. :15. (Same pp.)
12—T. When Fortune pauses for her next. :45. (Watch for shot.)
Sinister Theme (Andante Molto e Misterioso), Vely.
D. When Hayakawa falls. :30. (Same Agitato f.)
T. When the dragon Conscience rides. :30. (Same Agitato p.)
13—T. When Fate spins the wheel. 3:00. Elegie (Adagio), Lubomirsky.
T. Behind locked doors. Tympany Rolls mf (continue Elegie f.)

- T. Constant watching. :15. (Continue Elegie pp.)
14—T. A thousand deaths, yet he cannot die. :15. Tympany Rolls only.
15—T. The dawning of consciousness. 2:15. Theme (play pp.)
16—T. Disaster, fear and folly reveal. 1:15. Romance (Andante con Moto), Grunfeld.
17—T. Reconciliation. 1:00. Erotik (Lento), Grieg.
18—T. An unsatisfactory interview. 1:00. Dramatic Tension No. 1 (quiet), Reissiger.
19—T. The temporary relief of a. :30. Tympany Rolls pp.
20—T. While unknown to Gloria. 1:45. Love Song (Andantino Expressivo), Flegier.
21—T. Time and love, the divine healers. 2:15. A Japanese Sunset (Oriental Andante), Deppen.
22—T. The invitation accepted. 2:30. Fuji-Ko (Allegretto), Shelley.
23—T. The symbol of destiny. 2:00. Orientale (Lento), Cui.
24—T. You know I am to be married. 2:00. Theme (Lento-Andante).
25—T. And when the final demand arrives. 2:30. Dramatic Tension No. 44 (Moderato Agitato), Borch.
26—T. The reckoning. 1:15. Theme.
D. Gloria telephoning. :30. (Same Allegro Agitato).
27—D. Moriyama in room. 2:15. Valse Triste (Lento Dramatico), Sibelius.
28—T. No! (Blair rushes to door.) 2:00. Agitato No. 49 (Allegro), Shepherd.
29—D. Closeup of Gloria and Moriyama. 3:00. Inflammatus (Andante Molto Agitato), Rossini.
30—D. When Blair rushes into room. 1:15. Agitato No. 6 (Allegro), Kieferf.
31—T. Is that the man? 1:30. Dramatic Andante No. 32 (Andante Molto), Berge.
32—T. I owe you my life! I always pay. 1:30. Theme (to end).

"Leave It to Susan."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

- Theme—Capricious Annette (Moderato Caprice), Borch.
1—T. Aboard the Sunset Limited. 1:15. Theme.
2—T. A passenger from the last step. 2:45. Fairy Phantoms (Allegretto), Friedman.
3—S. Train whistle blowing. 4:15. Illusion (Moderato Intermezzo), Bustanoby.
4—S. Train disappearing in the distance. :50. Tacet (just produce effects of departing train).
5—T. Susan, where is she? 2:05. Dramatic Suspense, Winkler (with ad. lib. train effects).
6—T. A deserted wagon shed. 4:20. Sinister Theme, Vely.
7—T. Pretty soft for us. 4:55. Half-Reel Storm Furioso, Levy (begin pp, then to action pp or ff).
8—T. Well, boys, I see. 2:35. Pizzicato Misterioso, Minot.
9—T. Rain's over, we'll adjourn. 4:50. Finale, from Ariete (Allegro), Bach.
10—T. At the Palace Hotel. :50. (Continue pp.)
11—T. An open window. 3:40. Comedy Allegro, Berg.
12—T. Three A. M. 3:15. Dramatic Tension, Levy.
13—S. The fight. 2:00. (Continue ff.)
14—S. Bandits leave room. 1:55. Hurry No. 33, Minot (to action).
15—T. The approach of the appointed hour. 2:50. Galop No. 7, Minot.
16—T. Defender Rock. 1:25. Theme.
17—T. Scouring the hills. 3:45. Finale (Allegro) (from Symphonette Suite), Berge.
18—S. The rescuing party arrives. 4:15. Half-Reel Hurry, Levy (howling dog effects).
19—T. A few weeks later. 2:30. Theme.
20—T. You must go quickly. 1:35. A La Mode (One-Step), Rosey.
21—Theme. 3:40. (To end.)

"The Crimson Gardenia."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

- Love Theme (Melodious Moderato), Lee.
Sinister Theme (Dramatic Misterioso), Levy.
1—T. Emile. Emile De Duc. 3:10. Intermezzo Francaise (Moderato), Hammer.
2—T. The office of the United States Marshal. 1:55. Sinister Theme.
3—T. Alfred Le Duc—beneath. 3:35. Pizzicato Misterioso, Minot.
4—T. It is my niece, Madelon. 2:30. Crafty Spy, Borch.
5—T. He will go first. 3:35. Love Theme.
6—T. The crescent city gay. 2:55. Last Spring (Dramatic), Grieg.
7—T. Is that the girl. 5:20. Carnival Overture, Dvorak.
8—T. They have separated. 5:05. Festival Dance and Valse of the Hours from "Coppelia," Delibes.
9—T. It is the wolf and his pack. 3:35. Dance of the Serpents (Allegro), Boccalari.
10—S. The fight. 3:15. Dramatic Tension, Levy.
11—T. Emile, mon cher. 1:05. Hurry No. 33, Minot.
12—T. I know how you long to see. 3:50. Sinister Theme.
13—T. Emile. 2:30. Dreams of Devotion (Dramatic), Langey.
14—T. My whole world has changed. 5:10. Tragic Theme, Vely.
15—S. The real Emile arrives. 3:20. Love Theme.
16—T. You are Emile De Duc. 2:45. Erotik (Dramatic), Grieg.
17—S. Emile gets killed. 5:30. Sinister Theme.
18—T. A secret service man. 2:30. Turbulence (Allegro Agitato), Borch.
19—T. Seven-thirty. 3:20. Love Theme.
20—T. Eight o'clock. 2:45. Mysterious Nights (Valse Dramatique), Berg.

- 21—T. That proves nothing. 3:35. Sinister Theme.
 22—T. Fools, this only a trick. 3:15. Gruesome Mysterioso No. 31, Borch.
 23—S. The police arrive. 1:35. Finale (Allegro Vico) (from Symphonette Suite), Berge.
 24—S. After the fight. 1:35. (Continue ff, with ad. lib. tympany rolls watching shots.)
 25—Love Theme. 2:00. (To end.)

"When Doctors Disagree."

Released by Goldwyn Distributing Company.

Prepared by M. Winkler.

- Theme—Hunkatin (a half-tone craze), Levy.
 1—T. Fellow townspeople. 3:35. Hot Time in the Old Town, Metz.
 2—T. Come up here. 2:55. Comedy Allegro, Berg.
 3—T. David Martin, her father. 2:45. Children's Games, Ascher.
 4—T. This ain't makin' you short. 4:20. Fairy Phantoms (Allegretto), Friedman.
 5—S. Interior of store. 2:55. Theme.
 6—T. We'll be there all right. 4:15. Scherzetto (from Symphonette Suite), Berge.
 7—T. Long after curfew. 1:50. A La Mode (2/4 Allegretto), Rosey.
 8—S. Interior of Millie's room. 2:30. Dramatic Tension, Levy.
 9—S. After the fight. 1:35. Hurry No. 33, Minot.
 10—T. Eight A. M. 3:45. Serio Comique (a trombone characteristic), Sorensen.
 11—T. That'll just cost ya. 4:05. Canhanibalmo (Rag), Pryor.
 12—T. Do you mean that young man? 4:10. Theme.
 13—T. There's a doctor on the train. 4:40. Evening Breeze (Allegretto), Langey.
 14—S. Interior of canitorium. 4:50. Comic Hurry, O'Hare.
 15—T. Yes, yes, dearie. 3:40. Theme.
 16—S. Millie in baby's room. 4:20. Pizzicato Ballet, Berge.
 17—T. The conductor's to blame for all. 2:10. Baby Sweetheart (6/8 Allegretto), Corri.
 18—T. I was trying to get away. 3:40. Theme.
 19—T. Here comes one of them. 3:20. Intermezzo (Allegretto), Pierne.
 20—T. Dr. Turner learns the reason. 5:35. The Chase (Galop), Koelling.
 21—T. Maybe he's back. 4:00. Finale from "Ariele" (Allegro), Bach.
 22—T. Doctor Turner, what. 1:25. Hurry No. 2, Simon.
 23—Theme. 3:00. (To end.)

"Beating the Odds."

Released by Vitagraph.

Prepared by S. M. Berg.

- Theme for David Powers—Adagietto (from Symphonette Suite), Berge.
 1—D. At screening. 2:00. Love Theme.
 2—T. One of the free and easles (restaurant scene-cabaret). 1:00. Popular Sentimental Ballad.
 3—D. When Amy drops bag. 2:00. Theme.
 4—D. When Dave leaves Amy. 2:00. Dramatic Reproach (Andante Sentimento), Berge.
 5—T. The district attorney is for. 2:30. Dramatic Tension No. 9, Andino.
 6—T. That man who would rise. :45. Mandarin Dance (Eccentric Chinese Novelette), Kempinski.
 7—T. Doc, you're wasting perfectly. 3:00. Birds and Butterflies (Intermezzo Capriccioso), Vely.
 8—T. Make your friends and you will make. 3:45. Theme.
 9—T. I came out to show you (auto effects). 3:00. Mysterious Nights (Valse Dramatique), Berg.
 10—T. Gail Rogers, a steel magnate. 1:00. Theme.
 11—T. Shame, it's a tonic. 4:00. Heavy Foreboding Mysterioso (No. 16, A. B. C. Dramatic Series).
 12—D. When Dave turns out lights. 2:15. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
 13—T. At the home of Gail Rogers. 1:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
 14—D. When Dave talks to Rosalie. 1:00. Theme.
 15—T. Time, the magic wand which. 1:15. Bleeding Hearts (Andantino Sentimento), Levy.
 16—T. Miss Rogers—Rosalie. :45. Theme.
 17—T. That evening Mr. Rogers returns. 3:15. Dramatic Tension No. 44 (Moderato Agitato), Borch.
 18—T. Let's be married tomorrow. 3:00. Valse Divine (Lento), Rosey.
 19—T. Many forces may enoble the. 2:30. Theme.
 20—T. Well, well, how's the best. 1:15. Allegro Agitato (No. 17, A. B. C. Dramatic Series).
 21—T. I say no. 2:00. Plaintive (No. 18, A. B. C. Dramatic Series).
 22—T. An unexpected turn (telephone bell). 2:30. Dramatic Agitato No. 38, Minot.
 23—T. Rosalie, I am not satisfied. 1:15. Theme.
 24—T. Your stepmother. 2:15. Dramatic Suspense, Winkler.
 25—T. Three years, and three long years. 2:00. Silent Sorrows (Andante Pathetic), Borch.
 26—D. When Dave sees the child. 2:00. Theme (to end.)

"The Delicious Little Devil."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

- Theme—Tumble Down Shack (Andante Moderato), Sanders.
 1— At screening. 2:15. Big Day Tonight for the Irish (Moderato), Herbert.
 2—D. Mary and girls. 1:45. Caprice (Allegretto), Pryor.
 3—D. Mary sees foreman. 1:30. March Burlesque (Allegretto), Lanciani.

- 4—T. Although Mary was out of a job. 3:30. The Emerald Isle (Moderato), Langey.
 5—T. Michael Calhoun. 2:00. Chianti (Moderato—Fox-trot), Friml.
 6—T. Sunday was a day. 2:30. Big Day Tonight for the Irish, Herbert.
 7—T. Larry's Ad. 2:30. What Ya Gonna Do Down on the Farm (One-step), Snyder.
 8—D. Nigger starts drumming. 1:30. American Serenade, Herbert.
 9—T. You're there, kid. 1:15. Sometime (Fox-trot), Friml.
 10—T. And at this moment. 1:00. Frenchy (Allegro) (chorus only).
 11—T. On the opening night. 1:15. Mon Soldat (Allegro-One-step), Chappell.
 12—T. Jimmie Calhoun. 1:00. Tarantella (Allegro), Bohm.
 13—T. Ladies and gentlemen. 2:45. American Serenade, Herbert.
 14—D. Mary enters dressing room. 1:45. Zoo Step (Fast One-step), Kaplan.
 15—T. The following morning. 2:00. Serenata (Allegro mosso), Silesu.
 16—T. Jimmie Calhoun. 2:15. There.
 17—T. And so Peach Tree Inn. 1:30. Indianola (Fox-trot), Onivas.
 18—T. I tell you I love her. 1:45. Theme.
 19—T. And about this time. 2:00. Sphinx (Tempo di Valse), Popy.
 20—T. Then came the evening of the dinner. 1:30. Yaaka Hoola (Moderato), Berlin.
 21—T. With prospects of free beer. 1:30. Bit of Blarney (Allegretto), Bloom.
 22—T. Ladies and gentlemen. 2:45. Marietta (Fast One-step), Stern.
 23—T. With the cold gray dawn. 1:15. I'm on the water wagon now (Moderato) (Chorus), Bratton.
 24—D. Mary in boudoir. 2:15. Sinbad (Fast One-step), Romberg.
 25—T. Home. 1:30. The Hobbledhoy (Allegretto-Hurry), Olson.
 26—T. Sorry to take you. 3:00. Irish Eyes (Allegretto), Herbert.
 27—T. Gloria. 1:15. Theme (to end.)

"Oh, You Women!"

Released by Famous Players-Lasky.

Prepared by M. Winkler.

- 1— D. At screening. 3:20. Valse Poupee, Poldini.
 2—T. Fremont's richest man. 1:15. Babillage (Allegretto), Castillo.
 3—T. But Alec was wrong. 4:40. Little Serenade (Allegretto), Gruenwald.
 4—T. Every night in the back. 1:45. Humorous Character Theme, Roberts.
 5—T. I'm wiring Mr. Wilson. 2:35. Babillage, Castillo.
 6—T. That night Mary. 4:30. A Garden Dance (Moderato), Vargas.
 7—T. Not long after this. :35. Dramatic Recitative (Moderato), Levy.
 8—T. The busy months of war. 1:15. (Continue pp.)
 9—T. And while Abe did. :25. We're Going Calling on the Kaiser.
 10—T. Mary did her best. :05. Intermezzo (Allegretto), Puerner.
 11—T. While over in France. 1:50. Three Wonderful Letters from Home.
 12—T. Mother and her. 1:10. Visions (Intermezzo), Buse.
 13—T. But alas little Abe. 3:05. Impish Elves (Intermezzo), Borch.
 14—T. Amongst other modern. 3:20. Babillage, Castillo.
 15—T. Over to see Jimmy's wife. 2:30. Comedy Allegro, Berg.
 16—T. Then came the most. 2:20. Bluette (Allegretto), Altken.
 17—T. Then came the big news. 1:35. Joyous Allegro, Borch.
 18—T. Alec had no intention. 2:55. Sinister Theme (Mysterious), Vely.
 19—T. And for many days. 4:45. Babillage, Castillo.
 20—T. I would have come. 1:45. Pathetic Andante, Vely.
 21—T. Abe, we have a chance. 1:45. A La Mode (One-step), Rosey.
 22—T. Abe patiently awaited. 3:50. Aces High (March), Roberts.
 23—T. I have a confession. 1:40. Babillage, Castillo.
 24—T. And the ladies. 2:45. Valse Divine, Rosey.
 25—T. Seeing Mary home. 1:20. Love Theme (Andante), Lee.

"Break the News to Mother."

Released by Goldwyn Distributing Corporation.

Prepared by M. Winkler.

- Theme—Break the News to Mother (Song Ballad), C. K. Harris.
 1—T. The widow Bray and her only son. 5:10. May Dreams, Borch.
 2—T. Pop Henkel, Mrs. Bray's. 4:55. Sweet Jasmine, Bendix.
 3—T. The birthday party. 2:55. Intermezzo (Moderato), Huertter.
 4—T. The next morning. 4:15. A La Ballerina (Valse Lente), Braham.
 5—T. After office hours. 1:30. Camelia (Allegretto), Toning.
 6—T. That just shows how little. 3:20. Impassioned Dream, Brooks.
 7—S. Mother awaiting son. 1:05. Dramatic Agitato, Hough.
 8—T. A mother's plea. 2:15. Tragic Theme, Vely.
 9—T. David's love for his mother. 3:40. Flirty Flirts, Levy.
 10—T. You can't put that over on me. 4:05. Sinister Theme, Vely.
 11—T. This time I am prepared for you. 1:50. Gruesome Mysterioso, Borch.
 12—T. Hello, hello. 1:40. Agitato No. 69, Minot (watch for shots).
 13—T. A difficult mission. 2:30. Dramatic Suspense, Winkler.
 14—T. Flint accuses Dave Bray. 1:45. Theme.
 15—S. Pop Henkel visits Dave's mother. 3:10. Dramatic Reproach, Berge.
 16—T. A year later. 2:35. Theme.
 17—T. Even to his despairing mother. 1:50. Intermezzo Francaise, Berge.
 18—T. Go on, go on, tell me. 5:05. Theme.
 19—T. Bring her this. 1:45. Dramatic Narrative, Pement.
 20—T. The announcement. :40. Theme.
 21—T. The return of the brave. 1:15. Dramatic Tension No. 9, Andino.
 22—T. Mother, I dreamed. 1:45. Aces High (American March), Roberts.
 23—Theme ff. 2:35. (To end.)

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Sahara."

Released by W. W. Hodkinson.

Prepared by Dr. Hugo Riesenfeld, Managing Director of the Rialto and Rivoli Theatres, New York.

- Open with Barbe Bleue S A 135.
 1—Scene—Louise Glaum with fire. Cymbal effect—quite long.
 2—T. Paris. Continue Barbe Bleue.
 3—T. And still the toast. Valse Bleue W-28.
 4—T. Their baby son. No. 13 (Schertzingler).
 5—T. For a long time it will be only a tent. Simple Aveu. (Curtain and singer at this point.)
 6—T. The sun-bronzed African desert. Danse Arabe (from Nut Cracker Suite) S-4.
 7—The Russian Baron Alexis. Ecstasy I-72.
 8—Segue. Love's Torments (no introduction) W-8.
 9—T. The African night. Danse Orientale (Oriental drum effect) D-61.
 10—T. This letter came this afternoon. Premier Amour (short cymbal effect) M B-16.
 11—After T. What do you know of El Shabar. Mountain Music (no introduction) S-71 3.
 12—T. Through the sand-rimmed days. Among the Arabs, from Suite S-37 1.
 13—T. Tonight I start for Cairo. A Dream D.S. M B 104.
 14—D. Husband is seen approaching. Serenade No. Int. M B 145.
 15—T. Again the night stars. No. 338. Orchestra Tacit 8.
 16—T. And the shuttle of the year. Organ Solo Silent Night (Chinese gong effect).
 17—T. The Palace of the Dawn. Les Mosques (Orientales) S-47 2.
 18—T. Mustapha, a perfect servant. An Eastern Romance R B 18.
 19—T. The street of the beggars. Dans S'Arab from "In the Village" S-71.
 20—D. Hand of old beggar appears over rail. Les Perses (start at 20) D. S. to No. 27 S-51.
 21—T. Alice Ballanger, the lady with the cool white hands. The Nile M B 111.
 22—T. The fete to Baron Alexis. Dance Bohemienne B-52.
 23—D. Beggar appears in doorway. Play again Dance Bohemienne.
 25—D. She signs to dancers to stop. Melancolie M B 153.
 26—T. The new day. Cherry Blossoms M B 193.
 27—T. He is a wreck physically and mentally. Theme No. 13.
 28—D. Doctor leaves and husband jumps from couch. Agitato No. 177.
 29—Segue. Theme No. 13.
 30—T. And day follows day. Evensong—repeat minor part—I 110.
 31—T. Tonight you either throw your pauper knight. Love theme (Herbert). M B 119.
 32—T. My husband. No. 1 Imaginary Ballet—Letter B and Repeat B-2.
 33—D. Husband appears. Agitato No. 432 (pause at shot).
 34—D. After shot. No. 109 M B 109.
 35—T. Into the shimmering sand-sea. S-50 3 till sign.
 36—Segue. Theme No. 13.
 37—T. The lady with the cool white hands. Legende M B 15.
 38—Segue. Love Song S B 55.
 39—T. The storm. Organ wind effect then Furioso No. 310.
 40—T. Then the peace of the silken dawn. Silent Sorrows A 241.
 41—T. I love you. Theme No. 13.

"The Woman Thou Gavest Me."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

- 1—At opening. 2:02. Largo from New World Symphony, Dvorak.
 2—D. Fade-in of Village. 5:14. Elsa entering cathedral from Lohengrin, Wagner.
 3—T. Far off, in the. 2:10. Withered Flowers (No. 41, Berg Series).
 4—D. Fade-in, reception scene. 2:05. Canzonetta (Allegretto), D'Ambrosio.
 5—T. Meanwhile in London. 1:30. Pizzicato Bluette (Allegretto), Lack.
 6—D. Fade-in to men at table. 5:31. Overture, "Fingal's Cave" (Allegro), Mendelssohn.
 7—T. The hour that. 5:11. Moor Pensive (Moderato), Applefield (Fox).
 8—T. Six weeks later. 4:04. Oriental (Andante)—Cesar Cui.
 9—D. Mary and Martin seeing each other. 3:34. Visions No. 42 (Andante) (Berg Series).
 10—T. After dinner. 4:04. The Wooing Hour (Allegretto), Zamecnik.
 11—T. I can't bear this. :50. Andante Dramatico No. 62 (Andante) (Berg Series).
 12—T. Next morning. 1:02. The Wooing Hour (Allegretto), Zamecnik.
 13—T. Sunset in the. 4:54. Cavatine (Andante), Raff.
 14—T. In the land to. 3:24. Extase (Andante), Ganne.
 15—D. Martin drives away. 1:08. Andante Doloroso No. 51 (Berg Series).
 16—T. In Scotland pride. :59. Misterioso Dramatico No. 22 (Allegro) (Berg Series).
 17—T. Meantime in the. 1:16. At Sunset (Moderato), Brewer.
 18—T. India. 3:39. Adieu (Moderato), Karganoff.
 19—D. Fade-in, MacNeil and wife on lawn. :55. Dramatic Tension No. 36 (Berg Series).
 20—T. The days go softly. 1:49. 1st Movement, Ballet Music from Faust, Part I (Waltz tempo).
 21—T. Lord Raa is not. 4:12. Overture from "Fingal's Cave" (Allegro), Mendelssohn.
 22—D. Insert: Paragraph in newspaper. :56. Dramatic Andante No. 24 (Berg Series).
 23—T. Escaped by a. 1:24. Dramatic Agitato No. 1 (Allegro), Hough.
 24—D. Fade-in, maid at door. 1:26. Patbetic Andante No. 1 (Berg Series).

- 25—T. A snug retreat. 1:44. Mignonette (Allegretto), Friml.
 26—D. Flash to Martin's crew in hut. :45. Dramatic Agitato No. 1 (start at No. 2), Hough.
 27—T. At Beveridge's, Ltd. 2:35. Nocturne Op. 48 No. 1 (Andante), Chopin.
 28—T. Upon returning to. 1:22. Dramatic Andante No. 24 (Berg Series) (increase to action).
 29—D. Fade-in to Mary's bedroom. 3:16. Thoughts No. 35 (Berg Series).
 30—D. Flash to Lord Raa at desk. 4:01. Vampire (Andante), Levy.
 31—T. Pardon the forced. 2:03. Crafty Spy (Moderato), Borch.
 32—T. In the fog. 3:44. Intermezzo (Allegretto), Arensky.
 33—T. And the bappy. 1:12. Peacefulness (Andante), Borch.

"Full of Pep."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

- Theme—Serenata (Characteristic Ballad Amorosa), Crespil.
 1—D. At screening. 2:30. Comedy Allegro, Berg.
 2—T. What's the matter, mister. (Train effects) 2:30. Theme.
 3—T. A few days later. (Telephone bell) 2:45. Birds and Butterflies (Intermezzo Capriccioso), Vely.
 4—T. Now that you're through. 1:45. Flirty Flirts, Levy.
 5—T. In Santa Dinero. 2:45. Mexicana, Herbert.
 6—T. The Captain of the President's. 3:15. Luzon—Ellsworth.
 7—T. But, father, surely you can. 2:45. Mirabella (Mexican Serenade), Shaw-Dixon.
 8—T. A fortnight later in Santa. 2:45. Premier Bolero, Hackh.
 9—T. And I will call for Senor. (Bell.) Anita (Spanish Serenade), Allen.
 10—D. When servant drinks pep. 3:00. A La Mode (One-step), Rosey.
 11—T. I taste only one so glorious. 2:45. The Belle of Mexico (Waltz Giocoso), Joio.
 12—D. When scene fades to Lopanzo. 3:00. Orizaba (Moderato Mexican), Dewey.
 13—D. When Jimmy leaves palace. 3:15. Theme.
 14—T. How dare you, the duenna. Capricious Annette (Moderato Caprice), Borch.
 15—T. You have a way weeth. :45. Theme.
 16—T. Not much of a tenor. (Victrola effects.) I Love You (direct cue on record).
 17—T. For ten days, Jimmy. 3:15. Sobre La Plaza (Characteristic Danza), Rollinson.
 18—T. General, while you were at. 2:00. Dramatic Tension No. 36, Andino.
 19—D. When Jimmy joins Felicia. 1:00. Theme.
 20—T. At nightfall when. 1:30. Scherzetto (from Symphonette Suite), Berge.
 21—D. When soldiers enter. Rondo (excerpts Beethoven Sonata Pathetique), Berge.
 22—T. Now I know where the cooties. 3:30. Savannah (One-step), Rosey.
 23—D. When Lopanzo finds telegram. 4:30. Half Reel Hurry, Levy.
 24—D. When Jimmy kisses President. 2:30. Theme (to end).

"Modern Husbands."

Released by Robertson-Cole through Exhibitors Mutual.

- 1—At screening. 5:00. Nocturne No. 13 (Lento-Dramatic), Chopin.
 2—T. Jonathan Cosgrove, who plays like. 1:45. Pizzicati "Sylvia" (Allegretto) (cut introduction), Delibes.
 3—D. Door bell ringing. 2:00. Dramatic Andante No. 39—Berge.
 4—T. Having had time to reflect. 1:45. Cbanson D'Amour (Poco Moderato), Saar.
 5—T. Sauce for the geese. 1:15. Babillage (Allegretto), Castillo.
 6—T. Sauce for the ganders. :45. Orientale (Allegretto), Cui.
 7—D. After dance. 1:15. L'Amour du Papillon (Allegretto Caprice), Henneberg.
 8—D. After fade-out, Brockwell and Mrs. Duane. 1:30. Love's Wilfulness (Andante Appassionato), Barthelemy.
 9—D. Close-up, Duane after he enters room. 2:45. Dramatic Andante No. 39, Berge.
 10—T. In the early hours of the morning. 1:30. Fox Trot.
 11—T. And Oh, what a difference in the. :30. For He's a Jolly Good Fellow (in minor).
 T. Mrs. Cosgrove has also been rocking the. 1:30. Amaranthus (6/8 Moderato), Gilder.
 12—T. After losing thousands. 1:00. Whispering Flowers (Allegro Agitato), Blon.
 D. Cosgrove and wife at table. :15. Tacet.
 13—T. There was an ulterior motive. 3:45. Dramatic Tension No. 36 (Moderato), Andino.
 14—T. Then came the parting of the ways. 3:00. One Who Has Yearned Alone (Andante), Tschalkowsky.
 15—T. And Julia Duane faced. :45. Berceuse "Jocelyn" (Andante Expressivo) (cut introduction), Godard.
 16—T. With the passing of a year. :30. Kunihild (Andante Serioso), Kistler.
 T. While Julia had been fairly successful. :30. (Resume Berceuse).
 D. Back to Duane in room. :45. (Resume Kunihild).
 D. Nurse with baby. :15. (Resume Berceuse).
 17—D. Back to Duane. 2:30. (Watch for shot) Prelude, Rachmaninoff (heavy dramatic lento).
 18—D. Street scene. 1:45. Petite Serenade (Allegretto), Horton.
 19—T. Cosgrove plans to surprise. 2:00. La Danse des Demoiselles (Valse Lento), Friml.

- 20—T. He awakens to a new life. 2:00. Pensee D'Amour (Andantino), Ely.
 21—T. Evening came with its lights. 2:15. Melodie, Rachmaninoff.
 22—T. Burning the candle at both ends. :45. Clock striking 2:00, followed by tympani rolls.
 23—T. The hours between midnight and. 2:30. Dramatic Andante No. 39, Berge.
 24—D. When Mrs. Cosgrove sees Brockwell. Dramatic Tension No. 44 (Agitato), Borch.
 25—T. You are going to leave. 1:15. Agitato No. 6 (Allegro-Furioso), Kiefert.
 26—D. Cosgrove knocks at door. 3:15. Inflammatus, Rossini.
 27—T. At the end of the appointed time. 2:45. Prelude "Cyrano" (Dramatic Andante), Damrosch.
 28—T. The next morning Steve hears. 1:45. Dramatic Andante No. 30, Berge.
 29—D. Mrs. Cosgrove at telephone. 2:45. Melodie, Tschaikowski.
 30—T. Steve's orders for speed were obeyed. 2:15. Prelude, Jarnefelt.
 31—T. After a conference with the police. 2:15. The Slimy Viper, Borch.
 32—T. Every dog has his day. 1:30. Prelude "Carmen," Bizet.
 33—T. Mrs. Cosgrove has put her heart. 2:30. Berceuse "Jocelyn," Godard (to end).

"The Haunted Bedroom."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

- Theme—Legend of a Rose, Zamecnik.
 1— At screening. 3:24. Le Secret (Allegretto), Gautier.
 2—T. Prior to the civil. 1:34. Agitato No. 2, Andino.
 3—D. Fade in to Miss Bennett and editor. 2:20. Dramatic Andante.
 4—T. In old Virginia. 2:07. Carry Me Back to Old Virginia (Andante).
 5—T. At Whitside. 3:17. Admiration (Moderato), Jackson.
 6—T. The faint dawning. 2:12. Misterioso No. 3, Andino.
 7—D. Flash to boy driving horse and buggy. 4:37. Tendresse (Andante), Ravina.
 8—T. The only circumstance. 1:24. Misterioso No. 3 (Berg Series).
 9—D. Flash to close-up of Miss Bennett in buggy. 3:21. Dramatic Narrative No. 1 (Moderato), Pement.
 10—T. This is the missing. 4:23. Misterioso No. 1, Langey.
 11—T. Then the blinded. 1:16. Dramatic Tension No. 36 (Berg Series) (now tympani roll on ghost-wind howling-hoot owl effects—all pp).
 12—T. An eerie strain. 2:26. Poet's Dream (Andante), McDowell.
 13—T. The genial mid-day. 2:53. Reve D'Amour (Moderato), Zamecnik.
 14—D. Flash to Miss Bennett and Rowland. 1:14. Theme.
 15—T. Some one was prowling. 3:17. Furioso No. 1, Langey.
 16—D. When Miss Bennett goes to sleep. :49. Dramatic Tension No. 67 (Berg Series).
 17—D. Miss Bennett sees ghost and screams. 1:17. Hurry No. 1, Langey.
 18—T. The morning and. 2:58. Andante Dramatico No. 62 (Berg Series).
 19—D. Roland leaving room. 3:02. Theme.
 20—T. In the white hamlet. 5:17. Furioso No. 1, Levy (to action).
 21—T. How came you. 2:59. Dramatic Andante No. 39 (Berg Series).
 22—T. Again at random. 4:19. Misterioso Dramatico No. 22, Berg.
 23—T. Miss Bennett catches the ghost. 4:58. Dramatic Tension No. 9 (Berg Series).
 24—D. Woman screams at sight of ghost. 2:37. Agitato No. 11, Luke (start quietly and increase to action on title ending "We quarreled").
 25—T. I dragged him. 1:30. Silent Sorrows (Andante), Borch.
 26—D. Miss Bennett and Roland shake hands in doorway. 2:23. Theme.

"Jacques of the Silver North."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

- Theme—Sunrise on the Mountain (4/4 Adagio), Borch.
 1—T. Don Baird who has. 3:10. Theme.
 2—S. Jacques playing the guitar. 2:40. Characteristic Barcarolle (Allegretto), Borch.
 3—T. Joseph Clyde Treffery. 1:05. Mountaineer's Dance, Conterno.
 4—T. We know Jacques here. 4:50. Sinister Theme.
 5—T. I hope that some day. 3:05. Dramatic Suspense.
 6—T. Days of contentment. 1:05. Continue pp.
 7—T. A stranger arrives. 2:05. Theme.
 8—T. Lost in the wilderness. 2:00. May Dreams (Moderato), Borch.
 9—T. Ravens Roost, a new camp. :45. Continue pp (watch shot).
 10—S. Girl on top of big rock. 2:25. Savannah (One-step), Rosey.
 11—T. You're making a mistake. 2:25. Dramatic Tension No. 36, Andino.
 12—T. All right, mister. 2:20. Dramatic Agitato, Hough.
 13—T. I reckon now we'll all kiss. 1:45. Serenade Romantique, Borch.
 14—T. The spreading dawn. 1:50. Theme.
 15—T. Returning from their inspection. :40. Continue pp.
 16—T. Neath the spell of Indian Summer. 2:30. Mountain Song.
 17—T. Memory tells her father. 1:35. Silvery Brook (Waltz), Braham.
 18—T. Liquor and a stacked deck. 1:45. Dramatic Narrative, Pement.
 19—T. Treffery on his way. 1:45. Hunkatin (half time), Lang.
 20—T. The golden green of autumn. 2:25. Dramatic Tension No. 9, Andino.
 21—T. Damn your insolence. 2:25. Theme.
 22—T. The return of Jacques. :55. Agitato, Minot.
 23—T. Treffery, I no can find him. :40. Continue pp.
 24—T. We will take this trail. :50. Continue pp and slow.

- 25—T. Memory's plan. 1:45. Flirty Flirts (Moderato), Levy.
 26—T. At last m'sieu we meet. 1:15. A La Mode (One-step), Rosey.
 27—T. I never thought you would. 1:30. La Bella Argentina (Spanish Dance), Roberts (to be played as piano solo).
 28—S. Girl begins to dance. 1:25. Dramatic Reproach, Berge.
 29—T. Boys, a kiss to the man. :40. Repeat Cue No. 27.
 30—T. We've lost him now. 4:15. Hurry No. 33, Minot.
 31—T. The return journey. 5:10. Furioso, Levy.
 32—T. The home-coming. 1:35. Dramatic Andante, Berge.
 33—Theme. 3:05. (To end.)

"The Social Pirate."

Released by World Film Corporation.

Prepared by S. M. Berg.

- Theme—Bleeding Hearts (Andantino Sentimento), Levy.
 1—D. At screening. 3:30. Theme.
 2—D. When scene fades to cabaret. 2:15. A La Mode, Rosey.
 3—D. At end of dance. 1:30. Birds and Butterflies, Vely.
 4—T. Ladies and gents, I now. :15. Orchestra tacet.
 5—D. When Dolores plays (violin and piano only). :45. Humoreske (direct cue), Dvorak.
 6—D. When fight starts. 1:45. Agitato No. 6, Kiefert.
 7—T. Mrs. Norma Ridgeway. 2:15. Fairy Phantoms, Friedman.
 8—T. Next morning. 4:15. May Dreams (Moderato Romance), Borch.
 9—T. Despite her illness, Dolores. 2:00. Dramatic Tension, Levy.
 10—T. After a fruitless search. 2:45. Sinister Theme, Vely.
 11—T. Your room will always be. 1:15. Adagio Cantabile (Excerpts Beethoven Sonata Pathetique), Berge.
 12—T. Senor Valrez sailed. 2:00. Theme (Violin only).
 13—T. At the Locusts. 2:15. Valse Divine (Valse Lento), Rosey.
 14—D. When Dolores starts to play. :15. Humoreske, Dvorak.
 15—D. When audience applauds. :15. Orchestra tacet.
 16—D. When Dolores plays again. :15. Visions (Violin and piano only), Buse.
 17—T. On the eve of departing. 2:15. Constance (Moderato Romance), Golden.
 18—T. At the end of a successful concert. 2:15. Rose Leaves (Andantino Idyl), Ashleigh.
 19—D. When Bruce joins Dolores. 1:15. Theme.
 20—T. The wedding house party. 1:45. Pathe of Flowers (Standard waltz), Waldteufel.
 21—D. When Dolores reads letter. 2:45. Theme.
 22—T. Would you be good enough? 1:15. The Blushing Rose (Andantino), Johnson.
 23—T. You like my bracelet. 3:00. Sorrow Theme, Roberts.
 24—T. I thought I heard a man's. 4:15. Dramatic Tension No. 36, Andino.
 25—D. When Dolores leaves room. 4:45. Heavy Misterioso, Levy.
 26—T. Next morning. 3:00. Vivo Finale (from Symphonette Suite), Berge.
 27—T. Miss Fernandez dismissed. 3:00. Turbulence, Borch.
 28—T. Late afternoon (watch for knocking at door). 2:30. Perpetual Motion (Allegro Agitato), Borch.
 29—D. When detectives enter drug store. 5:15. Half-reel Hurry, Levy.
 30—D. When Bruce opens door (shots). 1:15. Agitato No. 69, Minot.
 31—D. When Dolores leaves. 1:00. Theme (to end).

"I'll Get Him Yet."

Released by Famous Players-Lasky.

Prepared by Norman McNeil.

- 1— At screening. 2:25. Please Go Way and Let Me Sleep, Willis.
 2—T. Take contract up with. 1:15. If I Only Had Fifty Million Dollars, Stephens.
 3—T. Susie, I'm only worrying. 1:40. Please Go Way and Let Me Sleep.
 4—T. At home. 2:20. Gypsy Love Song (from "Fortune Teller").
 5—T. At the races. 1:50. He's Got to Get Out and Get Under—Abrahams.
 6—T. Thursday night—Mixed dates. 2:05. Selections from "You're in Love," Friml.
 7—T. Susie sees it that Speed. 2:00. (Continue same.)
 8—T. Father in no mood for love. 2:10. What's the Harm in a Walk? McNeil.
 9—D. Father kicks Speed out. 1:25. What's the Matter with Father? Mason.
 10—T. Susie never falters. 1:15. Curse of an Aching Heart, Pian-todosi.
 11—T. With patience of gas bill. 3:45. I'll Get You, Blyler.
 12—D. Speed passes sugar to Susie. 1:25. Good-Bye, Tosti.
 13—T. She buys ring and backs it up. 1:25. What's the Harm in a Bit of a Walk? McNeil.
 14—T. Female of the species. 2:30. Canary Cottage (from "Canary Cottage"), Carrol.
 15—T. First pleasures of a poor. 2:15. Only 45 Minutes from Broadway, Cohan.
 16—T. What her one order did. 2:10. (Continue same.)
 17—T. Robert Hamilton, Susie's lawyer. 2:00. All the World Will Be Jealous of Me, Ball.
 18—T. Broke in Riviera. 2:40. Canary Cottage, Carrol.
 19—T. Riviera board of trade. 3:45. Down Home Rag, Sweatman.
 20—T. Forced to go to her own R. R. 3:20. All the World Will Be Jealous, Ball.
 21—T. Difficulty of explaining. 3:10. Canary Cottage, Carrol.
 22—D. Speed lifts paper off basket. 3:00. Pizzicato No. 14, Lake.
 23—T. Just two bullets here. 1:10. I'm Sorry I Made You Cry, Clesi.
 24—T. Peace reigns, until. 4:30. Agitato No. 12, Lake.
 25—D. Speed out of house, picks rose. 3:35. For You a Rose, Edwards.
 26—D. Speed fakes slamming gate. 2:40. Hurry No. 4, Lake.
 27—T. Darling, I am S. F. Jones. Please Go Way and Let Me Sleep.

EVERY PICTURE NEEDS GOOD MUSIC

Belief in This Has Induced Leader Robert Cuscaden to Develop Elaborate System for Selecting Motifs Not Only to Suit Each Picture, but Also Each Actor

By Guy Leavitt

ARBITRARY reading as to tempo and dynamic signs are as worthless in motion picture playing as are academic musicians who have no real interest in moving pictures, according to Robert Cuscaden, orchestra leader at the Muse Theatre, Omaha, and rated as one of the best violinists of the Middle West.

Mr. Cuscaden leads his orchestra in the evening. During the day he wanders around to the other motion picture houses, getting an idea here, another there, and above all, satisfying his tremendous liking for moving pictures. He advances some decidedly new ideas along the lines of playing for moving pictures, one of the most striking being that each star has a particular bit of music that fits him or her, and that this bit should form the theme back of that star's acting.

Day of Baton Rapping Is Past.

"First, attention should be called, I think, to synchronizing the musical settings and the change of scene—for instance, stopping one piece in three flats, and at once jumping into another in three sharps," says Mr. Cuscaden. "The value of related keys is a wonderful thing to learn. Or the musical setting may be changed gradually. Do not make it necessary to break off in the middle of a phrase to fit a new scene. Have an understanding with the operator as to the rapidity of projection.

"I direct my orchestra with lights, operated by my foot. One light means to change to the next piece. Two flashes means to revert to the theme piece. The day of the orchestra leader who raps with his baton and breaks off the phrase in the middle, to leap into the next scene, is past.

"Needless to say, every musician should have an absolute knowledge of the contents of each composition. He should know that piece; he should know exactly what impression he wishes to convey in the use of every note he plays. The musical library for the picture theatre should be extensive; it should cover every phase of human emotion, and it should be kept constantly growing.

Original Theory Enunciated.

"Every screen star has an individual personality. The psychology of every such personality can be expressed by one particular piece of music better than by any other. For instance, to my mind, I think 'When You Are Truly Mine' expresses to perfection the psychology of Mae Marsh. I always resort to that piece somewhere in a Mae Marsh picture, and it fits, it makes no difference what picture she is playing.

"I do not think it is in the slightest degree beneath the musical director to resort to tricks in orchestra settings. I believe tricks show a rare appreciation of the possibilities in motion picture music. For instance, I find the greatest impression can sometimes be made by suddenly stopping—while the

picture goes on. In comedy, everybody knows the value of trick playing there.

"Music Makes or Breaks Picture."

"Then, I would urge upon every musician interested in promoting the art of motion picture music the necessity of taking every performance seriously. It makes no difference if a picture is rotten. The patrons come, seriously and earnestly intending to see a picture. If you play through the rotten picture seriously three or four times, and then decide that because it is a rotten picture it is unnecessary to take such pains with your music, then you are not only doing an injustice to the picture, but you are doing an injustice to yourself and to your house.

"Music is the searchlight which may show up the weak points and the strong points in a picture; but it also can be made to cover up the weak points or the strong points. See a picture without music, and you will miss many things which the music shows to you. Everybody knows that. A clever orchestra can cover up the weaknesses in a picture. A clever orchestra can emphasize the strong points in a picture. A strong orchestra can make or break a picture.

Music Intensifies Dramatic Values.

"I like to think of the music interest in a picture as of an oration. The orator who does not know his business will start out in loud, bombastic fashion, and within ten minutes the interest of his audience is lagging. The orator who knows what he is about will start out calmly, quietly, and will keep steadily progressing until he reaches the climax, when he will drive home his points with all the vigor and eloquence at his command. Every picture should have this tendency, to grow toward a climax. The music can accentuate this tendency; it can increase the tensivity, and at the climax it can emphasize those scenes in a way that is remarkable to the uninitiated.

"But what I believe is one of the most important features of photoplay music is that the **music should always be subordinate to the screen picture interest.** People come to your house to see, not hear; to satisfy the sense of sight, not of hearing. Your music is merely to aid their seeing. It is an unobtruding stimulus to their imaginations.

Says Pictures Have "Rhythm."

"Every screen action, every emotion portrayed on the screen, vibrates with a distinct and a certain rhythm. The clever director will recognize that rhythm; he will find it, and express it in music.

"All music should seem as if composed for that picture for which it is played. It should fit. It should breathe in unison with the picture.

"In this connection, my principle is to avoid opera and well known songs

that have a meaning or a text foreign to the subject matter of the picture. For instance, do not let your hearers hear a bit of music from an opera they have seen, unless the action that accompanied that music in the opera was identical with the action on the screen. For instance, I find music from 'Carmen' fits perfectly in some scene of a Spanish or Southern murder.

"There is a difference between tension and action. For instance, I have found that in some scenes a regular beat, beat, beat of music will produce a tension or will accompany a strenuous action far better than if placed in staccato time.

Small Use in Cheap Music.

"There are waltz movements and waltz movements. Every musician knows that. But there are some waltzes which picture every emotion. There are others, cheap things, that fit only into stereotyped places. I avoid these stereotyped bits wherever possible.

"I try to make my music fit into the atmosphere of the picture, of the house, of the patrons, of the lights. I try to make my music a part of the atmosphere. I mark my success by the patrons going from the house with a feeling that they have had a thoroughly enjoyable time; that everything, the seat they sat in, the ushers, the picture, the music, had been in harmony. The music has a more powerful part in this than has any other agency.

Cue Sheets Often Worthless.

"No musician has a place in motion picture theatre orchestra who has not imagination. He must picture the music as actually belonging to that scene. He must hear music with every scene.

"I am sorry to have to say it, but the cue sheets sent us are jokes. I can name the writers of worthwhile cue sheets on three fingers. In my hand here I hold a cue sheet sent by a producer who makes as many pictures as any other producer. This cue sheet is even less than a joke.

"I see each picture in advance, with a blank bit of paper before me. I jot down the musical version of each scene. Then I go up to my office and block it all out. I consider my work important."

American Cinema Completes Staff.

President Walter Niebuhr, of the American Cinema Corporation, 220 West Forty-second street, New York, this week announced the completion of the company's executive staff. Holmes C. Walton, who was for five years affiliated with Sanger & Jordan, and more recently specialized on the foreign film markets, has been selected as general sales manager for the corporation. Lucius Henderson has assumed charge of the company's producing program and is now engaged in planning future productions. Samuel Pierce Blackman, formerly president of the Memorial Photoplay Corporation, is business manager at the company studios.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Almost Married."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—May Dreams (Moderato Romance), Borch.

- 1—At screening. 2:00. Scherzetto (6/8 Allegretto Capriccioso), Berge
- 2—T. Some will tell you the. 1:30. Swiss Yodel Song.
- 3—T. Or. 2:45. Theme.
- 4—D. Watch for ram's horn. 2:30. Babillage (Allegretto Intermezzo), Castillo.
- 5—D. When Adrienne receives letter. 1:45. Serenade Romantique, Borch.
- 6—D. When Adrienne dances on table. :45. Scherzetto, Berge.
- 7—D. Watch for glass crash. :15. Andante Pathetique No. 10, Berge.
- 8—T. Weeks later the offices of. 3:15. Valse Moderne, Rosey.
- 9—T. The Orange Point Theatre. 2:00. Hunkatin (Half-tone One-step), Levy.
- 10—D. When orchestra begins to play. 1:00. Swiss Yodel Song.
- 11—D. When Adrienne leaves the stage. 3:00. Bleeding Hearts (Andantino Sentimento), Levy.
- 12—T. But we haven't any money. 3:45. Capricious Annette (Moderato), Borch.
- 13—T. The midnight frailties. 1:00. Popular One-step.
- 14—D. When curtains part. 2:15. Series of popular choruses in 2/4 tempo.
- 15—D. When girls leave stage. 1:00. Butterflies (Moderato Caprice), Johnson.
- 16—D. When Manney watches stage. 1:45. Standard popular ballad.
- 17—D. At end of song. 2:30. Flirty Flirts, Levy.
- 18—T. Of course I'll see him. 2:45. Theme.
- 19—T. In the cryptic language. 2:00. Valse Divine, Rosey.
- 20—T. I—I had to come—er (telephone bell). 3:00. Theme.
- 21—T. It did not take. 3:15. Sparkling Moselle (Capricious Allegretto), Gruenwald.
- 22—T. What business is so important. 2:30. La Comedienne, Hosmer.
- 23—T. Pardon, sir, the jeweler. 3:30. Theme.
- 24—T. The first move in fighting. 4:00. Birds and Butterflies (Intermezzo Allegretto), Vely.
- 25—T. Oh, this is Freddie. 4:00. Mysterious Nights (Valse Dramatique), Berg.
- 26—T. I am just proving your little. 1:45. Theme (to end).

"Sunnyside."

Released by First National Film Corporation.

Prepared by George W. Beynon.

- 1—T. At screening. 2:30. Please Go 'Way and Let Me Sleep (Old Song).
- 2—T. That boy not up yet. 1:00. Oh, How I Hate to Get Up in the Morning.
- 3—T. The Hotel Evergreen. 3:30. Intermezzo Pittoresque (Allegretto), Kocian.
- 4—T. Morning service (note church bell). 3:00. Intermezzo (Vivace), Arensky.
- 5—D. Charlie is thrown from cow. 3:15. Moonlight Dance (Allegro), Finck.
- 6—T. And now the romance. 2:15. The Tale of Two Hearts (Allegretto), Roberts.
- 7—D. Girl sits at organ. 1:15. The Lost Chord (Andante), Sullivan.
- 8—T. A flat note (note goat bleating). 1:00. The Bandelero (Allegro) (Piano Solo).
- 9—D. Charlie stops singing. 1:30. Birds and Butterflies, Vely.
- 10—T. Enter the city chap. 2:30. When You See Another Sweetie Hanging Around, Donaldson.
- 11—T. Lounge lizards. 4:00. In a Tavern (Allegro), Nicode.
- 12—T. Oh, cruel fate. 2:00. All I Get Is Consolation (Moderato), Wendling.
- 13—D. Charlie enters sweetheart's home. 1:15. All That I Ask Is Love (Old Popular Song).
- 14—T. Love's labor lost. 1:30. The Music of the Wedding Chimes, Wendling.

"Riders of Vengeance."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Love Is a Story (Andantino), Herbert.

- 1—At screening. 1:30. Coquetterie (Allegretto), Mathews.
- 2—T. Dave Buell. 1:15. Intermezzo (Allegretto), Onovas.
- 3—D. Man shoots arrow. 1:30. Hurry No. 1, Langey.
- 4—T. Yuma Kid's story. 2:00. March, Chabrier.
- 5—T. Cheyenne's wedding day. 2:15. Tarentella (Allegro), Bohm.
- 6—D. Gang wrap rifles in blanket. 1:15. Frivolous Patrol (March), Goublier.
- 7—D. Cheyenne at altar. 1:30. Traumerie (Moderato), Schumann (Violin Solo).
- 8—D. Gang takes position with rifles. 1:30. Furioso No. 1, Langey.
- 9—D. Cheyenne close-up makes vow. 1:00. Izeyl (Moderato Misterioso), Pierne.
- 10—T. For two years. 2:45. Huetamo (Moderato), Ancliffe.
- 11—D. Cheyenne enters saloon. 2:30. Izeyl (Moderato), Pierne.
- 12—T. The west-bound stage coach. 2:00. Tempest (Agitato), Lake.
- 13—D. Lola and Cheyenne enter cave. 2:15. Theme.
- 14—T. I am Thurman's girl. 2:00. Intermezzo "Goyescus" (Lento), Granados.
- 15—D. Cheyenne returns and stands over Lola. 1:30. Theme.
- 16—T. The Yuma Kid's name. 2:30. Izeyl, Pierne.
- 17—D. Thurman and Lola meet. 1:45. Romance, Karganoff.
- 18—T. The pretty teacher. 1:45. Vanity (Moderato), Jackson.
- 19—D. Cheyenne enters school room. 1:30. Love in Arcady (Allegretto), Wood.

- 20—D. Thurman and gang hurry by. 1:45. Allegro No. 1 (gallop), Langey.
- 21—T. Why do you refuse. 1:30. Theme.
- 22—D. Sheriff leaves Lola. 1:45. Hurry No. 33, Minot.
- 23—T. The fourth man. 1:30. Izeyl, Pierne.
- 24—D. Lola alone in cabin. 1:30. Theme.
- 25—T. Lacking Thurman's support. 3:00. Izeyl, Pierne.
- 26—D. Cheyenne shoots out windows. 3:30. Furioso No. 1, Langey.
- 27—T. As night came. 1:30. Intermezzo (Allegro), Arensky.
- 28—D. Fall from horse. 2:00. Chanson Triste (Triste), Tschalkowsky.
- 29—T. Anxious moments. 1:30. Valse Triste, Sirelius.
- 30—T. Will he live? 1:30. Good-Bye Girls, Good-Bye (Chorus), Caryll.
- 31—D. Lola close-up. 2:30. Theme (to end).

"Love's Prisoner."

Released by Triangle Distributing Corporation.

Prepared by M. Winkler.

Theme—Dramatic Reproach (Andante Sentimento), Berge.

- 1—T. It was convenient. 2:40. Adagio (from Tragic Suite), Mozart.
- 2—T. And the dwelling of Jonathan. 4:05. Theme.
- 3—T. From Nancy. 3:05. Capricious Annette (Moderato Caprice), Borch.
- 4—T. Over her tiny cups. 2:05. Birds and Butterflies (Intermezzo Capriccioso), Vely.
- 5—T. How swiftly the crisis. 1:35. Courtesy (Moderato Intermezzo), Wiegand.
- 6—T. I'm afraid you made a mistake. 3:10. Theme.
- 7—T. A day of old. 1:10. (Continue pp.)
- 8—T. The country has been. 4:10. Pathetic Andante, Vely.
- 9—T. When the period of. 1:25. Clematis (from Boutonniere Suite), Tanning.
- 10—T. The bureau of detectives. 1:15. Hunkatin (Half-tone One-step), Levy.
- 11—T. While Lady Cleveland's ball. 3:35. Sinister Theme, Vely (watch shots).
- 12—T. My dear Mrs. Vanderman. 1:45. Valse Moderne, Rosey.
- 13—T. On the rosy edge. 3:25. Dramatic Tension, Levy.
- 14—T. Garside found his hostess. 3:40. Mysterious Nights (Valse Dramatique), Berg.
- 15—T. Under cover of darkness. 2:40. Pizicatto (Petite Ballet), Berge.
- 16—S. Garside chasing burglar. 2:30. Pizicatto Misterioso, Minot.
- 17—T. My blue diamond ring. 4:40. Half-reel Hurry, Levy.
- 18—T. The law had seemed. 2:05. Dramatic Fantasie, Bach.
- 19—T. For the past few months. 1:50. Theme.
- 20—T. Faint, but certain. 4:05. Under the Leaves (Dramatic Agitato), Theme.
- 21—S. Nancy near mirror. 2:30. Heavy Misterioso, Levy.
- 22—T. Then a waiting game. 1:30. Theme.
- 23—T. Her ladyship retired. 3:35. Dramatic Suspense, Winkler.
- 24—T. Facing not only. :35. (Continue pp.)
- 25—T. That night. 4:05. Theme.
- 26—T. The old man upstairs. 4:10. Rustle of Spring (Dramatic Agitato), Sinding.
- 27—T. It was not. 2:55. Serenade (Dramatic Moderato), Widor.
- 28—T. But there came a day. 1:40. Theme.
- 29—(Continue ff.) :050. (Until end.)

"The White Heather."

Released by Famous Players-Lasky.

Arranged by George W. Beynon.

Theme—The White Heather (Moderato Song), McKinley Music Co.

- 1—T. At screening. 2:15. Allegro Agitato, Kiefert.
- 2—T. Shetland Castle. 1:45. From the Highlands (Suite), Langey.
- 3—T. Marion Hume. 1:00. Theme.
- 4—T. "Pardon my abrupt arrival." 3:10. A Tale of Two Hearts (Allegretto), Roberts.
- 5—T. Dick Beach. 1:40. Scotch Fantasy (Suite), Middleton.
- 6—T. Next morning little Donald. 2:15. Hunting Scene, Borch.
- 7—T. A Friendship of Long Standing. 1:00. When it's Orange Blossom Time, Arnold.
- 8—D. Alec leaves Marion. 1:00. Continue "Hunting Scene," Borch.
- 9—T. A chance meeting. 2:15. Scenes from Switzerland, Langey.
- 10—D. At shot. 2:00. Dramatic Agitato, Minot.
- 11—T. In London. 3:15. Theme.
- 12—T. James Hume kept his word. 3:00. Intermezzo (Andante), Bizet.
- 13—T. "We will continue this evidence." 3:30. Bleeding Hearts (Andante), Levy.
- 14—D. Angus goes to phone. 2:15. Agitato, Langey.
- 15—D. Alec meets Marion in courtroom. :30. Theme.
- 16—D. Dick leaves Marion. 2:00. Dramatic Tension, Borch.
- 17—T. "Mr. James Hume has not complied." :45. Asa's Tod (Adagio), Grieg.
- 18—T. With no clue save that Hudson. 3:00. Keeverie (Lento), Drumm.
- 19—T. Meanwhile Marion was forced to. 1:15. Theme.
- 20—T. And then one night. 4:15. Prelude from Werther (Andante), Massenet.
- 21—D. Hudson enters Tollord Angus. 2:30. Misterioso Dramatic, Borch.
- 22—T. "We'll leave for the coast at." :45. Agitato, Andino.
- 23—T. Buckminister Reef. 2:00. Scotch Poem (Allegro), MacDowell.
- 24—D. Alec and girl enter. 1:30. Hurry, Minot.
- 25—T. "I'm done for." 2:30. Le Retour (Vivace), Bizet.
- 26—T. "Quick, to the boat." 3:45. Prelude (Grave), Rachmaninoff.
- 27—T. "Where he can go, I can." 3:30. Dramatic Agitato, Minot.
- 28—T. Back from the depths. 1:15. Cavatina (Moderato), Bohm.
- 29—D. At Dick's bedside. 3:30. Theme.

"Phil-for-Short."

Released by World Film Corporation.

Prepared by S. M. Berg.

- Theme—When You Are Truly Mine (Characteristic Ballad Moderato), Lee.
- 1—D. At screening. 2:15. Theme.
 - 2—T. Get your fiddle, Pat. :30. Flirty Flirts (Intermezzo Rubato), Levy.
 - 3—D. When Pat starts to play. 3:00. (Violin only for a few bars.)
 - 4—T. From the faded pictures in. 1:30. Slow Waltz (Violin only).
 - 5—T. Your daughter is running wild. 1:45. Bleeding Hearts (Andantino Sentimento), Levy.
 - 6—T. John Alden, of a rich. 1:45. Birds and Butterflies (Intermezzo Grazioso), Vely.
 - 7—D. When Alden overhears. 1:00. Andante Appassionato, Castillo.
 - 8—T. A month later. 3:30. Serenade Romantic (Andantino), Borch.
 - 9—T. Meantime John Alden. 1:15. In Poppyland (Moderato Grazioso), Albers.
 - 10—T. McWrath, to further his designs. 1:15. Theme.
 - 11—T. Play, Pat, play. :15. (Play to action.)
 - 12—D. When McWrath stops playing. 1:45. Dramatic Agitato No. 38, Minot.
 - 13—D. When Phil is locked in (watch for whistle). 2:15. The Spider Web (Moderato Caprice), Allen.
 - 14—T. Alone with Sappho. 1:00. Drifting Clouds (Schottische Caprice), Boehnlein.
 - 15—T. Thank God it's a boy. 2:15. Theme.
 - 16—T. An attic insurrection. 3:15. Marionette (Allegro Leggiero), Arndt.
 - 17—T. Established in the college. 2:30. (Violin only.) Moment Musical, Schubert.
 - 18—T. Cross currents. 4:00. Theme.
 - 19—T. You are so brave. 2:30. Tulips (Moderato Grazioso), Miles.
 - 20—T. I'll give you until tomorrow. 1:30. Remembrance (Andante Doloroso), Birkedal-Barford.
 - 21—T. John Alden finds asylum. 4:15. Serenade (Andante Semplice), Backer-Grondahl.
 - 22—T. Who are you? 2:30. Theme.
 - 23—T. Morning, the hue and cry. 1:45. Turbulence (Allegro Agitato), Borch.
 - 24—D. When McWrath leaves. 2:00. Theme.
 - 25—T. In Boston the Alden family. 2:30. Elysian Dreams (Moderato Novelette), Reviland.
 - 26—T. A reception in honor of. 2:00. Capricious Annette (Moderato Caprice), Borch.
 - 27—T. You are the inspiration of. :45. Popular Fox-trot.
 - 28—T. I dance, yes. :45. Grecian Waltz (Violin only).
 - 29—D. When scene fades to Phil. 1:45. Popular Fox-trot.
 - 30—D. When Phil descends stairs. Music tempo should be slow waltz, changing to Allegretto 2/4 (Violin only).
 - 31—T. Your wife is exquisite. 1:15. Theme.
 - 32—D. When Phil descends stairs. 3:00. Babillage (Intermezzo Allegretto), Castillo.
 - 33—T. Later (train effects). 4:00. Dancing Leaves (Mazurka), Miles.
 - 34—T. You said in your book that (telephone bell). 2:15. Theme.
 - 35—D. When Phil gives butler letter. 1:45. Dramatic Reproach (Andante Expressivo), Berge.
 - 36—T. Coming home unexpectedly. 3:00. In Dreamy Dells (Moderato Fantasy), Rolfe.
 - 37—T. Morning (shot). 2:30. Vivo Finale (from Symphonette Suite), Berge.
 - 38—T. You little devil. :30. Theme (to end).

"A Rogue's Romance."

Released by Vitagraph.

Prepared by S. M. Berg.

- Theme—Romance D'Amour (Moderato), Schoenfeld.
- 1—D. At screening. 1:00. Theme.
 - 2—T. Monsieur Henri Duval. 1:30. Visions (Moderato), Buse.
 - 3—D. When scene fades to cafe. 1:00. Flirty Flirts, Levy.
 - 4—D. When Apache whistles. 1:45. Apache Dance (Valse Allegro), Offenbach.
 - 5—D. At end of dance. :15. A La Mode (One-step), Rosey.
 - 6—D. When Picard kisses girl's hand. 2:15. Heavy Dramatic Desc. (No. 18, A. B. C. Dramatic Series).
 - 7—T. Monsieur Picard is now. 2:15. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
 - 8—T. Dumar is not as thrilling (auto effects). 1:45. Heavy Andante (No. 18, A. B. C. Dramatic Series).
 - 9—T. Mlle., strange as it may seem. 2:15. Theme.
 - 10—D. When police re-enter car. :15. Light Dramatic Agitato (No. 14, Luz Photoplay Edition).
 - 11—T. Liege, Louvain. 2:00. My Belgian Rose (Popular Song).
 - 12—T. M. Bourgoumaster. 1:15. Vivo Finale (from Symphonette Suite), Berge.
 - 13—D. When Picard reaches car. 2:15. Hurry No. 33, Monot.
 - 14—T. Next morning M. Duval. 4:00. Theme.
 - 15—T. In another part of the city. 6:00. Tales of Hoffman, Offenbach.
 - 16—T. The next evening Monsieur. 2:15. Mysterious Nights (Valse Dramatique), Berg.
 - 17—T. I recognized you by your voice. 1:15. Theme.
 - 18—T. My pearl necklace is gone. 3:15. Dramatic Tension No. 36, Andino.
 - 19—T. This is not mine. 2:15. Dramatic Tension No. 9, Andino.
 - 20—T. Remember, no questions asked. :45. Theme.
 - 21—T. Next day. 3:15. Kisses (Valse D'Amour), Zamecnik.
 - 22—D. When Picard sets dictaphone. 1:15. Light Agitato (No. 4, A. B. C. Dramatic Series).

- 23—T. What is your business. 1:15. Semi-Pathetic or Romantic (No. 4, A. B. C. Romantic Series).
- 24—T. Why did Madam Marier. 1:45. Theme.
- 25—T. This is glorious Liege. 1:00. Marseillaise (very soft).
- 26—T. The raid. 1:15. Rondo (Excerpts, Beethoven Sonata Pathetique), Berge.
- 27—T. Unexpected events. 3:45. Dramatic Reproach (Andante Expressivo), Berge.
- 28—T. The Mayor of St. Nazaire. 2:30. Serenade Romantique (Andantino), Borch.
- 29—T. Your money will be returned (auto effects). 1:30. Theme (to end).

"Happiness a La Mode."

Released by Selznick through Select.

Prepared by Filmusic Studios.

- 1— At screening. 3:50. Bowl of Pansies (Moderato), Reynard.
- 2—T. You were telling. 3:55. Admiration (Moderato), Jackson.
- 3—T. Barbara, I've been thinking. 2:56. Visions (Andante), Tschalkowsky.
- 4—T. The next day the lawyer. 3:13. Mood Pensive (Moderato), Appleton.
- 5—T. The time when one. 1:49. Silent sorrows (Moderato), Borch.
- 6—T. When the stage was set. 2:49. Dramatic Tension No. 32 (Berg Series).
- 7—T. How is this? 5:26. Misterioso No. 1 (Moderato), Langey.
- 8—T. A few days later. 5:23. Rendezvous (Allegretto), Aletter.
- 9—T. It's funny, isn't it. 2:12. Caressing Butterfly (Moderato), Bartholemey.
- 10—T. It was the least. 3:00. Nocturne (Andante), Karganoff.
- 11—T. After the shortest dinner. 2:47. Mignonette (Allegretto), Friml.
- 12—T. The next act takes place. 3:39. Romance (Andante), Karganoff.
- 13—D. Flash to two women at tea table. 2:52. Adieu (Andante), Karganoff.
- 14—T. But clever as she is. 2:31. Perpetual Motion (Allegro), Borch.
- 15—T. Now society begins to. 2:14. Legend of a Rose (Andante), Reynard.
- 16—T. Barbara, let's forget it all. :49. Cavatine (Andante), Raff.
- 17—T. And on August the 14th. 2:01. Romance in F Major (Andante), Tschalkowsky.
- 18—T. Dorothy's wedding. 1:26. Canzonetta (Allegretto), D'Ambrosio.
- 19—D. Barbara taken sick. 3:24. Misterioso No. 3 (Allegro Moderato), Berg Series.
- 20—D. Arrival of doctor. 2:14. Serenade, Op. 16, No. 3 (Moderato), Rubenstein.
- 21—D. Dorothy knocking on door. 2:58. Allegro Agitato No. 8 (Allegro), Berg Series.
- 22—D. Dorothy exits. 1:09. Graciousness No. 53 (Allegretto), Berg Series.

"An Innocent Adventurers."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

- 1— At screening. 2:00. Sweet Ponderings (Moderato), Langey.
- 2—T. The Bates family. 3:35. Adieu (Andante), Karganoff.
- 3—T. We must all have. 1:33. Vanity (Moderato), Jackson.
- 4—T. What do you want. 1:27. Chacone (Allegretto), Durand.
- 5—D. Dog runs away with doll. 1:17. Perpetual Motion (Allegretto), Borch.
- 6—T. Next morning. 3:44. Graciousness No. 5 (Allegretto), Berg Series.
- 7—D. Flash to Aunt Heppy sitting under tree. 4:33. Pastel Minuet (Allegretto), Paradis.
- 8—T. That night, at the. 2:30. Arioso (Andante), Frey.
- 9—D. Flash to robber sneaking on porch. 1:10. Misterioso No. 1, Langey.
- 10—T. Midnight. 1:05. Pizzicato Misterioso (Berg Series).
- 11—T. When morning coms. 1:25. Astarte (Andante), Mildenberg.
- 12—D. Old lady discovering looted safe. 1:01. Egyptia (Allegretto), Zamecnik (quiet down to action).
- 13—D. Flash to kids carrying hose. 1:13. Impish Elves (Allegretto), Borch.
- 14—T. After an hour. 4:01. Dramatic Tension No. 44 (Berg Series).
- 15—T. At the hidden springs. 2:03. Reve D'Amour (Moderato), Zamecnik.
- 16—T. The second day. 2:28. Mignonette (Allegretto), Friml.
- 17—D. Miss Martin leaving Bill. 3:25. Dramatic Tension No. 9 (Berg Series).
- 18—D. Flash to Miss Martin with. 3:20. Romance (Andante), Tschalkowski.
- 19—T. Dick's problem. 1:13. Admiration (Moderato), Jackson.
- 20—T. Lindy spends on. 2:21. Italian Romance (Andante), Bohm.
- 21—D. Fade-in, two men coming out of cave. 2:47. Misterioso No. 3 (Berg Series).
- 22—T. Dick—that girl's. 3:02. Dutch Windmill (Allegretto), Zamecnik.
- 23—D. Miss Martin and Dick leaving crooks. 3:33. La Source, Eallad Music (first movement starts at 2/4) (Allegretto), Delibes.
- 24—D. Flash to couple spooning. 1:36. Slumber Song (Andante), Nevin.
- 25—T. I've been robbed. 2:24. Allegro Agitato No. 8 (Berg Series) (pp on flash to Miss Martin and Dick alone).
- 26—T. Cast yr eye. 1:54. Dramatic Andante No. 32 (Berg Series).
- 27—T. So it happened. 1:55. Cavatine (Andante), Bohm.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Some Bride."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Flirty Flirts (Intermezzo Rubato), Levy.

- 1—D. At screening. 2:15. A La Mode (One-step), Rosey.
- 2—T. Nature endowed Patricia. (wave effects). 2:00. Theme.
- 3—T. I have had the most wonderful. 2:45. Savannah (One-step, Rosey).
- 4—T. Calm yourself Henry. 2:00. Capricious Annette (Moderato, Borch).
- 5—D. When Patricia leaves bathroom. 2:00. A day in Paris (Allegro Moderato), Clarke.
- 6—D. When Henry kisses Patricia's hand. 2:15. Heavy Misterioso, Levy.
- 7—T. Just for novelty. 1:15. Turkey in the Straw (Do not substitute).
- 8—T. Is it true Mrs. Morley. 3:00. Chicken Reel (Do not substitute).
- 9—T. It is time all chickens. 2:15. Captain Cupid (Allegretto Grazioso), Bratton.
- 10—T. Henry I am sick. 1:00. Clematis (From Boutonniere Suite), Tonning.
- 11—D. When Henry leaves. 3:15. Theme.
- 12—T. This news will save her life. 3:45. Babillage (Allegretto), Castillo.
- 13—T. I have news of a private. 3:30. Al Fresco (Giocoso Intermezzo), Herbert.
- 14—T. I have it, you go to sleep. 3:15. Birds and Butterflies (Intermezzo Allegretto), Vely.
- 15—T. I want to see Mr. Patten. Sissy Giggies (Allegro), Howe.
- 16—D. When Patricia pleads with Henry. 2:45. Theme.
- 17—T. But the green-eyed monster. 3:00. Theme.
- 18—T. Henry's actions were most. 1:15. Gruesome Misterioso No. 31, Borch.
- 19—D. When scene fades to Patten. 2:15. The Crickets' Serenade (Allegretto Grazioso), Bendix.
- 20—T. Curing Henry. (piano only according to action). 3:15. Impish Elves, Borch.
- 21—T. It has taken a little time. 2:15. Scherzetto (From Symphonette Suite), Berge.
- 22—T. So this is the long-distance. 2:15. Dramatic Suspense, Winkler.
- 23—T. You haven't explained these. 1:45. Theme (to end).

"Through the Toils."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme—My Heart at Thy Sweet Voice (Ballade Appassionato), Saint-Saens.

- 1—D. At screening. 2:00. Theme.
- 2—D. When boy runs away. 2:30. Flirty Flirts (Intermezzo Rubato), Vely.
- 3—T. Lewis Moffat. 3:45. Frills and Furbeings (Rondo Rococo), Crespi.
- 4—T. Old Benson, a former derelict. 5:15. Cameila (From Boutonniere Suite), Tonning.
- 5—D. When Noel enters. 2:45. Theme.
- 6—D. When Noel leaves. 4:00. Canterbury Bells (Allegretto), (From Boutonniere Suite), Tonning.
- 7—D. When Rhona greets Noel. 1:15. Theme.
- 8—D. When scene fades to hovel. 1:00. Dramatic Reproach (Andante Expressivo), Berge.
- 9—D. When scene fades to Noel and Rhona. 2:00. Bleeding Hearts (Andantino Sentimento), Levy.
- 10—T. That night. Sleeping Rose (Valse Lento), Borch.
- 11—D. When musicians go to piano. 1:00. Popular one-step.
- 12—D. When scene fades to Rhona at piano. 2:15. Theme.
- 13—D. When Noel tries to dance. 2:00. Scherzetto (From Symphonette Suite), Berge.
- 14—D. When Noel enters barber shop. :45. Popular One-step.
- 15—T. Master plot, and master plotter (telephone bell). 3:45. Theme.
- 16—T. The counterplot. 4:00. Adagio (From Tragic Suite).
- 17—T. Don't worry, you will. 2:45. Cradle Song (From Tragic Suite).
- 18—D. When Noel calls. 3:15. Heavy Misterioso, Levy.
- 19—T. The letter said er. 3:45. Dramatic Tension, Levy.
- 20—T. I cannot be true. 6:15. Andante Doloroso, Borch.
- 21—T. Some time later. 1:15. Serenade (Andante Semplice), Backer-Gronahl.
- 22—T. It's a masterpiece. (Telephone bell). 2:15. Remembrance (Andante Doloroso), Birkedal-Barford.
- 23—D. When burglar enters. :45. Misterioso No. 3, Minot.
- 24—D. When Noel hears noise. 1:15. Allegro Agitato No. 8, Andino.
- 25—D. When Noel is shot. :45. (shot). Andante Pathetique No. 10, Berge.
- 26—D. When Noel learns the truth. 3:15. Gruesome Misterioso No. 31, Borch.
- 27—D. When Noel sees Rhona. Dramatic Suspense, Winkler.
- 28—T. It's true every word of it. :15. Theme (to end).

"Bill Apperson's Boy."

Released by First National.

Prepared by George W. Beynon.

Theme—Soft falls the dusk. Andante Tranquillo, Nelson.

- 1—T. At screening. 3:00. Angelus (Andante), Massenet.
- 2—T. The two youngest. 1:30. Land of Dreams (Moderato), Driffl.
- 3—T. Zeke Yarton. 3:15. Country Dance (Allegro), Nevin.
- 4—T. Buddy decides. 3:45. Theme.
- 5—T. "Whar's your sister?" 1:00. All I Get Is Consolation (Moderato), Wendling.

- 6—T. The womanless home. 3:00. Pastel Menuet (Pastorale), Paradis.
- 7—T. "If we all fight." 2:45. Hurry No. 1, Langey.
- 8—D. Buddy leaves. 4:15. Reverie (Andante), Rissland.
- 9—D. Buddy slams door. 4:30. Extase (Andante), Ganne.
- 10—T. "You and your Pa." 3:00. Meditation (Andante), Drum.
- 11—T. His memory goes back. 3:00. Pleading (Andante), Wood.
- 12—T. "Buddy, you all." 2:30. Good-bye. Last refrain (Andante), Tosti.
- 13—T. A thief in the night. 1:30. Misterioso, Andino.
- 14—T. "Stay where you be." 3:45. Dramatico Agitato, Minot.
- 15—T. At the little country jail. 1:30. A little song (Andante), Erdody.
- 16—T. The morning of the trial. 3:30. Prelude (Kin Manfred), Riencke.
- 17—T. Not guilty. :30. Agitato, Kiefert.
- 18—T. "No, Buddy will walk." 1:00. False Faces (Valse Lente), Wendling.
- 19—T. Home again. 2:30. Rosemary (Andante), Elgar.
- 20—T. Up Blackfern mountain. 3:15. Mother, Romberg.
- 21—T. "And then this boy." 2:15. Theme.
- 22—T. The following morning. 1:00. Mother's tears (Moderato), Meyer.
- 23—T. A year with all. 2:00. Le Retour (Vivace), Bizet.
- 24—T. Buddy enters home. 1:00. Agitato, Kiefert.
- 25—D. Buddy's Pa appears. 1:30. Somebody's Coming to Our House, Popular song.
- 26—D. Buddy spies Martha. 2:00. Annie Rooney, Old song, Segue to Theme.

"Pretty Smooth."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—When You Look Into Her Eyes (Moderato), Hirsch.

- 1—At screening. 1:15. Flirtation (Allegretto), Cross.
- 2—D. Mrs. Harper leaves room. 3:30. Pas De Deux (Allegretto Scherzando), (Prince Ador Ballet), Rubner.
- 3—D. Bertie goes to window. 1:30. Intermezzo, Arensky.
- 4—D. Burglar enters window. 3:30. Dramatic Tension No. 9, Andino.
- 5—T. What are you going to do. 1:30. Moon Glow (Lento Moderato), Barth.
- 6—D. Hand pressed button. 2:15. Turbulence, Borch.
- 7—T. I think she wants to speak to me. 1:30. Theme.
- 8—T. After one year. 1:30. Allegro Agitato No. 1, Keifert.
- 9—T. You're square. 1:15. Theme.
- 10—T. At the St. Plynette apartment. 4:45. Sparklet, Miles.
- 11—T. I don't believe you love me. 4:30. Marionette (Allegro Rubato), Arndt.
- 12—T. Mrs. Manson. 2:45. Smiles and Kisses (Temp di Valse), Vecsey.
- 13—T. I just got out. 2:45. Little Serenade (Allegretto—play slowly), Jarnfield.
- 14—D. Sister faints. 1:15. Dramatic Agitato No. 38, Minot.
- 15—D. Jimmy gives old man money. 2:30. Arabian Night (Andante Sostenuto), Mildenberg.
- 16—D. It's all off. 2:00. Theme.
- 17—T. Billie Manson of Wall Street. 1:30. Rockin' the Boat (Fox Trot), Frey.
- 18—D. Doctor at bedside of sister. 1:30. And Yet (Fervante), Hathaway.
- 19—T. Hurry and get. 1:45. Oh My (Allegro—fast one-step), Van Alstyne.
- 20—T. Jimmy, what have you done for me? 1:30. Theme.
- 21—T. The bloodhounds lost trail. 3:45. Love Song, Bartlett.
- 22—D. Men split cash. 3:00. Allegro, Agitato No. 8, Andino.
- 23—D. Jimmy phones Mrs. Manson. 2:30. Eri King (Vivace), Schubert.
- 24—D. Billie opens door. 5:00. Agitato No. 6, Keifert.
- 25—T. I've got it. 1:30. Perpetual Motion (Vivace), Bohm.
- 26—D. Detective enters. 3:00. Manuel Menendez (Andante Dramatique), Filasi.
- 27—T. You two saved my life. 1:30. I gathered a Rose (Andante Expressivo), Lee.
- 28—T. I never saw you before. 2:15. N'Everything (Fox Trot), Jolson.
- 29—T. Home. 1:30. Theme (to end).

"Virtuous Men."

Released by S. L. Pictures.

Prepared by Carl Edouarde of the Strand Theatre, New York City.

- 1—At screening. A Little Song (once segue), Eidody.
- 2—Bull Erummon, the cause of the delays. Macbeth (once), Johnston Hawkes.
- 3—While in the great metropolis. A Fanciful Vision, Rubenstein.
- 4—Dolce Far Niente (once segue), Hosmer (F).
- 5—Man in the office and in the lumber camp. Gardenia, Densmore.
- 6—Ruy Blas, Mendelsohn (H).
- 7—Stokes smashes in window. Southern Fantasy (Con Fuoco), Hurmston.
- 8—Stokes sees forest fire through window. I Promessi Sposi (Allegro), Ponchielli.
- 9—Men in office. Romance, Gruenfeld.
- 10—The night of the Victory ball. Air De Ballet, Hille.
- 11—In the entertainment hall. Je Sais Que Vous Etes Gintil, Christine.
- 12—Applause. My Barney Lies Over the Ocean.
- 13—Marcia arrives home. Among the Roses (after Introduction), Lake.
- 14—In the office of the U. S. Secret Service. Misterioso Irresoluto (once segue), Langey (S).
- 15—A Tes Genoux (after introduction). Decourcelle.
- 16—Scene of accident. Turbulence, Belwin.

- 17—Willard carried into building. Adoration (after introduction), (Once segue), Borowski.
 18—Serenade (once segue).
 19—A Deep Sea Romanve (after introduction), Lake.
 20—Stokes first tour of the shipyard. Canzonetta (after two bars), Hollander (S).
 21—Lunch time—the shipyard hand. National Emblem, Bagley.
 22—Stokes makes speech. (short silence until speech is over).
 23—Hail, Hail, the Gang's All Here, Lake.
 24—As the weeks passed. La Forza Del Destino (at 3/8 slow twice segue, Verdi).
 25—Serenade (at No. 3).
 26—Warning flash of shipyard. (big whistle blows). Le Donne Curiose (at 13), Osigho-Songono.
 27—Land of Dreams (after eight bars), Driffie-Taflema.
 28—Hogan enters office. La Colombe (after ten bars), Gounod (F).
 29—Hogan in bed. Visions (pp at chorus), Tschaikowsky.
 30—The last resort. The Crafty Spy (twice segue).
 31—Yelva (Allegro), Reissiger.
 32—Brummon. Hurry No. 2, Levy.
 33—There's a nice little room waiting. Agitato No. 3.
 34—And on the 27th. The Volunteers, Sousa.
 35—Scene after launching. Land of Dreams. (to end).

"Upside Down."

Released by Triangle.
 Prepared by M. Winkler.

- Theme—Flirty Flirts, Levy.
 1—T. Mr. James Worthley. 2:10. Theme.
 2—T. Mr. Tammer wants you. 3:05. Love Song (Moderato), Puerner.
 3—T. Swami Marahana pleads. 3:30. Rose Blushes (Moderato), Johnson.
 4—T. Mrs. Pim tries the Swami's. 2:15. Wierd Oriental Theme, Levy.
 5—T. The Swami's wife who. 3:15. Theme.
 6—T. Your wife is one woman. 4:20. Capricious Annette, Borch.
 7—S. Interior of caharet. 1:05. Bowl of Pansies (4/4 Moderato), Reynard.
 8—S. Interior of Mr. Pim's apartments. 2:10. Hunkatin (half-tone one step), Levy.
 9—S. Close-up of violin player. 2:05. Mysterious Nights (Valse Dramatique), Berge.
 10—T. My God, they're eloping. 1:10. Valse Moderne, Rosey.
 11—Tom, Tom, see before you a. 3:35. Theme.
 12—T. A little dinner for four. 2:45. Valse Danseuse (4-4 Moderato), Miles.
 13—S. Close-up of phonograph. :35. (continue pp) (to be played on phonograph).
 14—T. Now that she has her freedom. 1:20. Popular one-step.
 15—T. What the party. :25. Tacet.
 16—T. Many reasons for a man. 3:05. A Garden Dance (4/4 Moderato), Levy.
 17—T. Tom, you're in awful shape. 3:40. Birds and Butterflies, Levy.
 18—T. When the market opened. 5:10. Theme.
 19—T. I have nothing to say to the papers. 2:45. Impish Elves, Borch.
 20—T. Holy Mackerel, did I turn. 4:15. Basket of Roses (Allegretto), Alhers.
 21—T. Gentlemen, Mr. Archihald Pim. 4:20. Comedy Allegro, Berg.
 22—Theme. 2:10. (to end).

"Tangled Threads."

Released by Robertson-Cole through Exhibitors Mutual.
 Prepared by Joseph O'Sullivan.

- 1—At screening. 2:15. Annie Laurie (or any popular child song).
 2—D. When child leaves piano. 1:45. Serenade (Start at Allegro Cantabile), Drigo.
 3—T. The Free Spirits cafe. :30. Popular Waltz or two-step. D. Margaret and child in bedroom. :30. (Continue pp). D. Cafe. :15. (Same f).
 4—T. Mr. Wayne stepped out for a while. 4:30. One Who Has Yearned Alone (Dramatic-Pathetic-Andante), Tschaikowsky.
 5—D. Cafe scene. 2:30. Popular songs.
 6—T. Two new tenants move into her heart. 2:00. Vision (Valse Lento), Elon.
 7—T. Mr. Wayne phoned that he'll not. 2:00. Erotik (Dramatic-Lento), Grieg. L L L L L L L L
 8—T. After dinner. 2:15. Romance sans Paroles (Andante con moto), Van Goens.
 9—T. Fanning the flames of jealousy. 3:30. The Coquette (Andante Gracioso), Johnstone.
 10—T. They'll be here any minute. 2:45. Ein Maerchen (Dramatic Fantasie), Bach.
 11—D. Northrop grabs Margaret. 2:45. Dramatic Agitato No. 43 Allegro Agitato), Borch.
 12—T. Waiting and hoping that. 3:15. One Who Has Yearned Alone, Tschaikowsky.
 13—T. Wayne vs. Wayne. 2:30. Cavatina, Bohm.
 14—T. Only the ashes of the flame. 3:00. Berceuse—"Joycelyn" (Andante Express'vo), Godard.
 15—D. Seashore scene—Wayne, Rita and child. 1:00. L'Amour du Papillon (Allegretto Caprice), Henneberg.
 16—D. Margaret enters room—finds letter. 1:30. Berceuse "Joycelyn," Godard.
 17—T. One year's married life. 2:15. Twilight (Lento), Cesek.
 18—D. Interior of hospital. 2:30. Serenade (Allegro Grazioso), Cesek.
 19—D. Rita and hutler. :45. Dramatic Allegro, Falck.
 20—D. Northrup in room seated. 3:30. One Who Has Yearned Alone (pp), Tschaikowsky.
 T. Margaret told you the absolute. (same f).

- 22—T. Exterior—Margaret and Dr. MacGregor. 1:15. An Old Love Story, Conte.
 23—T. Then came a day when pestilence. 1:00. Sinister Theme (Andante Misterioso), Vely.
 24—D. Interior of hospital. 4:45. Adagio from "Tragic Suite," Mozart.
 25—D. Margaret kneeling at bedside of child. 1:15. Cradle Song from "Tragic Suite," Gottschalk.
 26—T. Out of the tormenting flames. 2:15. Prelude "Kunihild" Andante Serioso), Kistler.
 27—T. The crisis. 1:45. Valse Triste, Sibelius.
 28—T. With the dawn. 1:45. The Morning. "Peer Gynt," Grieg.
 29—T. Love alone can mend the broken threads. An Old Love Story, Conte. (to end).

"The Splendid Romance."

Released by Famous Players-Lasky.
 Prepared by M. Winkler.

- Theme—Celeste Aida, Verdi.
 1—At screening. :50. Operatic Composition, to be performed as piano solo.
 2—S. Close up of girl smoking. 1:45. La Forza del Destino, Verdl.
 3—T. The home of Uhaldo's family. 2:45. Theme.
 4—T. Mary Alvin, an American. 3:40. Barcarolle Halienne, Czihulka.
 5—T. Remember, this is my wedding day. :50. Continue pp.
 6—T. Judge Novello, at whose home. 1:15. Serenade, Drdla.
 7—S. Flashhack to Uhaldo's home. 4:25. Italian Nights, Waltz, Tohani.
 8—T. Bettina, I gave it all up. 4:30. Theme.
 9—T. Bettina, have you no welcome. 3:40. Dramatic Tension, Levy.
 10—T. On the Atlantic. 1:40. Fifth Nocturne, Leyhach.
 11—T. In New York. 1:35. Tacet—Just produce piano effects of hoy practicing.
 12—T. I said play the piano. 1:45. Roman Serenade, Paladilhe.
 13—T. Still dodging pursuit. 1:50. Continue pp.
 14—S. Uhaldo playing piano. :50. Roman Serenade, Paladilhe.
 15—T. Let me have it, Uhaldo. 1:30. Dramatic Agitato, Hough (to action).
 16—S. Flashhack to music studio. 1:15. Theme.
 17—T. At the musicale. 1:00. Roman Serenade, Paladilhe. (Note: As piano solo).
 18—T. Genius never could think. 2:25. Grazielle, Valse Italienne, Kretschmer.
 19—S. Closeup of newspaper. 2:25. Flirty Flirts, Levy.
 20—T. Professor, what are you. 2:15. Dramatic Recitative, Levy.
 21—T. It's the impractical fools. :40. Continue pp.
 22—T. Success comes quickly. 1:15. Roman Serenade, Paladilhe. (Note: As piano solo).
 23—S. Uhaldo leaving piano. 3:45. Sicilian Vespers (Overture), Verdi.
 24—T. Alone at his country place. 4:30. Bahillage, Castillo.
 25—T. Poor Maestro to be tied. 4:35. Sinister Theme, Vely.
 26—T. To think Uhaldo. :25. Theme.

"True Heart Susie."

Released by Famous Players-Lasky.
 Prepared by Norman McNeil.

- 1—At screening. 3:30. Indiana, Hanley.
 2—T. Like the girl in the verse. 3:25. School Days, Edwards.
 3—T. She manages to be along. 1:05. He's a Devil, Berlin.
 4—T. The gent from the great outside. 3:00. Down Home Rag, Sweatman.
 5—T. Susie confides her sorrows. 1:50. Dear Old Girl, Morse.
 6—T. The various stepping stones. 4:45. Bon Vivant, Zamecnik.
 7—T. Susie receives this somewhat— 2:00. Dear Old Girl, Morse.
 8—T. Hey, Butter, its on your vest. 2:10. Down Home Rag, Sweatman.
 9—T. So Bill it is, until graduation. 3:25. Indiana, Hanley.
 10—T. Two visitors from Brightville. 1:45. Call Me Thine Own, Havelly.
 11—T. Little milliner from Chicago. 1:35. Dangerous Girl, Robinson Crusoe, Jr.
 12—T. William practicing a trial sermon. :50. Dear Old Girl, Morse.
 13—T. Bettina arrives at Pinegrove. 3:30. Dangerous Girl, Robinson Crusoe, Jr.
 14—T. He doesn't like that kind. 2:20. Dear Old Girl, Morse.
 15—T. William's great simple heart cannot. 1:45. Dangerous Girl, Robinson Crusoe, Jr.
 16—T. Still paying. 2:15. Dear Old Girl, Morse.
 17—T. Susie preparing for hattle. 2:00. Little Bit Old Fashioned, Marshall.
 18—T. Sunday afternoon parade. 1:50. Call Me Thine Own, Havelly.
 19—T. Sunday evening. William is going to. 5:15. Autumn Days, Brahms.
 20—D. Susie knocks at door—then enters. 3:15. Forgotten, Cowles.
 21—D. William starts playing organ. 1:10. Then You'll Remember Me, Bohemian Girl.
 22—T. The merry wedding bells— 2:40. Forgotten, Cowles.
 23—T. Sometime afterwards—as he thought it. 3:00. No. 16 ABC, Dramatic Series.
 24—T. Susie's dinner—Vengeance. 2:10. Little Bit Old Fashioned, Marshall.
 25—T. Susie decides to destroy. 2:40. Call Me Thine Own, Havelly.
 26—T. The saddest are these—it might have— 4:20. Bleeding Hearts, Levy.
 27—T. Bettina having arranged to sleep— 3:40. Strutters' Ball, Brooks.
 28—T. "The Key." 1:30. Call Me Thine Own, Havelly.
 29—T. Caught in the rain. 2:45. Allegro Moderato, Lake.
 30—T. I'll have to stay with you. 5:45. Told at Twilight, Heuter.
 31—T. Some time afterwards. 3:40. Indiana, Hanley.
 32—D. William's shadow on wall. Until end. Call Me Thine Own, Havelly.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Men, Women and Money."Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

- 1—Opening. 4:25. Legend of a Rose (Moderato), Reynard.
- 2—T. And then— 1:22. Morris Dance (Allegro), Nohle.
- 3—T. And now— 2:25. Babilage (Allegretto), Castilo.
- 4—T. The house of Vanity. 2:42. Vanity (Allegretto), Jackson.
- 5—T. When shadows fall 2:01. Adieu (Andante), Karganoff.
- 6—T. The Parkton costume. 4:44. Popular One Step (Dance) (pp on flashes not showing dancers).
- 7—T. The aftermath. 1:34. Thoughts No. 35 (Andante), Berg Series.
- 8—T. Voted "too flighty." 2:04. Told at Twilight (Moderato), Huertier.
- 9—T. And so Marcel— 2:45. Pastel Minuet (Allegretto), Paradis.
- 10—T. The new crowd. 1:51. Oriental Fox Trot (Dance) (Start pp, increase to action).
- 11—T. Marcel's apartment. 4:01. Romance No. 2 (Andante), Frommel.
- 12—T. Marcel discovers. 4:26. Caressing Butterfly (Allegretto), Barthelmy.
- 13—T. Her luck at Bridge. 4:47. Lamento (Andante), Gabriel Marie.
- 14—T. The Harvest of. 2:58. Silent Sorrows (Andante), Borch.
- 15—T. I have been a— 2:42. Cavatine (Andante), Bohm.
- 16—T. The up-hill road. 1:56. Kathjeen Waltz (slow waltz), Berg.
- 17—T. Pay the Ribout woman. 1:12. A Dream No. 56 (Andante), Berg series.
- 18—T. What's the matter. 1:11. A Garden Dance (Moderato), Vargas.
- 19—T. And so Ted. 1:34. Impish Elves (Allegretto), Borch.
- 20—D. Julian grabs Miss Clayton. 1:14. Perpetual motion (Allegretto), Borch.
- 21—T. Night and its. 2:55. Repeat: Garden Dance (Moderato), Vargas.
- 22—D. Charwick & Madame Ribout. 4:46. First Movement La Source (Allegretto) (Omit Introduction), Delibes.
- 23—T. I think you had. 2:14. Wooling Hour (Allegretto), Zamecnik.
- 24—T. And at the. 1:43. Morning (Andante) (play last few bars), Grieg.

"Secret Service."Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

- 1—Opening. 1:17. Introduction of Overture. "Berlin as it Laughs and Cries" (Andante), Conrad.
- 2—T. The ladies of Richmond hold. 2:08. L'Esprit Francaise (Allegretto), Waldteufel.
- 3—T. Benton Arreissford of Arreissford. 2:57. Serenade Op. 16, No. 3 (Moderato), Rubinstein.
- 4—T. Headquarters of the Sixth Army Corps. 1:01. Marching through Georgia (March).
- 5—Major Dumont, I understand. 3:21. Third Movement from Egyptian Ballet (Andante), Luigini.
- 6—T. In the negro quarter of Old Rick. 6:32. Misterioso No. 1 (Moderato) (omit first six bars), Langey.
- 7—D. Carriage driving up in front of mansion. 2:26. Andante Doloroso No. 51 (Andante), Berg Series.
- 8—D. Flash to Miss Varney and Capt. Thorne. 1:15. Berceuse (Andante), Jarnefelt.
- 9—T. Fresh fish for Libby Prison. 1:11. Misterioso Dramatico No. 22, Berg Series (Moderato).
- 10—D. Fade in to Miss Varney plucking flowers. 1:54. Prelude Op. 28, No. 15 (Andante), Chopin.
- 11—T. The Varney family doesn't seem. 3:06. Misterioso No. 3, Berg Series (Andante).
- 12—T. And in the meantime. 3:32. Adieu (Andante), Karganoff.
- 13—T. I'm sorry to disturb you. 2:08. Dramatic Andante No. 32, Berg Series (Andante).
- 14—T. Jonas is a traitor. 4:07. Visions, Tschalkowsky (play to action), (Andante).
- 15—T. The trap. 3:54. Repeat Misterioso Dramatico No. 22, Berg Series, (Moderato).
- 16—T. No matter what our personal. 5:22. Pizzicato Misterioso No. 30, Berg Series (play arco) (Moderato).
- 17—D. Shot fired. 1:46. Silence—Tympani roll.
- 18—T. He escaped from Libby. 2:39. Repeat Berceuse (Andante), Jarnefelt.
- 19—T. Captain, I was looking. 3:27. Dramatic Tension No. 36, Berg Series (Andante).
- 20—T. Call up headquarters. 3:25. Dramatic Tension No. 9, Berg Series (Andante Allegro).
- 21—D. Arreissford shoots Thorne. 2:01. Dramatic Andante No. 39, Berg Series (Moderato Allegro).
- 22—T. I was sending a message. 3:56. Dramatic Agitato No. 38, Berg Series (Moderato).
- 23—D. Fade in of Varney nigger. 5:44. Dramatic Tension No. 67 (Andante), Berg Series.
- 24—T. They're goin' to shoot dat fine. 2:49. Andante Doloroso No. 70 (Andante).
- 25—T. And in pursuance of the sentence. 1:40. Romance (Andante), Karganoff.
- 26—T. The dawn of April 3d. 1:58. Battle Agitato No. 48 (Allegro) (Play to action).
- 27—D. Flash to scene before Varney House. 2:19. Prelude Op. 28, No. 6 (Andante), Chopin.
- 28—D. Shell knocks down firing squad. 1:42. Repeat Battle Agitato No. 48 (Allegro) (play to action).
- 29—D. Capt. Thorne finds Miss Varney on stairs. 2:34. Arloso (Frye), Andante. Loud Tympani roll on flashes to scenes of tumult.
- 30—T. Several years later. 2:16. Romance (Andante), Tschalkowsky.

"The Man Who Turned White."Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

- Love Theme—My Heart at Thy Sweet Voice. Saint-Saens.
- 1—At screening. 2:45. In the Sudan (2/4 Oriental Characteristic-Moderato), Sebek.
 - 2—D. Camp scene. 2:00. Persian March (Moderato Oriental), Langey.
 - 3—T. But on another scene, by a desert. 2:30. Eastern Romance, Rimsky-Korsakoff.
 - 4—T. Of all the white men the one who. 3:15. Crafty Spy, Borch.
 - 5—T. To the victor of the spoils. 3:00. In sight of the oasis (Oriental Patrol), Baron.
 - 6—D. Ethel pleading with Ali in tent. 3:30. Crafty Spy (start p), (Heavy Dramatic Allegro), Borch.
 - 7—T. The white man's burden. 2:30. Theme.
 - 8—T. In the ancient village of Mzah. 2:15. Among the Arabs (From "Three Oriental Sketches"), Langey.
 - 9—T. The wine shops of Mzah. 2:00. Orientale (Allegretto), Cui.
 - 10—D. Girl dancing in wine shop. 2:15. Danse Orientale, Luhomirsky.
 - 11—D. Exterior—Ethel and man entering. 2:00. Moorish Dance Song (From "Scene from the South"), Nicode.
 - 12—D. Fanina dances—after leaving Warner. 1:45. Oriental Veil Dance (slow Oriental dance), Aronson.
 - 13—D. When Arabs attack Ethel's party. 1:30. Dramatic Allegro, Falck.
 - 14—D. When Ethel recognizes Warner. 1:30. Tympany only.
 - 15—D. Ethel shaking hands with Warner. 1:30. Theme.
 - 16—T. So that is the woman. 1:30. Prelude "Carmen"—First Suite (Andante molto appassionato), Bizet.
 - 17—T—. With the passing days. 1:45. Song without words (Andante Expressivo), Rehikov.
 - 18—D. Close-up of Warner and Ethel seated. 1:45. Theme.
 - 19—T. Court martialled. 1:30. Drums only.
 - 20—D. Back to Warner and Ethel. 1:30. Theme.
 - 21—D. Girl dancing in cafe. 1:45. Oriental Veil Dance, Aronson.
 - 22—T. You watch and wait. 1:30. Misterioso No. 2 (Moderato), Minto.
 - 23—T. Then the Pariah forgot—and the. 1:45. Theme.
 - 24—T. Has Captain Rand told you? 1:45. Agitato, Reisenfeld.
 - 25—T. He deserved it—and I knew. 1:45. Heart Wounds (Dramatic Expressivo), Grieg.
 - 26—T. For five long days. 2:45. The Last Spring (Andante Patbetique), Grieg.
 - 27—D. Servant with note outside house. 3:45. Misterioso No. 3 con moto), Andino.
 - 28—D. Servant enters Barbara's room. 2:30. Agitato con moto (play p), Borch.
 - 29—D. Fanina and Ethel in room. 2:00. Lamento (Heavy Dramatic-Lento Agitato), Gabriel-Marie.
 - 30—D. After desert scene—conspirators saddling horses. 3:15. Sinister Theme (Andante molto e misterioso), Vely.
 - 31—T. She's gone straight into Joudar's. 3:15. Orgies of the Sprits, Iljinsky.
 - 32—D. When fight begins. 3:00. (watch for shots). Dance of the Demons (From "Prince Ador" suite), Allegro Agitato), Ruhner.
 - 33—D. Warner with pistol at Ethel's head. 1:15. Tympany rolls only.
 - 34—D. Relief troops seen approaching. 1:00. Trot de Cavalerie 2/4 Allegro Vivace), Ruhinstein.
 - 35—D. After fadeout. 1:45. Rest—"Oriental Pictures" (Lamentoso), Borch (to end).

"The Weaker Vessel."Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

- Theme—Smiles (Moderato), Roberts.
- 1— At screening. 2:30. Canzonetta (Andantino), Nicode.
 - 2—T. Introducing J. B. Hanks. 2:15. Prelude (Moderato), Jarned.
 - 3—D. Abby leaves room. 2:00. Canzonetta (Allegretto), Hollander.
 - 4—T. I don't want to marry. 1:30. Romance (Andante), Miidenberg.
 - 5—T. Abby was as good as her word. 3:30. Love in Arcady (Allegretto), Wood.
 - 6—T. Abby you're a good girl. 1:45. Romance (Andantino), Karganoff.
 - 7—D. Hanks attacks Abby. 2:00. Eri Kling (Vivace), Schubert.
 - 8—D. Kids on stoop. 1:30. Rockin' the Boat (Fox Trot), Frey.
 - 9—T. A man who was. 1:45. Bob (Allegro—One-Step), Kaplan.
 - 10—T. At the Princess Pat apartments. 2:00. Charming (Tempo di Valse), Joyce.
 - 11—T. J. Booth Hunter. 3:30. Baby Doll (Fox Trot), Friml.
 - 12—T. Ruth too had an admirer. 1:30. Love in Arcady, Wood.
 - 13—T. At two o'clock. 1:30. Sometime Valse, Friml.
 - 14—T. At two next morning. 2:30. Marionettes (Allegretto), Gounod.
 - 15—T. He looked into her eyes. 1:45. Theme.
 - 16—T. And Ruth Sterner's friends. 2:30. Tumble-In (Fox-Trot), Friml.
 - 17—T. They seemed. 2:30. Theme.
 - 18—D. Abby reads notice in newspaper. 1:45. March Burlesque (Allegretto), Lanclan.
 - 19—D. Hank enters room. 1:30. Dramatic Tension (Moderato), Borch.
 - 20—T. Hanks lost no time. 1:30. Chicken Reel (slowly), Paul.
 - 21—T. You're my wife. 2:30. Agitato No. 2, Langey.
 - 22—T. Thank God I'm in time. 1:30. Chlantl (Fox-Trot), Friml.
 - 23—T. After a while. 1:30. Chicken Reel, Paul.
 - 24—D. Abby and Hunter in auto. 2:00. Theme (to end).

"The Sleeping Lion."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Mandolinata (Italian Song, Allegretto).

- 1—At screening. 3:00. Sounds from Italy, Langey.
- 2—T. Carlotta. 1:30. O Sole Mio (Italian Song).
- 3—T. While the city sleeps. 3:00. Mattinata (Allegretto), Leonca Vallo.
- 4—T. Thus Tony acquired a son. 1:30. Italian Street Song, Herhert.
- 5—T. Came night of departure. O Sole Mio.
- 6—T. The spaghetti flew. 1:45. Tarantella (Allegro), Bohm.
- 7—D. Street in Western town. 2:00. Huetamo (Allegretto), Ancliffe.
- 8—D. Tony enters saloon. 2:00. Theme.
- 9—D. Tony leaves room. 1:15. Hurry No. 26 (Allegro), Minot.
- 10—D. Kid leaves the room. 1:00. Poupee (Tempo de Valse), Poldini.
- 11—T. Maybe he sing. 1:15. Home Sweet Home (very softly).
- 12—D. Crowd applauds. 1:30. Chianti (Fox Trot), Friml.
- 13—D. Durant strikes Tony. 2:00. Dramatic Tension No. 9, Andino.
- 14—T. You made an enemy. 1:30. Charming (Tempo di Valse), Joyce.
- 15—D. Colonel enters bedroom. 1:30. Misterioso No. 3, Minot.
- 16—T. Morning. 1:45. Love in Arcady (Allegretto), Wood.
- 17—T. A week later. 2:15. Little Gray Home (Andantino), Novello.
- 18—D. Kate appears on horseback. 1:30. Intermezzo (Allegro), Onivas.
- 19—T. This hegan education. 2:00. Al Fresco, Herhert.
- 20—D. Street scene. 2:30. Bob (One-Step), Kaplan.
- 21—D. Fight starts. 1:30. Furioso (Allegro Furioso), Levy.
- 22—D. Tony leaves har room. 2:30. Valse A La Mode, McClure.
- 23—T. This night little Tony. 1:30. L'Ingenue (Allegretto), Ardatl (Gavotte).
- 24—D. Durant in hushes hiding. 1:15. Misterioso Dramatico No. 22, Borch.
- 25—D. Colonel enters cabin. 1:30. Mighty Like a Rosc (Andantino), Nevin.
- 26—D. Child awakens. 1:30. Bon Vivant, Zamecnik.
- 27—T. I'm not marrying kind. 2:00. Hurry No. 33, Minot.
- 28—D. Kid and Tony. 1:30. (Poppyland) (Allegretto), Kiefert.
- 29—T. Tony arrives at nightfall. 1:15. Theme.
- 30—D. Durant and gang outside cabin. 2:45. Gruesome Misterioso, Borch.
- 31—T. Morning. 1:30. Theme.
- 32—D. Gang at house. 3:00. Furioso No. 1, Langey.
- 33—T. We're going to give you. 1:30. Allegro No. 2, Langey.
- 34—D. Tony taken from horse. 1:30. Romance (Moderato), Karganoff.
- 35—T. The stage had gone. 1:30. Little Billiken (Allegretto), Lottier.
- 36—D. Tony stops stage. 1:15. Theme (to end).

"The Fear Woman."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Erotik (Dramatic lento molto), Grieg.

- 1—T. At screening. 3:45. Legend of a Rose (Allegretto), Reynard.
- 2—T. His pet fear. 1:30. Theme.
- 3—T. The engagement dinner. 2:55. Gavotte Piquante (Allegro Grazioso), Plerson.
- 4—T. I have forgotten my fan. 0:55. Tragic Theme (ff), Vely.
- 5—T. When the first dark days. 3:30. Dramatic Narrative, Pement.
- 6—T. There is nothing to be afraid. 1:15. "Symphony Pathetic" second movement (Dramatic), Tschaiowsky.
- 7—T. Love dispels the fear. 3:25. Theme.
- 8—T. You've acted like a fool. 0:50. Srenade (Dramatic), Wido.
- 9—T. Important work for. 1:55. Melody (Moderato), Hueter.
- 10—T. Bedtime conference. 1:50. Mysterious Nights (Valse Dramatic), Berg.
- 11—T. Helen is popular. 0:30. (Continue to action).
- 12—T. For the time the shadow. 2:30. Flirty Flirts (Melodious Intermezzo), Levy.
- 13—S. Close up of automobile on road. 2:15. Sinister Theme, Levy.
- 14—T. You mustn't be seen in here. 1:30. Dramatic Recitative, Levy.
- 15—T. The story has been too choice. 1:25. Babillage (Allegretto), Castillo.
- 16—T. Back to his desk. 1:30. Theme.
- 17—T. The Hotel Claremont. 1:15. Sprig Flowers, Wood.
- 18—T. Deciding to consult her lawyer. 2:10. (Continue to action).
- 19—T. Week end brings Mrs. Wallace. 3:05. May Dreams, Borch.
- 20—T. Opposition doubles. 3:25. Theme.
- 21—T. The hotel's annual tennis tournament. 3:25. Cupid's Frolic (Moderato), Miles.
- 22—T. Tournament dinner. 2:20. Theme ff.
- 23—T. It's a damnable lie. 0:10. (Continue ff).
- 24—S. Helen raising her head from table. 2:00. Blushing Rose (Moderato Serioso) (to end).

"The Devil's Trail."

Released by World Film Corporation. Prepared by S. M. Berg.

Theme—Think Love of Me (Moderato Ballade), Grey.

- 1—D. At screening. 1:30. Indian Intermezzo, Herhert.
- 2—D. When Indians scatter (shots). 1:15. Wild and Woolly (Allegro), Minot.
- 3—T. Outposts of civilization. 2:30. Bahillage, Castillo.
- 4—T. You seem to be in a great hurry. 0:45. Agitato No. 6, Kiefert.
- 5—T. An hour later. 3:00. Andante Pathetique, Berge.
- 6—T. Twelve turbulent years. 2:45. Theme.
- 7—T. I came on official business. 2:00. Capricious Annette (Moderato Caprice), Borch.

- 8—T. After the party. 2:45. Theme.
- 9—T. While Chino Landing. 2:15. Hunkatin (Half-tone One-Step), Levy.
- 10—T. I know you, you whiskey (shots). 1:15. Agitato No. 37, Andino.
- 11—T. Lookout, it's a new sergeant (shots). 2:45. A La Mode (One-Step), Rosey.
- 12—D. When sergeant leaves saloon. 0:45. Dramatic Agitato, Hough.
- 13—T. The next afternoon. 3:30. Birds and Butterflies, Vely.
- 14—T. Just a little present. 2:15. Visions (Intermezzo), Buse.
- 15—D. When Julie arrives home. 2:15. Dramatic Narrative, Pement.
- 16—T. Did you give this dog. 3:30. Agitato Appassionato, Borch.
- 17—D. When Nonette takes cloak. 3:00. Theme.
- 18—D. When sisters meet. 1:45. Dramatic Tension, Levy.
- 19—T. That evening. 1:15. Heavy Agitato, Luz.
- 20—D. When scene fades to dance hall. 0:15. (Popular One-Step).
- 21—T. The leave tnging. 3:00. Theme.
- 22—T. Forty winks or more. 3:45. Perpetual Motion, Borch.
- 23—T. That night. 0:15. Popular One-Step.
- 24—D. When music is stopped. 3:00. Adagio Cantabile, Berge.
- 25—T. I am going to make you. 3:45. Rondo, Berge.
- 26—D. When Nonette breaks down door (glass crash-shots). 4:15. Half Reel Furioso, Levy.
- 27—T. The break of day. 2:15. Theme.

"Too Many Crooks."

Released by Vitagraph Company. Prepared by S. M. Berg.

Theme—Simplicity (Characteristic Moderato), Lee.

- 1—D. At screening. 2:45. Tulips (Allegretto), Miles.
- 2—T. You speak with almost an air. 2:45. Canterbury Bells, Tonning.
- 3—T. I think I can persuade. 1:45. Theme.
- 4—T. Introducing various gents. 3:00. Burlesque Funeral March, Gounod.
- 5—T. My name is Jonathan Wilkes. 3:30. A La Mode (One-Step), Rosey.
- 6—T. What is the meaning of this. 3:00. Eccentric Comedy Theme, Roberts.
- 7—T. Spill us th' good. 3:15. Birds and Butterflies (Allegretto), Vely.
- 8—T. I defy you to. 2:00. Comedy Allegro, Berg.
- 9—T. And things commence to. 3:45. Marionette (Allegretto), Arndt.
- 10—D. When Charlotte reaches home. 2:15. Flirty Flirts, Levy.
- 11—D. When Charlotte hangs up receiver. 1:00. Wild and Woolly, Minot.
- 12—D. When Charlotta saves Percy. 0:45. Bahillage, Castillo.
- 13—D. When Benny steals pictures. 2:30. Hurry No. 33, Minot.
- 14—T. I was just timing. 1:45. Theme.
- 15—T. Well, we're all alone. 2:15. Dramatic Tension, Levy.
- 16—T. I think your action with that. 1:15. Theme.
- 17—T. We want to see. 2:00. Agitato No. 37, Andino.
- 18—D. When detectives follow Frisco (shots). 3:00. Half Reel Hurry, Levy.
- 19—L. When father and Fanny return. 1:30. Capricious Annette (Moderato Caprice), Borch.
- 20—T. So that is why you ran. 1:15. Theme.
- 21—T. The show down. 2:45. Scherzetto, Berge.
- 22—D. When Benny secs detective. 2:00. Vivo Finale (From Symphonetic Suite), Berge.
- 23—T. I came back because I love you. 2:30. Theme.
- 24—D. When scene fades to Boston Fanny. (Auto effects). 1:00. Hunkatin (Half-Tone One-Step), Levy.

"Fools and Their Money."

Released by Metro Pictures Corporation. Prepared by S. M. Berg.

Theme for Louise Alieuh—Legend of a Rose, Reynard.

- 1—D. At screening. 3:30. In Poppyland, Albers.
- 2—T. Much to her parents. 0:30. Theme.
- 3—T. If your great granddaddy. 2:15. Hunting Scene, Borch.
- 4—T. Eugene Van Dusen. 2:00. Norma (Waltz), Luz.
- 5—D. When boy sits at organ. 0:15. (Organ improvising).
- 6—D. When organ scene fades. 0:30. Sparklets (Allegretto), Miles.
- 7—T. It was with some misgivings. 2:45. Theme.
- 8—D. When Mrs. Tompkins stops auto. 3:00. Valse Moderne, Rosey.
- 9—T. I am sure you will like. 4:00. Kathleen (Valse Lento), Berg.
- 10—T. Just the same mother. 2:30. Flirty Flirts, Levy.
- 11—T. On the eve of their summer. 0:30. (Piano according to action), Hawaiian One-Step.
- 12—D. When boys take drinks. 0:45. Yale Boola Song (Segue to "Home Sweet Home").
- 13—T. Bless their hearts (train effects). 4:15. Valse Danseuse, Miles.
- 14—D. When Richard strikes groom. 1:15. Turbulence, Borch.
- 15—T. Are you the new groom. 2:30. Theme.
- 16—T. In the skillful hands of Eugene. 2:30. Birds and Butterflies (Intermezzo Allegretto), Vely.
- 17—T. I shall be charmed. 2:45. Sleeping Rose (Valse Lento), Borch.
- 18—D. When Louise sees Richard. 2:30. Scherzetto, Berge.
- 19—T. When a young lady and young. 3:00. Theme.
- 20—T. The night Mrs. Tompkins. 3:15. Marionette, Arndt.
- 21—D. When Van Dusen watches Louise. 2:45. Misterioso Agitato No. 60, Smith.
- 22—D. When scene fades to ball room. 1:15. A La Mode (One-Step), Rosey.
- 23—D. When guests are seated. 0:30. Valse Divine, Rosey.
- 24—T. Your secretary is a thief. 0:15. Dramatic Tension No. 9, Andino.
- 25—D. When Allenbys leave auto. 1:30. Negro Breakdown.
- 26—D. When Louise rings door bell (door bell). 1:15. Impish Elves, Borch.
- 27—D. When Louise discovers safe open. 1:45. Dramatic Agitato No. 38, Minot.
- 28—T. It looks to me ns. 2:00. Theme.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Hayfoot, Strawfoot."

Released by Famous Players-Lasky. Prepared by Filmusic Studios.

- 1— Opening. 5:42. Legend from La Provence "Suite from the South" (Allegretto), Nicode.
- 2—T. Have you read the President's. 3:56. Ecstasy (Moderato), Zamecnik.
- 3—D. Ray and his father come out in yard. 2:59. American Patrol (March), Meecham. (Start at beginning of melody.)
- 4—T. Then the inevitable. 0:50. Under the Leaves (Andante), Thome.
- 5—T. I'm goin' right to town. 3:42. Fads and Fancies (Allegretto), Gruenwald.
- 6—D. Ray's father with drum. 5:44. Dawn of Hope (Andante), Casella.
- 7—D. Ray and old men line up for march. 0:40. Spirit of '76 (March).
- 8—D. Ray and old men halt at gate. 0:49. Repeat: Dawn of Hope (Andante), Casella.
- 9—T. Camp X—a vast melting pot. 1:28. Military March—It's a Long Way to Tipperary (March).
- 10—T. General, we're shy one act. 1:45. Bon Vivant (Allegro), Zamecnik.
- 11—T. At the camp theatre. 2:34. Selections from "Going Up," Lou Hirsch.
- 12—D. Curtain rises on Betty Martin's act. 1:30. Valse Danseuse (Play to action), Miles.
- 13—D. Beginning of Ray's act. 1:58. Golden Showers (Waltz), Waldteufel.
- 14—D. Duck comes out from under table. 0:56. Perpetual Motion (Allegro), Borch.
- 15—D. Girl comes to Ray. 1:18. Melodie (Andante), Hueter.
- 16—T. Gosh—I wish you wasn't. 1:13. Misterioso Agitato No. 66 (Allegro) (Omit Maestoso) (Moderato), Berg series.
- 17—D. Lieutenant introducing Betty to man. 1:08. Second Movement of First Part Ballet Music from "Faust" (Start with melody in seventh bar) (Andante), Gounod.
- 18—T. A growing friendliness. 2:06. Dramatic Andante No. 32 (Andante), Berg series.
- 19—D. Flash to two old men. 1:45. Serenade Op. 29 (Moderato), Chaminade.
- 20—T. The old reliable alibi. 1:56. Repeat: Second Movement of First part Ballet Music from "Faust" (Andante), Gounod.
- 21—D. Ray recognizes Betty. 4:59. Misterioso No. 1 (Andante), Langey.
- 22—D. Waiter taking Ray upstairs. 4:18. Gondoliera (Allegretto), Moszkowski.
- 23—T. Let me go! Let me go! 4:00. Allegro Agitato No. 8 (Play to action) (Allegro) (Diminish to PP when Betty opens door), Berg series.
- 24—D. Soldiers break down door. 0:09. Short Silence.
- 25—T. Private Briggs what's the meaning. 1:26. Cavatina (Andante), Rag.
- 26—D. Flash to Ray in Guard house. 4:12. Visions (Andante), Tschai-kowsky.
- 27—T. You're ordered to report. 1:21. Repeat: Dramatic Andante No. 32 (Andante), Berg series.
- 28—D. Ray recognizes grandfather. 1:32. Silent Sorrows (Andante), Borch.
- 29—D. Colonel motions Ray to go inside railing. 3:13. Dramatic Agitative (Moderato), Hough.
- 30—T. Priv't Ulysses S. Grant Briggs. 1:56. Cavatina (Andante), Bohm.

"Bare-Fisted Gallagher."

Released by Robertson-Cole through Exhibitors Mutual. Prepared by Joseph O'Sullivan.

- Theme—Chant Sans Paroles (Andante Expressivo), Friml.
- 1— At screening. 1:00. Alborada (Allegretto Pastorale—Caprice), Andino.
- 2—D. Desmond playing harmonica. 0:45. Smiles (cue for harmonica playing).
- 3—D. When Desmond stops playing. 2:15. (Watch for shots) Misterioso No. 3 (Con Moto), Andino.
- 4—T. A girl. 2:15. Theme.
- 5—D. Interior—Man in bed. 2:00. Elegie (Triste e molto lento), Massenet.
- 6—T. The only store for miles around. 0:30. Smiles (cue for harmonica and guitar).
- 7—D. When music stops. 0:45. La Paloma (Mexican serenade), Yradier.
- D. (Cue for harmonica and guitar). 3:15. Smiles, Paloma.
- 8—T. Since the death of Randall. 1:45. Theme.
- 9—T. Aliso Pete's store had gained. 2:30. Recuerdo de Alzaga (Habanero), Bachmann-Arnel.
- 10—D. Interior, Jem and father. 3:00. Sinister Theme, Vely.
- 11— Pumping information for a dark. 1:30. Novellitta (Moderato), D'Ambrosio.
- 12—D. Woman enters Pete's store. 1:15. Eccentric Comedy Character Allegretto Giocoso), Roberts.
- 13—D. Stage driver and horses. 3:15. Crafty Soy, Borch.
- 14—D. Desmond and woman get on stage. 4:30. (Watch for horses hoofs) Erl King (Dramatic Allegro con fuoco), Schubert.
- 15—D. Close-up Desmond lying on ground. 1:30. Dramatic Tension No. 1 (Andante), Reissiger.
- 16—T. Convinced the desperate hold-up. 3:00. In the Glade (Allegretto Pastorale), Gruenwald.

- 17—D. When Desmond picks up Jem Mason. 0:45. Theme.
- 18—T. Would you like to hear a tune? 0:45. Smiles (cue for harmonica).
- 19—T. Did you ever hear of a stage robber? 0:45. Theme.
- 20—T. Lack of medical attention. 2:45. Simple Aveu (Moderato Dramatic), Theme.
- 21—D. Exterior of Pete's store. 1:45. La Paloma, Yradier.
- 22—T. Extensive preparations for a call. 2:15. Jovitta (Mexican Allegretto), Armand.
- 23—T. The non-arrival of the groceries. 2:30. Southwestern Idyl (Andantino), Berge.
- 24—D. Jem and Aliso Pete struggling. 2:00. Dramatic Allegro (Agitato), Falck.
- 25—D. Desmond holding Pete's hand in water. 2:45. Dramatic Andante No. 39, Berge.
- 26—T. Misinformation of the rich shipment. 3:15. Romance (Andante Moderato), Grunfeld.
- 27—D. When Desmond jumps on horse. 1:30. (Same—Allegro Agitato Movement).
- 28—D. Close-up—Desmond finds bandit. 1:30. Hurry No. 1 (Allegro), Langey.
- 29—T. A girl in boy's clothes no longer. 2:00. Good-bye, Tosti.
- 30—T. Did you forget something? 1:15. Theme (to end).

"His Bridal Night."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—Flirty Flirts (Melodious Intermezzo), Levy.

- 1—S. At screening. 3:00. Theme.
- 2—T. Joe Damorel, Vi's future. 2:10. A La Ballerina (Valse Lento), Braham.
- 3—T. In taking Vi's place. 3:35. (Continue to action.)
- 4—T. Vi is not used to. 4:05. Romeo and Juliet (Waltz), Gounod.
- 5—S. Interior of church. 1:25. (Organ; improvise to action.)
- 6—T. And the time. 1:10. Lohengrin Wedding March (full orchestra).
- 7—T. If any man can show. 1:25. (Organ; improvise to action.)
- 8—S. Interior of bedroom. 2:45. Theme.
- 9—T. Let them here, I want. 3:05. Mysterious Nights (Valse Dramatique), Berg.
- 10—T. What's the matter, you're? 3:05. Dramatic Recitative, Levy.
- 11—T. I tell you she's lost her. 1:15. Dramatic Reproach, Berge.
- 12—T. Come with me, dear love. 3:35. Theme.
- 13—T. I'm sorry, Joe. 2:35. Birds and Butterflies (Intermezzo Grazioso), Vely.
- 14—T. It's the duty of a gentleman. 2:55. Gavotte Musette (Allegro), Raff.
- 15—S. Interior of room—Tiny near window. 4:05. Serenade Romantique, Borch.
- 16—T. Please, Joe, run along. 4:40. Serenade ("Les Millions Di Arlequin"—Moderato), Drigo.
- 17—T. Idiot, where are they? 2:05. Comedy Allegro, Berg.
- 18—S. Lent arrives in automobile. 1:10. Adieu—Favarger (Dramatic Moderato).
- 19—T. What's the idea? 5:55. Theme (to end).

"The City of Comrades."

Released by Goldwyn Distributing Company.

Prepared by M. Winkler.

Theme—Serenade Romantique (Andantino Co Moto), Borch.

- 1—T. Early morning. 1:30. Theme.
- 2—T. Sundown with the desperation. 4:10. Dolorosa (Moderato Poeme D'Amour), Tobani.
- 3—T. Elsie Conningsby, Regina's. 3:45. After Sunset (Dramatic Moderato), Pryor.
- 4—S. Girls entering room where burglar is. 4:40. Pizzicato Bluette (Characteristic), Lack.
- 5—T. A security and confidence. 2:55. Theme.
- 6—T. After three days. 2:05. Melody (Moderato), Kretschmer.
- 7—T. The down and out club. 1:30. Characteristic Tromelo, Lovenberg.
- 8—T. Fresh from the bathtub. 1:45. Adoration (Moderato), Barnard.
- 9—T. I used to sit in my club. 2:15. May Dreams, Borch.
- 10—T. The weekly assemblage. Dramatic Narrative, Pement.
- 11—T. The drafting shed of. 2:05. Debutante (Valse Lento), Santelman.
- 12—T. Three months of hard work. 2:20. Serenade (Andante Moderato), Orkla.
- 13—T. Mrs. Barry on her return. :55. (Continue pp.)
- 14—T. The door opening to the world. 3:05. Theme.
- 15—T. Passing weeks forming. 2:20. Sleeping Rose (Valse Lente), Borch.
- 16—T. Elsie Conningsby's week-end party. 1:50. Tale of Two Hearts (Andante), Roberts.
- 17—T. Waiting. 2:50. Theme.
- 18—S. Close-up of newspaper. 2:20. Longing (Pathetic Melody), Bendix.
- 19—T. December with Lieutenant. :30. Maple Leaf Forever (Canadian Song).
- 20—T. The narrow Halifax harbor. :55. (Continue pp.)
- 21—T. The disaster that shocked. :45. Tacet.
- 22—T. No, only I can't see. :25. (Effect of tremendous explosions.)
- 23—S. Interior of room. 1:10. Tragic Theme (Dramatic), Vely.
- 24—T. In the ruined city. :50. Dramatic Fantasia, Bach.
- 25—T. While Canada mourned. 2:05. (Continue to action.)
- 26—T. Fit for duty once more. 2:25. Theme.
- 27—T. I love you, Regina. 2:05. Flirty Flirts (Moderato), Levy.
- 28— Theme. 4:10. (To end).

"In Search of Arcady."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

- Theme—Babillage (Allegretto Characteristic), Castillo.
 1—At screening. 3:45. Theme.
 2—T. Mrs. Chichester, Barbara's mother. 2:15. La Danseuse (Tempo di Valse), Blon.
 3—D. Exterior—Gypsy girl and Barbara. 1:15. Lov's Caprice (Moderato Allegretto), Heindl.
 4—T. Titles—titles—everywhere. 1:45. Theme.
 5—D. Interior—Earl and Mrs. Hyllinary. 2:00. Serenade D'Amour (Moderato), V. Blon.
 6—D. Exterior—Barbara and Gypsy girl. :30. Le Secret (Allegretto), Gautier.
 7—D. Interior—Lady Hyllinary seen. :45. Valse Lente (Poco Moto), Schuett.
 8—T. In search of Arcady. 2:00. The Shepherd's Pipe (Allegretto Pastorale), Gregh.
 9—T. A second seeker of Arcady. 2:15. Novelletta (Moderato), d'Ambrosio.
 10—D. Barbara and donkey. 2:00. Al Fresco (Tempo Rubato—Humoreske), Etienne.
 11—T. Anxious hours. 1:45. Twilight (Lento), Cesck.
 12—T. I locked her in her room. 1:00. Ttheme (pp).
 13—T. The first clue in the search. 3:45. Pastel—Minuet (Glocoso Pastorale), Paradis.
 14—T. The business side of Arcady. 2:45. Humoreske (Allegretto), Tschalkowsky.
 15—T. An itinerant peddler. 1:15. In the Glade (Allegretto), Gruenwald.
 16—D. When Barbara takes rabbit from Lascho. 1:15. Dramatic Agitato No. 38 (Allegro), Minot.
 17—T. Pardon me if I seem to have. 1:30. Theme.
 18—D. Lascho near train. :30. Asleep in the Deep (Popular Old Bass Solo).
 19—D. Chamboyne on wagon. :45. Shepherd's Dance (Allegretto—Pastorale), German.
 20—D. Lascho at train. 1:45. The Crafty Spy (Dramatic Moderato), Borch.
 21—T. Under that inverted cup. 2:15. Reverie (Lento), Rissland.
 22—T. The rosary of anxious hours. :45. The Rosary (Lento Pathetique), Nevin.
 23—D. When Mrs. Chichester sees Lascho. 4:00. Crafty Spy, Borch.
 24—D. Dawn—Barbara and Chamboyne. :15. The Morning (Descriptive), Gricg.
 25—T. The kaleidoscopic panorama of a. 1:15. Hungarian Dance No. 5, Brahms.
 26—T. In pursuit of Miss Indifference. 1:00. La Cinquantaine (Air in Oiden Style), Gabriel-Marie.
 27—D. Gypsy camp. 2:15. Gypsy Life, Koelling.
 28—D. Interior tent—Chamboyne and Gypsy. 2:15. Pusztai Maiden (Waltz on Hungarian Melodies), Roberts.
 29—T. You are going to marry an heiress. 2:00. Theme.
 30—T. It is the absent king's wish. 1:30. (Horses' hoofs.) Agitato No. 2, Andino.
 31—D. Interior lodge—lights turned on. 1:15. Evensong Waltz (Slow Waltz) (Storm Effects), Martin.
 32—T. Lascho in grim pursuit (storm effects). 1:00. Crafty Spy, Borch.
 33—D. Fight. 1:45 (storm effects). Turbulence (Allegretto Con Fuoco), Borch.
 34—T. News from the truant. 1:00. Dialogue (Moderato Cantabile), Meyer-Helmund.
 35—T. The lawn fete. 1:30. Serenade (Allegretto Grazioso), Frommel.
 36—D. Close-up—Barbara and Chamboyne. 2:30. Theme (to end).

"The Outcasts of Poker Flat."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

- Theme—Jealous Moon (Moderato), Zamecnik.
 1—At screening. 1:30. Bal De Noces (Allegro), Burgemlin.
 2—T. In early afternoon hours. 1:45. Theme.
 3—T. Seeking forgetfulness. 1:30. Air de Ballet (Allegretto), Borch.
 4—T. John Oakhurst. 2:00. Lullaby, Kjerulf.
 5—T. Who's going to take care of the kid. 2:15. Canzonetta, Herbert.
 6—T. Through twenty years. 3:00. Southern Rhapsody, Hosmer.
 7—D. Stratton leaves boat. 1:30. Down South (Moderato), Myddleton.
 8—D. Close-up of rushing water. 1:45. Dramatic Finale (Allegro), Smith.
 9—T. Don't do it. 2:30. Romance (Andante), Mildenberg.
 10—T. Evening brought. 1:45. Theme.
 11—T. And so the two. 3:00. Tumble In (Fox-trot), Friml.
 12—D. Close-up of wheel. 1:45. Valse a la Mode (Tempo di Valse), MacClure.
 13—T. Excuse me, Sophy. 2:00. Theme.
 14—T. While under the stars. 1:15. Hurry No. 3, Minot.
 15—T. In the morning. 1:30. March Burlesque, Gillet.
 16—T. What a strange place. 1:45. Alice Ben Bolt (Moderato) (Old Song).
 17—T. Sabbath morning. 2:00. Canzonetta (Allegretto), Nicode.
 18—D. Sophy runs to church. 1:00. Lead Kindly Light (Hymn).
 19—T. With the passing of the day. 2:15. Theme.
 20—T. And fate again turns the wheel. 1:45. Carmencita Shea (Fox-trot), Densmore.
 21—D. Sophy close-up. 2:15. Fourteen Fathoms (Dramatic Tension), Lake.
 22—T. As the angel of death. 1:30. Melancolie, Grainger.

- 23—T. Came a later day. 2:00. Midsummer (Allegretto), MacQuarrie.
 24—D. Oakhurst opens letter. 2:15. Theme.
 25—T. Into the life. 1:30. Mazurka, Chopin.
 26—D. Vigilants appear. 2:00. Hurry No. 26, Minot.
 27—T. Tbus a momentous page. 1:45. Frivolous Patrol (Tempo di Marcia), Alhi.
 28—T. The Sandy Bar stage. 1:45. Intermezzo (Moderato), Onivas.
 29—D. Insert letter. 1:30. Theme.
 30—T. Two days long. 1:45. Intermezzo (Moderato), Granados.
 31—T. When the icy fingers. 2:00. Tempest (Agitato), Lake.
 32—D. Camp fire. 1:30. Lead Kindly Light.
 33—D. Old man enters cabin. Andante Dramatic No. 15, Heret.
 34—T. And with the realization. 1:30. Romance in F (Andante), Tschalkowsky.
 35—D. Oakhurst leaves cabin. 1:30. Furioso No. 1, Langey (storm).
 36—T. The rescue party. 2:30. Erl King (Vivace), Schubert.
 37—D. Flash-back—Oakhurst reading. 1:45. Theme (to end).

"In Wrong."

Released by First National.

Prepared by George W. Beynon.

- Theme—Kisses (Fox Trot)—Cowan.
 1—T. At screening. 2:00. Aubade Printamere (Allegretto), Lacombe.
 2—T. They used to ring the curfew. 4:30. By Heck (Rube Stuff), O'Henry.
 3—T. The boarding house. 1:30. Theme.
 4—T. Johnny's mother. 2:30. Mother (from "Her Soldier Boy"), Romberg.
 5—T. He wonders what a man would do. 2:00. Mother's Tears, Meyer.
 6—T. Things always look brighter. 3:30. Drifting Along (Waltz Intermezzo), Ruby.
 7—T. The ice cream social. 3:00. The Country Fair (Selection).
 8—T. Morgan Colman, from New York. 1:00. Waltz from "Sweethearts," Herbert.
 9—D. Girl goes to piano. :45. Highland Fling (plano solo).
 10—T. Next number is a recitation. :15. Hearts and Flowers, Tobani.
 11—T. Mr. Coleman has kindly consented. 2:00. Intermezzo, Huarter.
 12—T. When Sunday came. 3:00. When You See Another Sweetie Hanging Around, Donaldson.
 13—T. Cupid's outcast. 1:00. Bleeding Hearts, Levy.
 14—T. Determined to advance himself. 2:00. Canzonetta, Ambrose.
 15—T. Not such a bad job after all. 2:30. Snyder's grocery store (Old Song).
 16—T. I'd sooner not be in the band. :45. "Raymond" Overture (Vivace), Thomas.
 17—T. Just plain jealous. 1:15. Under the Leaves, Thome.
 18—D. She falls in the water. :30. (Continue same.)
 19—T. The big chance of his life comes. 2:30. Melody (Andante), Tschalkowsky.
 20—T. Toward the end. 3:45. Song Without Words, Tschalkowsky.
 21—T. Johnny, when are you going to? 2:30. March Fundre, Lanciani.
 22—T. Black despair. :45. Nobody's Gal (Moderato), Grant.
 23—T. The night of the banquet. 4:00. Country Dance, Nevin.
 24—D. Heavenly twins at bank. 1:00.
 25—The bank is being robbed. 3:00. Agitato No. 37, Andino.
 26—D. Heavenly twins enter stable. Misterioso No. 29, Andino.
 27—T. The town will be proud of you. 1:45. Down by the Meadow Brook, Wendling.
 28—T. That city boy. 1:15. Theme (to end).

"One-Thing-at-a-Time O'Day."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

- Theme for Stradivarius O'Day—I'm Alongin' fo' You (Ballade Moderato), Hathaway.
 1—D. At screening (circus scene). 1:30. Slidus Trombonus (Allegro Moderato), Lake.
 2—T. If you guessed he was. 3:30. Theme.
 3—D. When scene fades to circus. 2:45. Hunkatin (Half-tone One-step), Levy.
 4—T. The grand entrance. 1:45. Aces High (Lively), Roberts.
 5—T. Behind the scenes waiting their. 1:30. Theme.
 6—T. The Chesterfield of the big top. 2:45. Procrastination Rag (Characteristic), Cobb.
 7—D. At the end of Gorilla's act. 1:15. Babillage, Castillo.
 8—T. Is there such a thing as love? :45. Theme.
 9—D. When Marie mounts horse. 1:15. Valse Moderne, Rosey.
 10—D. At the end of Marie's act. :45. Stampede (Western Allegro), Simon.
 11—T. That concludes the afternoon. 2:45. Theme.
 12—T. If you think I ain't worth. 3:00. Curious Cornelius (Two-step), Camp.
 13—D. When O'Day sits at the table. 1:15. Theme.
 14—T. He didn't fiddle away his time. 2:15. Irvina (Allegretto Moderato), Rolfe.
 15—T. All right, bonhead. 3:00. BiBirds and Butterflies, Vely.
 16—T. From chambermaid to pilot. 2:00. Turkish Towel Rag (A Rub-down), Allen.
 17—T. That big mutt won't. 2:30. Theme.
 18—T. It is hard to learn a Ford (watch for auto honk). 2:30. Paprikana (Allegro Moderato), Friedman.
 19—T. After a week of special study (auto and train effects). 3:30. Flirty Flirts, Levy.
 20—T. This is Roubneck Riley. 3:00. Sparkling Moselle, Gruenwald.
 21—T. The surest way. 2:30. Dramatic Tension No. 9, Andino.
 22—T. I can flick that four-flusher. 1:30. Capricious Annette, Borch.
 23—T. Per Mister Lawson. 2:30. Theme.
 24—T. It won't be a fight. 1:15. Dramatic Tension No. 36, Andino.
 25—D. When Gorilla steals money. 3:15. Agitato No. 37, Andino.
 26—T. Some boy, Strad. 4:00. Theme (to end).

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Firing Line."

Released by Famous Players-Lasky.

Prepared by George W. Beynon.

- Theme—Elegie (Andante), Massenet.
 1—T. At screening. 2:00. L'Ouragan Prelude (Andante), Bruneau.
 2—T. I'm off for a row. :15. Row, Row, Row (Old Song).
 3— On shore. :45. Oh, What a Gal was Mary (Moderato), Wendling.
 4—T. Drifting in with the tide. 3:00. Drifting Along (Bell effect—Waltz), Ruby.
 5—T. After the fog had lifted. :45. Pastorale, Thomas.
 6—T. That night. 3:00. Theme.
 7—T. On the porch. 2:00. Oheron (Andante), Weber.
 8—T. The event of the evening. 1:20. Danse de Pierrettes (Allegro), Missa.
 9—T. The next day. 2:00. Yester Love (Moderato), Borch.
 10—T. During the weeks that follow. 3:40. Gavotte Tendre (Allegretto), Ganne.
 11—T. There's something I'd like. 2:00. Theme.
 12—D. Shiela leaves. :30. Maia (Andante), Leoncavallo.
 13—T. A Florida moon. 1:40. Theme.
 14—T. One night afterward. 1:00. A Hunting We Will Go (Old Song).
 15—D. Gary leaves room. 2:40. Elysium, Speaks.
 16—T. Until the last night. 4:00. Theme.
 17—D. Hamil leaves her. 5:00. Lamentoso (Pathetic), Borch.
 18—T. Garry, Garry! 2:00. Love Song (Andantino), Flegler.
 19—T. In the Adirondacks. 1:00. Scenes from Switzerland, Lansey.
 20—T. While in the southland. 1:30. Laura, Pons.
 21—T. Terrified by the force. 2:10. Le Timbre D'Argent (Andante), Saint-Saens.
 22—T. At the northern end of the. 2:15. Dramatic Andantino, Berge.
 23—T. At the end of a week. 2:00. Andante Pathetic, Schumann.
 24—T. That night in New York. 1:45. Theme.
 25—T. Dazed with suffering. 4:00. Pathetic Dramatic Romance, Relneck.
 26—T. The battle. 2:30. Nocture (Pathetic)—Kryzanowski.
 27—D. Shiela enters sick room. 1:00. Theme.
 28—T. After long weeks. 2:30. Reverie (Moderato), Schumann.
 29—T. This has gone far enough. :30. Agitato, Andino.
 30—T. The night. 2:20. Meditation (Lento), Drumm.
 31—D. Louis puts out lights. 4:10. Gruesome Misterioso, Borch.
 32—T. Later in the night. 2:30. Dramatic Tension (Semi-Agitato), Shepherd.
 33—D. Malcolm at table. 2:45. Two Preludes (Lento), Chopin.
 34—T. Then for dreary months. 1:45. Theme (to end).

"Prudence on Broadway."

Released by Triangle Film Corporation.

Prepared by M. Winkler.

- Theme—Prudence (Entr'acte Novelette), Luz.
 1—T. As sweet and innocent. 1:15. Ave Maria (Sacred Andante), A. Ascher.
 2—T. Ease thy conscience. 1:35. (Continue pp.)
 3—T. Father, Faith hath seen. 3:20. Pizzicato (Petite Ballet), Berge.
 4—T. So the innocent lamb. 2:45. Theme.
 5—T. As the moon peeks. 4:15. Norma (Waltz), Luz.
 6—T. Know ye that henceforth. 3:10. Impish Elves, Borch.
 7—T. Though demure, Prudence. 1:30. Thoughts (Andante Triste), Crespi.
 8—T. Mrs. Allen Wentworth. 1:50. Theme.
 9—T. At the gates of Broadway. :55. (Continue pp.)
 10—T. Never in her most. 3:15. Valse Moderne (Moderato), Rosey.
 11—T. Mrs. John Melbourne. 2:20. Theme.
 12—S. Dancing. 2:10. Bahillage (Intermezzo Allegretto), Castillo.
 13—T. A garden of Eden. 2:00. Valse Divine (Valse Lento), Rosey.
 14—T. Ample proof of a social success. :35. (Continue pp.)
 15—T. At the beach. 2:15. Constance (Moderato Romance), Golden.
 16—T. Go away somewhere. 4:05. Intermezzo (Moderato), Huertel.
 17—T. Kitty Stairs, the principal. 2:45. Theme.
 18—T. But one night. 4:05. Dolorosa, Tohanl.
 19—T. Twenty indiscretions. 4:20. Dramatic Reproach (Andante Expressivo), Berge.
 20—S. On heach. 3:30. Pathetic Andante, Vely.
 21—T. Ah, that's more like. 3:10. Birds and Butterflies (Intermezzo Grazioso), Vely.
 22—T. That night. :20. (Continue pp.)
 23—T. Then, if thou wilt not. 2:05. Mysterious Nights, Berg.
 24—T. Good Lord, Prudence. 3:55. Theme.
 25—T. I lost all the money. 3:45. Clematis (from Boutonnere Suite), Tonning.
 26— 1:05. Theme (to end).

"A Little Brother of the Rich."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

- Theme—Miracle of Love (Andantino), McKee.
 1—At screening. 1:45. Boat Song (Allegretto), Harriett Ware.
 2—D. Paul meets Sylvia's father. 1:30. Canzonetta (Allegretto), Hollander.
 3—D. Paul and Sylvia alone. 1:30. When Love Is Young (Moderato), Hoschna.
 4—T. November at Yale. 1:30. Yale Boola (Tempo di Marcia) (college song).
 5—T. Paul's room mate. 1:15. Oh, My! (fast one-step), Van Alstyne.
 6—T. In New York. 1:45. Riverside Bells (Tempo di Valse), McKee.
 7—T. At New Haven. 2:30. Baby Doll (Moderato), Friml.

- 8—D. Flash of hall room. 1:45. Tumble In (one-step), Friml.
 9—T. According to tradition. 2:30. Home, Sweet Home (Tempo di Valse).
 10—D. Paul and Sylvia at door. 1:30. Romance (Andante—first strain), Mildenberg.
 11—T. A dawn tea. 2:30. Ragging the Waves (fox-trot), Rosey.
 12—D. Insert—Letter. 1:30. When Love Is Young (Moderato), Hoschna.
 13—T. Leamington. 1:30. Canzonetta (Allegretto), Nicode.
 14—T. Next morning. 2:00. Piano Solo (Tempo di Valse).
 15—D. Paul shows letter. 1:30. When Love Is Young, Hoschna.
 16—T. Once more. 1:00. Charming (Tempo di Valse), Joyce.
 17—T. As far as friends. 3:30. Romance (Moderato), Tschalkowsky.
 18—T. A gentleman friend. 1:30. Caressing Butterfly (Moderato), Barthelm.
 19—D. Sylvia and Leamington meet on street. 1:30. Theme.
 20—T. Making the most. Galop (Allegro), Langey.
 21—T. Deeply grateful. 2:00. Theme.
 22—D. Paul phoning. 2:15. Canzonetta (Allegretto), Godard.
 23—D. Husband enters room. 2:15. Intermezzo (Tension), Granados.
 24—T. A year. 1:30. Vanity (Moderato), Jackson.
 25—T. With easy grace. 1:45. Chianti (Moderato), Friml (fox-trot).
 26—T. Sylvia Castle. 1:30. When Love Is Young, Hoschna.
 27—D. Orgy. 2:45. Russian March, Olson.
 28—T. In the eyes of Darbeyville. 2:00. When Love Is Young, Hoschna.
 29—T. Sylvia's apartment. 1:45. Bahillage (Allegro), Gillet.
 30—D. Auto skids. 1:30. Agitato, Rlesefeld.
 31—D. Sylvia close-up. 1:00. When Love Is Young, Hoschna (chorus pp).
 22—T. Wireless for Mr. Neeland. 3:30. La Forza del Destino (Drama-
 33—D. Theatre entrance. 3:00. When Love Is Young, Hoschna.
 34—T. So you've waited. 2:15. Woodland Whispers (Moderato), Von Blon.
 35—T. After all I have not failed you. 1:45. Tarentella, Bohm.
 36—T. Take off your war paint. 1:30. Theme (to end).

"The Dark Star."

Released by Famous Players-Lasky.

Arranged by George W. Beynon.

- Theme—The Dark Star (ballad).
 1—At screening. 2:00. The Yellow Dragon (Chinese dramatic).
 2—T. At the close of. 1:30. Persian March, Langey.
 3—T. Baby Rue Carew. 2:00. Arabian Nights (Andante), Mildenberg.
 4—T. Left an invalid. 2:00. Theme.
 5—T. The low ebb of Carew's. 3:00. Pleading (Andante), Wood.
 6—T. Nearly everyone. 2:00. Pastel Minuet (Pastorale), Paradis.
 7—D. Rue enters father's library. 2:15. Prelude (semi-agitato), Jarnefelt.
 8—T. Left alone. 2:30. Theme.
 9—T. Jim Neeland's studio in New York. 1:30. Pulcinella (Allegretto), Aletter.
 10—T. Persuaded at last. 1:45. Come Along to Toyland (one-step), Berlin.
 11—D. Dance stops. 1:30. Theme.
 12—D. Dance starts again. 1:45. The Music of the Wedding Chimes, Wendling.
 13—D. Girl enters. 1:00. Agitato No. 1, Langey.
 14—T. At Neeland's studio. 2:45. Lips and Eyes (Allegretto), Lange.
 15—T. So Rue became. 1:15. Serenade (Andantino), Jeffery.
 16—T. Meanwhile "Murphy." 1:30. Twilight (Andante), Cosek.
 17—D. Rue at piano. 1:30. The Crafty Spy, Levy.
 18—T. While Brookhollow slept. 2:30. Misterioso, Minot.
 19—T. In front of Neeland's. 2:30. Three songs from Ellland (Dramatic), Feltz.
 20—T. Throughout the voyage. 2:30. Dramatic Tension, Andino.
 21—T. In spite of all she had been. 4:30. Prelude (Dramatic), Rachmaninoff.
 22—T. Wireless for Mr. Neeland. 3:30. LaForza del Destino (Dramatic), Verdi.
 23—T. Captain West wishes to see. 1:45. Cavatina (Moderato), Bohm.
 24—T. With land in sight. 2:45. Allegro Agitato, Andino.
 25—T. In ten minutes. 4:30. Unfinished Symphony (Allegro Agitato), Schubert.
 26—T. But even in Paris. 2:30. Faust Prelude (Lento), Gounod.
 27—T. That night in the cafe. 1:30. Danse des Pierrettes (Allegretto), Missa.
 28—T. At that moment. 4:30. Ruy Bias Overtures (Lento), Mendelssohn.
 29—T. The fortification plans are. 4:15. Il Guarany (Allegro), Gomez.
 30—T. Will Mademoiselle. 2:00. Theme (to end).

"The Man Beneath."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

- Theme—Hindoo Song (Characteristic Moderato), Bemberg.
 1—At opening. 3:00. Scotch Melodies, "The Campbells Are Coming" and "Comin' Thro' the Rye."
 2—T. Oh, I know why you always defend. 1:15. Blue Bells of Scotland.
 3—T. Ashutor from the Far East. 4:00. Theme.
 4—T. Rare hours of companionship. 1:15. Blue Bells of Scotland.
 5—T. Upon the eve of departure. 1:00. Vision (slow waltz—cut in introduction).
 6—D. Close-up Hayakawa and Kate on beach. 4:30. Theme.
 7—D. Man speaking at meeting. 2:45. A Song of India—Rimsky-Korsakoff.
 8—T. Sunshine. 1:30. Open Thy Blue Eyes, Massenet.
 9—D. Ashutor in room. 4:15. Theme.

- 10—T. The aftermath of a youthful folly. 1:30. Prelude Op. 28, No. 6 (Lento Assai—Dramatic), Chopin.
 11—D. After fadeout—old man and Hayakawa. 1:15. Dramatic Reproach, Berge.
 12—T. Haunted with fear by every shadow. 2:15. An Indian Legend, Baron.
 13—T. The constant companionship of Ashutor. 1:15. Sinister Theme, Vely.
 14—T. A night of terror. 4:30. (Cue for gong.) Inflammatus "Stabat Mater" (Andante Molto Agitato—Dramatic), Rossini.
 15—T. In Scotland—those who waited. 1:45. Blue Bells of Scotland.
 16—T. Booked at the last moment. 2:45. Chant Du Voyageur (6/8 Andante Grazioso), Paderewski.
 17—T. The mystery of the East. 3:00. Eastern Romance (Moderato), Rimsky-Korsakoff.
 18—T. The last sad rites. :30. Tympany only.
 19—D. After fadeout—Kate and Mary in room. Bonnie Sweet Bessie (old Scotch melody).
 20—T. Nearing the port of Suez. 1:45. Dialogue (Moderato), Meyer-Heimund.
 21—T. The critical moment. 1:45. Misterioso No. 3, Minot.
 22—D. After fadeout—Mary in closeup. Blue Bells of Scotland.
 23—D. Hayakawa in hotel lobby. 1:15. The Silny Viper (Allegro Moderato Misterioso), Borch.
 24—D. Closeup of Hayakawa in room—looks at photo. :30. Theme pp.
 25—T. The truth of Jimmie's flight. 2:45. Scotch Lullaby (Andantino-Triste), Von Kunitz.
 26—D. Spies at window. 1:15. Sinister Theme, Vely.
 27—D. After fadeout—hotel lobby. 2:15. Crafty Spy, Borch.
 28—D. Bassett and Mary. :30. Waltz (short).
 29—D. Hayakawa and spy. 1:45. Intermezzo "Jorsalfar" (Andante Misterioso Dramatico), Grieg.
 30—D. Struggle of spies. 1:15. Same—Allegro Agitato Movement.
 31—T. The law will say it was murder. 1:00. Prelude "Carmen."
 32—D. After fadeout—exterior scene. 2:00. Theme (to end).

"The Uplifters."

Released by Metro Pictures Corporation.
 Prepared by S. M. Berg.

- Theme—Birds and Butterflies (Capriccioso Allegretto), Vely.
 1—D. At screening. 1:45. Theme.
 2—T. The stenographer who harkened. 2:00. In the Glade, Gruenwald.
 3—T. The button moulders. 2:00. A La Mode (one-step), Rosey.
 4—T. Bull-shevism prompted. 2:15. Gruesome Misterioso No. 31, Borch.
 5—T. Oh, we had the loveliest. 3:00. Theme.
 6—T. Kidding, maybe you'd. 4:00. Vivien, Ramsdell.
 7—T. And yet comrade Harriett. 3:15. Bees (Allegretto), Jones.
 8—T. Across the border of lofty ideas. (Watch for parrot.) Theme.
 9—T. At the end of her first day. 4:00. Norma (waltz), Luz.
 10—T. The next morning the 50-50. 2:30. Theme.
 11—T. Comrade Larry had been applying. 2:15. Tete-a-Tete, DeKoven.
 12—T. I wouldn't wait that long. 1:30. Theme.
 13—T. She was gradually learning. 3:45. (Watch for parrot.) Cupid and Butterfly (Intermezzo Grazioso), D'Alhret.
 14—T. How much money have you got (telephone bell). 3:30. Dream Faces (Moderato Reverie), Hollowell.
 15—T. Waiting the civilization of her (electric bell). 2:30. Dramatic Tension, Levy.
 16—D. When Larry leaves (telephone bell). 1:45. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetique), Berge.
 17—T. Initiating the new convert. 2:30. Hunkatin (one-step), Levy.
 18—T. That red ink makes me. 1:00. Flirtation (Allegretto), Cross.
 19—T. What are you doing here? 2:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
 20—T. Oh, Sauljie, how did you. Theme (to end).

"The Spark Divine."

Released by Vitagraph Company.
 Prepared by S. M. Berg.

- Theme—May Dreams (Moderato Romance), Borch.
 1—D. At screening. 2:15. Theme.
 2—T. The new rich friends of. 2:00. Frills and Furhewels, Crespi.
 3—T. With the change in the society. 1:45. Theme.
 4—T. Then the changing seasons. 2:45. The Blushing Rose, Johnson.
 5—T. And the child Marcia has become. 1:30. Theme.
 6—T. Home, home is where the heart. (Piano, according to action.) To a Star (Moderato Romance), Leonard.
 7—T. Way in the west lives. 2:45. Young April (Moderato), Cobb.
 8—T. The Ardale ornament. 3:45. Valse Moderne (Valse Lento), Rosey.
 9—T. You're an iron man. 3:45. Serenade Romantique, Borch.
 10—T. The circus is in full. 2:00. In a Shady Nook, Hildreth.
 11—D. When Robert meets Marcia. 2:00. Theme.
 12—T. I have decided to stay and. 4:30. Piano only, according to action.) Barcarolle, Buse.
 13—T. You spoke to me of love. 2:45. Theme.
 14—T. And before the next darkness of. 4:00. Rose Leaves Ashleigh.
 15—T. Later Marcia has fulfilled. 3:00. Theme.
 16—T. Busy with each growing. 4:15. Bleeding Hearts, Lefy.
 17—D. When scene fades to nurse girl. 1:15. Misterioso Dramatico No. 22, Borch.
 18—D. When maid raises window shade. :45. Vivo Finale (from Symphonette Suite), Berge.
 19—T. And now to Marcia. 1:45. Andante Pathetique, Berge.
 20—T. No attempt is too (automobile effects). 1:00. Mysterious Nights, Berg.
 21—D. When Marcia enters auto (auto effects). 3:30. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.

- 22—T. Wherever children are. :45. Birds and Butterflies, Vely.
 23—D. When Roberts enters. 1:15. Direct cue; church bells chiming peace on earth, good will toward men (Christmas Hymn).
 24—T. Hall Santa Claus. Theme (to end).

"The Painted World."

Released by Vitagraph Company.
 Prepared by S. M. Berg.

- Theme—Camelia (from Boutonniere Suite) (Moderato Andante), Tanning.
 1—At screening. 2:30. Theme.
 2—T. Dante Murree. 1:30. Flirty Flirts (Intermezzo Rubato), Levy.
 3—D. When curtain rises. 1:00. Popular One-Step.
 4—D. When girls leave stage. 1:30. Popular Fox-Trot.
 5—D. When curtain falls. 1:30. Theme.
 6—T. Time merrily dances the seasons. 1:15. Mysterious Nights, Berg.
 7—T. The mother conscience is. 3:15. Dramatic Reproach, Berge.
 8—D. As auto scene fades. :30. Tympany roll segue to "Mysterious Nights."
 9—T. The daughter of a wealthy widow. 3:30. Theme.
 10—T. An unexpected guest. 2:30. Heavy Misterioso, Levy.
 11—T. And what's more. 2:00. Gruesome Misterioso No. 31, Borch.
 12—T. When Yvette next sees. 1:30. Mysterious Nights, Berg.
 13—D. When dancing girl fades. 1:30. Theme.
 14—T. And Yvette I hope. 3:00. Birds and Butterflies, Vely.
 15—T. It always takes two. 2:30. Theme.
 16—D. When Yvette reads book. 2:45. Grave—Allegro Molto (Excerpts, Beethoven Sonata Pathetique), Berge.
 17—D. When scene fades to Father Time. :15. Mysterious Nights, Berg.
 18—T. Across the threshold. 3:00. Serenade Romantique, Borch.
 19—D. When Murree enters house. 2:30. Dramatic Tension No. 9, Andino.
 20—T. The gate of the painted world. :30. Popular One-Step.
 21—D. When curtain rises on artist. 2:00. Lento Allegro (from Symphonette Suite), Berge.
 22—T. The gate of the painted world. Dramatic Tension, Levy.
 23—D. When scene fades to Rex. 1:15. Theme.
 24—T. After the show. 2:30. Agitato No. 37, Andino.
 25—T. I dare not ask forgiveness. 4:00. Dramatic Tension No. 36, Andino.
 26—T. Thus Yvette was saved. :30. Popular One-Step.
 27—T. And then. Theme (to end).

"A Girl at Bay."

Released by Vitagraph Company.
 Prepared by S. M. Berg.

- Theme—Dramatic Reproach (Andante Expressivo), Berge.
 1—At screening. 1:45. Sinister Theme, Vely.
 2—T. Bruce Craigin, the younger. 2:45. Serenade Romantique (Andantino Con Moto), Borch.
 3—T. Professor Frank Galt. 2:15. Dramatic Tension, Levy.
 4—T. Your secretary was ill. 2:30. Theme.
 5—T. Call Professor Galt. 3:00. Memories (Andante Cantabile), Crespi.
 6—T. Don't insinuate that this. 4:00. Andante Cantabile, Schumann.
 7—D. When stenographer leaves. 2:45. Theme.
 8—T. Through patient days professor (telephone bell). 4:00. Silent Sorrows (Andante Pathetique), Borch.
 9—T. Mary, Mary, you are. 2:15. Theme.
 10—T. Terror gives the lie to every. 3:45. Dramatic Narrative, Pement.
 11—T. Panic has at last broken (train and automobile effects). 3:00. Intermezzo (Subdued Agitato), Arensky.
 12—T. While Bruce Craigin. 2:45. Half-Reel Hurry, Levy.
 13—T. I am a doctor. 1:15. Dramatic Suspense, Winkler.
 14—T. Mary Allen awakes. 3:00. Sorrow Theme, Roberts.
 15—T. Miss Allen, Bruce loves you. 3:45. Theme.
 16—T. Maybe Mrs. Craigin (water fall effects). 4:15. Love Song (Andantino Affettuoso), Langgaard.
 17—T. Bruce Craigin's memory. 4:00. Tendresse, Pente.
 18—T. He came, but he. 2:30. Gruesome Misterioso, Borch.
 19—T. My wife died by her own. 2:15. Tragic Theme, Vely.
 20—T. I told you this young. 1:15. Theme (to end).

"Mary Moves In."

Released by Christie Film Company.
 Prepared by Filmusic Studios.

- 1—At screening. 2:31. Irls (Allegretto), Reynard.
 2—T. And now— 1:03. Kisses (waltz), Zamecnik.
 3—D. When they stop dancing. 2:28. Bahillage (Allegretto), Castilio.
 4—T. Judge Cracson. :30. Cavatine (Moderato), Bohm.
 5—T. Quick, Watson. 1:01. Wedding March in rag-time or, "You're Still an Old Sweetheart of Mine" (one-step).
 6—D. Flash to judge in chair. 1:22. Dramatic Andante No. 32 (Berg Series).
 7—T. So, Mary rented. 1:34. I'm Forever Blowing Bubbles (Moderato) (chorus only), Kellelte and Kenbrovin.
 8—T. But father went. 3:13. Perpetual Motion (Allegretto), Borch (start p and increase to action).
 9—D. Moving men find door locked. 1:34. Misterioso No. 3 (Berg Series) (watch falls).
 10—T. I'll run down. 1:18. A Dutch Windmill, Zamecnik.
 11—T. Can you tell. 3:22. Perpetual Motion, Borch.
 12—D. Judge coming to call. 3:19. Dramatic Tension No. 44, Berg Series.
 13—T. Our neighbor. 1:14. Allegro Agitato No. 8 (Berg Series) (follow action—watch falls).
 14—D. Judge begins to laugh. :54. I'm Forever Blowing Bubbles (Moderato) (chorus only), Kellelte and Kenbrovin.
 15—T. When the orchestra. :33. Turkey in the Straw, or "Howdy," by "Ted" and "Josh" (one-step).

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Fires of Faith."

Released by Famous Players-Lasky.

Prepared by George W. Beynon.

- Theme—Fires of Faith (Moderato Song), Waterson, Berlin & Snyder.
- 1—T. At screening. 3:20. Andante Religioso, Henriques.
 - 2—D. They kneel in prayer. :15. (Silence.)
 - 3—T. Nearly two score years. 1:30. Theme.
 - 4—T. Mark Southard. 1:50. Faust Overture (Lento), Gounod.
 - 5—T. The evening hour. 2:20. Romance (Andante Sostenuto), Karganoff.
 - 6—T. The Traverse bome. 2:30. Flirtation (Waltz Intermezzo), Meyer-Helmund.
 - 7—T. The true story. 1:00. Rescue the Perishing (Hymn).
 - 8—T. Hoodlums are coming. 1:00. Agitato, Borch.
 - 9—T. In the name of the Lord. 2:30. Remembrance (Andantino), Telma.
 - 10—T. As planned by her friends. 2:00. Crafty Spy (Andante), Borch.
 - 11—T. Luke regains consciousness. 2:30. Scotch Poem (Allegretto Agitato), MacDowell.
 - 12—T. Old lady pulls blind. 1:30. Theme.
 - 13—Morning brings tragedy. 1:50. Serenade (Moderato), Widor.
 - 14—T. In the months that pass. 3:50. Romance in F (Andante), Tschalkowsky.
 - 15—T. The services open. 2:30. God Is a Spirit, Bennett.
 - 16—T. The derelict. 1:30. Andante Pathetic, Schumann.
 - 17—T. It is a day later. :30. Theme.
 - 18—T. While on the Atlantic. 3:20. La Forza del Destino (Overture), Verdi.
 - 19—T. Twelve days later. 3:30. Reverie (Lento), Drumm.
 - 20—T. A home for maimed children. 1:20. Hansel and Gretel.
 - 21—T. Agnes hears from. 1:30. Romance (Andante), Rubinstein.
 - 22—T. Elizabeth the recruit. 1:00. There.
 - 23—T. The world struggle. 1:40. Hands Across the Sea (March), Sousa.
 - 24—T. At the Salvation Army. 2:50. Blessing, Glory and Wisdom, Tours.
 - 25—D. Miss Booth leads in prayer. :10. (Silence.)
 - 26—T. Elizabeth Blake is among. 1:50. Terpsichore (Moderato), Ganne.
 - 27—T. Months later. 1:00. Pershing's March (Moderato), Watt.
 - 28—T. Some distance from. 2:30. Gavotte Tendre, Ganne.
 - 29—T. In another far off. 2:20. Agitato (to action).
 - 30—T. Pursuing the second. 2:00. Le Retour (Vivace), Bizet.
 - 31—T. The service of cherr. 1:00. Dramatic Tension, Andino.
 - 32—T. Hiding by day. 1:20. Misterioso Agitato, Smith.
 - 33—T. Taken to the nearest. 1:30. Theme.
 - 34—T. Now follow days. 1:00. Elgie (Lento), Massenet.
 - 35—T. Agnes gets leave. 1:15. How Ya Gonna Keep 'Em Down on the Farm, Donaldson.
 - 36—T. Was there an injured. 1:00. Theme.
 - 37—T. Orders to move. 5:30. Dramatic Agitato
 - 38—T. Now tell me about. 3:30. Helene Overture, Messenger.
 - 39—D. Girls enter cellar. 1:45. At Sunset (Moderato), Brewer.
 - 40—T. At last comes the dawn. 1:30. Rooklets March, Drumm.
 - 41—D. German sees Pierre. 1:30. Agitato No. 69, Minot.
 - 42—T. Foes and friends are. 3:00. Sicilian Vespers (Overture), Verdi.
 - 43—T. Duty and service. 1:30. Southern Reverie (Andante), Bendix.
 - 44—T. When peace reigns. 1:15. God Gave You Back to Me (Andante), Adams.

"Better Times."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

- 1— At screening. 1:30. Sunrise on the Mountain (from Mountain Suite), Borch.
- 2—T. Henry Whitaker. 2:00. When You and I were Young, Maggie.
- 3—T. Nancy, his daughter. 3:30. (Cue for dinner bell.) Humoreske, Dvorak.
- 4—T. The age-old longing of youth. 1:00. Same—Play Lento.
- 4—T. A revival of that which has gone. 4:00. (Auto effects.) Pulcinello (Allegretto—Humoristic Intermezzo), Aletter.
- 5—T. Peter Van Alstyne. 2:30. Flirty Flirts (Allegretto Giocoso), Levy.
- 6—D. When flivver starts. 1:15. (Auto effects.) Morris Dance, German.
- 7—T. But why do you call it the. 3:15. A La Mode (One-Step), Rosey.
- 8—T. At the Grand Palace. 1:30. Trombone Sneeze (Serio-Comic Smear), Sorenson.
- 9—D. Nancy and negro woman in flivver. 4:00. Bubbles (Humoresque—Allegretto Can Moto), Gruenwald.
- 10—T. Good morning, Mr. Scroggs. 3:00. Dance Fantastique (Moderato Giocoso), Reynard.
- 11—D. Nancy enters dining-room. 2:30. Flirty Flirts, Levy.
- 12—T. Peter's malady changes from. 2:45. Humoreske, Dvorak.
- 13—T. The effect of Peter's publicity. 2:15. Villanelle (Allegretto Giocoso), Kriens.
- 14—T. As the days pass, Nancy's dreams. :45. Old Time Waltz.
- 15—D. Dancing at Lakeview. :30. Virginia Reel.
- 16—D. When the dancers are shown again. 2:15. Old Time Waltz.
- 17—D. Nancy enters her bedroom. 2:45. Good-Bye (Pathetic), Tosti.
- 18—T. A new arrival in Eureka Springs. 2:45. Melodie (Andante Cantabile), Hueter.
- 19—T. Scroggs is unable to stand. 4:30. Prelude "Manfred" (Lento Serioso), Reinecke.
- 20—D. Woman telephoning. 1:30. Asthore (Andante Pathetic), Trotere.

- 21—D. Boys running. :45. Hurry No. 1, Langey.
- 22—T. We found it floatin' on the lake. 1:30. Anathema (from "Eiland"—Adagio Pathetique), Von Fieltz.
- 23—T. A year at school does wonders. 3:15. (Horses boofs.) Pastel—Minuet (Allegro Giocoso), Paradis.
- 24—T. Thoughts of the Lakeview days. 2:00. Flirty Flirts (Allegretto Giocoso), Levy.
- 25—T. And letters from Spike Macauley. 2:45. Vanity (Caprice), Jackson.
- 26—T. At the game. 3:15. Popular March.
- 27—T. It's Peter :45. Flirty Flirts, Levy.
- 28—T. Sunshine everywhere. :45. Humoreske, Dvorak (to end).

"The Man Who Won."

Released by Vitagraph Company.

Prepared by S. M. Berg.

Theme—Mountain Song (Characteristic Andantino), Borch.

- 1—D. At screening. 1:45. Theme.
- 2—D. When Barbara sees fight (shots). 2:15. Agitato No. 49, Shepherd.
- 3—T. The cursed Malays. 2:15. Agitato Appassionato No. 55, Borch.
- 4—T. No, I don't live here. 1:45. Theme.
- 5—D. When Barbara leaves (water effects). 2:45. Rondo (Excerpts Beethoven's Sonata Pathetique), Berge.
- 6—T. At least I couldn't. 1:45. Gruesome Misterioso No. 31, Borch.
- 7—T. Weeks later Christopher Keene. 3:30. Valse Danseuse, Miles.
- 8—T. I have strict orders to keep. 5:15. Summer Nights (Moderato), Roberts.
- 9—D. When boy spills drink. :45. Dramatic Agitato No. 38, Minot.
- 10—T. To you, my friend. 2:45. Dramatic Reproach, Berge.
- 11—T. An evening of surprises. 4:30. Theme.
- 12—T. I had an adventure a few months (shots). 1:15. Agitato No. 37, Andino.
- 13—T. Are you sure? 2:30. Heavy Romantic or Pathetic Descriptive (No. 14, A. B. C. Dramatic Series).
- 14—T. Who is Mr. Keene. 2:00. Pleading, Romantic or Pathetic (No. 14, A. B. C. Dramatic Series).
- 15—D. When Longfield leaves. 3:15. Dramatic Tension No. 36, Andino.
- 16—T. Why do you say that? 1:15. Theme.
- 17—T. Following up the clue. 2:30. Turbulence (Allegro Agitato), Borch.
- 18—T. A premonition that Keene would. 1:45. Heavy Foreboding Misterioso (No. 16, A. B. C. Dramatic Series).
- 19—T. At the settlement near the (train effects). 2:00. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
- 20—T. If you are in the secret. 1:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
- 21—T. With the first streaks of. :45. Theme.
- 22—D. When foot kicks Keene. 3:30. Half-Reel Hurry, Levy.
- 23—T. Other secret service men are (shot). 2:00. Agitato No. 69, Minot.
- 24—T. The platinum is the largest amount. 1:30. Theme (to end).

"God's Outlaw."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Because You Say Goodbye (Ballade Sentimentale), Levy.

- 1—D. At screening. 3:15. Theme.
- 2—T. He is only a common. 1:30. Dramatic Tension No. 36, Andino.
- 3—T. Father Morrissey. 2:30. Capricious Annette (Moderato Caprice), Borch.
- 4—D. When father leaves. 1:45. Theme.
- 5—T. A little fatherly advice. 2:45. Eccentric Comedy Theme, Roberts.
- 6—T. All dressed up and nobody home. 3:15. A La Mode (One-Step), Rosey.
- 7—T. Mother figured that her brains. 3:15. Birds and Butterflies (Allegretto Capricioso), Vely.
- 8—T. Hey, somebody frisked me. 1:15. Dramatic Tension No. 9, Andino.
- 9—T. Little dreaming that a vampire's. 2:45. Western Rodio (Allegro), Minot.
- 10—T. Cruel fate pursued poor. 3:30. Dramatic Tension, Levy.
- 11—T. The conflict of conscience. 2:30. Heavy Misterioso, Levy.
- 12—T. Like a leaping tuna. 2:00. Scherzetto (From Symphonette Suite), Berge.
- 13—T. The unwritten confession. 2:45. Theme.
- 14—D. When Tom enters restaurant. 2:00. Rondo (Excerpts Beethoven's Sonata Pathetique), Berge.
- 15—T. Oh, how they fought. 2:15. Allegro Agitato No. 8, Andino.
- 16—T. You are the one that Mary. 3:15. Dramatic Tension No. 64, Borch.
- 17—T. Not that she loved the sheriff. 2:00. Andante Pathetique No. 10, Berge.
- 18—T. Did she catch him? Theme (to end).

"Love and the Woman."

Released by World Film.

Prepared by S. M. Berg.

Theme—Tears (Moderato Ballade)—Zamecnik.

- 1—D. At screening. 2:00. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
- 2—T. Jim Dorsey, Mary's husband. 1:45. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
- 3—D. When Mary enters room. 1:15. Adagio Cantabile (Excerpts from Beethoven Sonata Pathetique), Berge.
- 4—D. When husband leaves. 1:45. Nocturne (from Chopiniana Suite).
- 5—T. A few days later George Stevens. 4:00. Serenata (from Chopiniana Suite).

- 6—T. I'm just helping out (telephone bell). 2:30. Plaintive (No. 3, A. B. C. Dramatic Series).
 7—D. When Mary enters bedroom. 3:00. Heavy Agitato or Hurry (No. 3, A. B. C. Dramatic Series).
 8—T. At the end of the hour. 5:15. Reverie (from the Pathetique Suite).
 9—T. Five years more finds Stevens. 3:00. Elegie (from Pathetique Suite).
 10—T. Only a few weeks later. 1:45. Andante Doloroso, Borch.
 11—T. The years roll by. 5:15. Theme.
 12—T. Keeping his hand in. 3:30. Graciousness (Intermezzo), Smith.
 13—T. The following afternoon. 5:00. Norma (Waltz), Luz.
 14—T. Why that was where my poor. 2:15. Bleeding Hearts, Levy.
 15—That night at nine. 3:45. Dramatic Suspense, Winkler.
 16—T. We was just going. 2:30. Dramatic Reproach, Berge.
 17—D. When scene fades to Helen and Walter. 3:30. Theme.
 18—T. After months of persecution. 4:00. Adagio (from Tragic Suite).
 19—T. This stuff was pawned by. 2:00. Cradle Song.
 20—D. When scene fades to Helen and Grant. 1:30. Theme.
 21—D. When Helen enters automobile (auto effects). 4:30. Sinister Theme, Vely.
 22— When prisoners are released. 3:30. Tragic Theme, Vely.
 23— When Helen descends the stairs. 1:30. Theme (to end).

"The American Way."

Released by World Film.
 Prepared by S. M. Berg.

- Theme—Flirty Flirts (Intermezzo Rubato), Levy.
 1—D. At screening. 2:45. Theme.
 2—T. Doesn't he look natural. 3:00. Bon Vivant, Zamecnik.
 3—T. The coming of Mr. Smithers. 2:30. In a Red Rose Garden (Moderato), Gaston.
 4—T. Something wrong here, old chap. 3:00. A Frivolous Patrol (Caprice Intermezzo), Goublier.
 5—D. When scene fades to dance hall (violin only). :15. Popular One-step.
 6—D. When musician stops playing. 2:15. Scherzetto (from Symphonette Suite), Berge.
 7—D. When Richard starts organ (watch for hand-organ effects). 1:30. Popular One-step.
 8—D. When organ stops. :15. Orchestra tacet.
 9—D. When Italian strikes Richard. 1:30. Agitato No. 49, Shepherd.
 10—D. When Richard returns home. 2:30. Capricious Annette, Borch.
 11—T. Betty Winthrop. 1:45. Theme.
 12—D. At the American pier. 3:00. Florindo (Allegretto Vivace), Burgmein.
 13—D. When kitten leaves car. 2:15. Theme.
 14—T. That afternoon. 3:30. Valse Divine (Valse Lento), Rosey.
 15—T. Next morning. 5:00. Lislotte (Moderato Rubato), Adam.
 16—T. Two months later at Van. 2:00. Heavy Dramatic No. 37, Oehmier.
 17—T. Midsummer. 1:30. Bleeding Hearts, Levy.
 18—T. We've been underhid. 2:15. Theme.
 19—D. When scene fades to lumber camp. 1:30. Dramatic Tension No. 56, Luscomb.
 20—T. The journey's end. 3:30. A Garden Dance, Vargas.
 21—D. When Richard opens window. 2:00. Agitato No. 6, Kiefert.
 22—T. The new regime. 1:15. Nymph and Satyr, Rollinson.
 23—T. The coming of the Van Allens. 2:15. Birds and Butterflies (Intermezzo Allegretto), Vely.
 24—D. When Betty sees logs. 1:00. Furioso No. 11, Kiefert.
 25—D. When Richard saves Betty. 1:30. Theme.
 26—T. Lonesome. 2:00. Dramatic Tension No. 36, Andino.
 27—D. When train is seen approaching (explosion and train effects). 3:15. Western Rodeo (Cowboy Descriptive), Minot.
 28—T. Two days later a director's. 4:30. Dramatic Narrative, Pemcut.
 29—D. When Betty joins Richard. 3:00. Theme.

"Home Wanted."

Released by World Film.
 Prepared by S. M. Berg.

- Theme—Serenade Romantique (Characteristic Audantino), Borch.
 1—D. At screening. 2:15. Theme.
 2—T. Every day the orphan lives. 1:15. Visions, Buse.
 3—T. Play hour at the orphanage (hand-bell). 1:30. Children's Games, Ascher.
 4—T. Letty Thompson, Madge's best friend. 3:45. Scherzetto, Berge.
 5—T. Pierre, valet of Major Amesworth. Birds and Butterflies, Vely.
 6—T. Again comes the night. 1:30. Misterioso Agitato, Smith.
 7—D. When Madge puts on shoes (glass crash). 1:30. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
 8—T. Aw, listen, I know. 3:45. Theme.
 9—T. Next day, the great adventure (watch for door knocking), Capricious Annette, Borch.
 10—D. When Madge enters house. 3:00. Golden Youth, Rosey.
 11—D. When boy sees orange marmalade (glass crash). 1:00. Vivo Finale (from Symphonette Suite), Berge.
 12—D. When Pierre laughs. 3:15. Bahillage, Castillo.
 13—D. When Letty opens door. 3:00. Theme.
 14—T. A half hour later (rain effects). 3:00. Camelia, Tonning.
 15—T. This is like old times. 3:00. May Dreams (Andante Moderato), Borch.
 16—T. The Major is safe at Dr. Dick's. 3:15. Theme.
 17—T. The dear Major. 2:15. Bleeding Hearts, Levy.
 18—D. When Dr. Dick joins Letty. 2:15. Theme.
 19—T. An hour later. 2:15. Dramatic Recitative, Levy.
 20—T. These things belonged. 1:15. Silent Sorrows, Borch.
 21—T. I'll send all your old things. 2:30. Love Theme (Andante), Lee.
 22—T. Can you keep a secret? 2:45. Theme.
 23—T. I am not an object. 2:45. Clematis, Tonning.
 24—T. Grandson—I have no grandson. 1:30. Dramatic Tension, Levy.

- 25—T. An Amesworth, there was. 1:45. Heavy Misterioso, Levy.
 26—T. After all, that boy. 2:30. Theme.

"A Man's Country"

Released by Robertson-Cole Through Exhibitors Mutual.
 Prepared by Joseph O'Sullivan.

- 1— At screening. 2:45. Mountaineer's March, Borch.
 2—T. Miss Alma Rubens as Kate Carewe. 2:45. Mountaineer's Dance ("Mountain Suite"), Borch.
 3—D. Man shooting. 1:45. Agitato No. 6, Kiefert.
 4—T. Yes, I have come to preach. 1:00. Dramatic Tension No. 1 (Andante), Reissiger.
 5—T. And how long do you expect? 3:00. Under the Leaves, Thome.
 6—T. The Parson's Challenge. Tacet until bar-room scene.
 D. Bar-room (dancing). 3:00. Virginia Reel.
 D. Kemp and Duncan playing cards. Continue p.
 D. Dance To action f.
 7—T. Tonight—opening service (placard). 1:00. Hall! Hall! the Gang's All Here (Con Anima)—f.
 8—D. Interior church—Bowen preaching. :45. Come Ye Disconsolate (Old Hymn) (Organ Only).
 9—D. When man shoots through window. Agitato to action.
 10—D. Close-up of Kate at door of church. 2:00. Andante Religioso, Thome.
 11—T. Luck and the devil forsake Kemp. 4:45. Romance, "Manfred," Reinecke.
 12—D. Shots. 1:00. Agitato No. 2 (Allegro Agitato), Andino.
 13—D. Close-up, girl kneeling by Kemp. 4:45. Ein Maerchen (Dramatic Maestoso-Andante), Bach.
 14—D. After fadeout of card game—sky scene. 2:30. Prelude, "Manfred" (Lento Dramatic), Reinecke.
 15—D. When Kate jumps up. 1:30. Dramatic Agitato No. 38, Minot.
 16—T. A strange melody creeps into. 1:15. Lead Kindly Light (Old Hymn).
 17—T. The new Kemp's grand opening. :45. Pop Goes the Weazel.
 18—D. Interior—deathbed scene. 1:20. Lamento, Gabriel-Marle.
 19—T. The grand opening. 4:00. Virginia Reel (:15), Comedy Reel (3:45), Berg.
 T. Ruth recovers slowly from the. Same pp.
 D. Back to bar-room. Continue f.
 20—D. Dance. :30. Virginia Reel.
 21—D. Exterior—man lying on grave. :30. Andante Appassionato, Borch.
 22—D. Back to dance hall— 1:30. Virginia Reel.
 23—T. You revel while the valley. 1:30. Grave—"Sonata Pathetique"—Beethoven.
 24—T. No, whoop'er up. :30. Virginia Reel (ff—Con Anima).
 25—D. When dancers stop. Tympany rolls until action.
 T. Beware, the hand of God is raised. 3:15. Dance of the Demons (Dramatic—Allegro Agitato), Rubner.
 26—D. Close-up, Kate and Bowen in street after stampede. 1:00. Dramatic Finale, Smith.
 27—T. Marooned in the deserted village. 4:30. Tulips, Miles.
 28—D. Table scene—Bowen saying grace. :30. Nearer My God to Thee.
 29—T. As each day draws them closer. 3:00. Perceuse, Hljinsky.
 30—D. Kate and Bowen at door—close-up. 2:30. Love's Old Sweet Song, Molloy.
 31—D. When man is seen entering barroom. 1:30. Agitato Misterioso, Langey.
 32—D. Struggle. 2:00. Allegro Agitato No. 8, Andino.
 33—D. Bowen and Duncan fight. 2:00. Furioso No. 11, Kiefert.
 34—D. Bowen picks up Kate. 1:30. Dramatic Tension No. 14, Borch.
 35—T. And you'll teach me your language. Love's Old Sweet Song.

"The Spitfire of Seville."

Released by Universal Film Manufacturing Company.
 Prepared by James C. Bradford.

- Theme—Land of My Own Romances (Valse Lente), Herbert.
 1— At screening. 1:15. Bolero, Moszkowsky.
 2—D. Studio. Land of Joy (Tempo di Valse), Valverde.
 3—T. It is the season of wild flowers. 1:15. Panchuello, Alettier.
 4—T. Don Salvatore. 2:00. Petite March (Allegretto), Lacombe.
 5—T. One day. 1:30. Agitato No. 2, Langey.
 6—D. Don Pedro placed at tree. 1:45. Lament—Marle (Cello Solo).
 7—D. Interior—Carmelita sewing. 2:00. Espana, Waldteufel.
 8—T. What is the matter. 1:30. Erotic (Lento), Grlag.
 9—T. Meanwhile in Seville. 1:15. Land of Joy (One-step), Valverde.
 10—T. Pedro says he is best man. 1:30. Hurry No. 2, Langey.
 11—T. Kent has established himself 2:15. Butterfly, Denimore.
 12—T. It looks something. 1:30. Theme.
 13—D. Carmelita climbing tree. 1:30. Intermezzo (Allegretto), Hueter.
 14—T. It is time she was back. 2:15. Furioso No. 2, Langey (Storm).
 15—T. With the first flush of dawn. 2:00. Woodland Whispers (Allegro), Von Blon.
 16—T. I have come to avenge. 1:45. Hurry No. 1, Langey.
 17—T. They have arrested Pedro. 1:30. Huetamo, Ancliffe.
 18—T. So Carmelita seeks out Pedro. 3:45. Intermezzo, Grandos.
 19—T. She had come. 2:00. Theme.
 20—T. Wait for me. 1:30. Serenade (Allegretto), Ern.
 21—D. Kent enters. 1:30. Theme.
 22—T. And then the Feast of Roses. 1:45. Granada (Allegro), Lon.
 23—D. Pedro released by bandits. 1:30. Dramatic Tension, Borch.
 24—D. Kent and young lady at table. 1:30. Harming, Joyce.
 25—D. Boy enters window. 2:00. Intermezzo (Lento), Granados.
 26—D. Boy leaves Carmelita. 2:15. Theme.
 27—D. Hand clutches Carmelita's shoulder. 2:30. Furioso No. 2, Minot.
 28—D. Kent removes covering from painting. 1:30. Dramatic Tension Borch.
 29—D. Gang enters cabin. 1:30. Eri King (Vivace), Schubert.
 30— You follow call of your heart. 1:30. Theme (to end).

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Dust of Desire."

Released by World Film.

Prepared by S. M. Berg.

- Theme—Because You Say Goodbye (Ballade Sentiment), Levy.
 1—D. At screening. 3:00. Theme.
 2—T. 2:00. Every Thursday a tea party. Popular One-Step.
 3—D. At the end of dance. 1:15. Suspense, Winkler.
 4—D. At end of recitation. 1:00. Iris (Moderato Grazioso), Reynard.
 5—T. Thornton was in Panagua (shots). 1:00. Agitato No. 37, Andino.
 6—T. How about it, General? 1:30. Fairy Phantoms, Friedman.
 7—T. Those were my friends. 1:15. Theme.
 8—D. When Dick leaves Beth. 3:45. Dramatic Reproach, Berge.
 9—T. I haven't seen my wife. 2:30. Slimy Viper, Borch.
 10—T. That's my wife, confound her. 3:30. Camelia (Moderato poco Agitato), Tonning.
 11—T. The woman who befriended me. 2:15. Theme.
 12—D. When natives enter. 1:00. Berceuse, Barmotine.
 13—T. Meanwhile in America. 3:00. Waltz Divine, Rosey.
 14—D. When scene fades to Thornton's home. 1:30. Andante Doloroso, Borch.
 15—D. When scene fades to supper party. 1:30. Scintillations, Hosmer.
 16—T. Several months later in anticipation. 4:00. Serenade (Allegretto), Widor.
 17—T. Mrs. Jack writes to say. 2:00. Melody (Dramatic Moderato), Kretschmer.
 18—T. Wear one of these flowers. 4:15. Dramatic Tension No. 36, Andino.
 19—T. The foreman is coming. 2:30. Agitato No. 6, Kiefert.
 20—T. Next morning. 1:45. Theme.
 21—T. Back in New York compelled. 2:00. The Vampire (Appassionato), Levy.
 22—T. A year brings many changes. 3:30. Sinister Theme.
 23—T. An hour later. 2:30. Theme.
 24—T. Torrence's wife says. 4:00. Andante Dramatic, Grieg.
 25—D. When Mrs. Jack calls on Beth. 4:00. Erotik, Grieg.
 26—T. It's useless to ask for your letter (shots). 2:15. Dramatic Tension, Levy.
 27—T. This will keep her from talking. 2:45. Dramatic Tension, Shepherd.
 28—T. Next morning the letter. 3:00. Ave Marie (Dramatic Moderato), Ascher.
 29—T. I didn't tell you a complete lie. Theme (to end).

"In His Brother's Place."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

- Theme—Impish Elves (Capricious Allegretto), Borch.
 1—D. At screening. 2:15. Love Theme, Lee.
 2—T. J. Barrington Drake. 1:45. Theme.
 3—T. Their golden wedding. 3:00. Birds and Butterflies, Vely.
 4—T. After dinner. 3:00. Scherzetto (from Symphonette Suite), Berge.
 5—T. Money, money, money. 3:30. Camelia (Andante Cantabile), Tonning.
 6—T. It's easy for you. 2:30. Serenade Romantique (Moderato Romance), Borch.
 7—T. In Brattleboro. 3:30. Canterbury Bells (Capricious Allegretto), Miles.
 8—T. Duties to perform. (Doorbell). 2:30. Tulips (Moderato Grazioso), Miles.
 9—D. When Nelson arrives. 1:30. Theme.
 10—T. What do you think. 2:00. Elysiah Dreams (Moderato), Reviland.
 11—D. When Nelson sits at desk. 2:30. Theme.
 12—D. When Nelson joins sewing circle. 4:00. Babillage (Allegretto), Castillo.
 13—T. The realization that it was not. 3:00. May Dreams (Moderato Romance), Borch.
 14—D. When Deacon leaves. 2:15. Theme.
 15—T. Get away from the idea. 1:00. Drifting Clouds (Schottische Caprice), Boehnlein.
 16—D. When scene fades to Bessie and Nelson. 2:45. Theme.
 17—D. When Deacon receives telegram. 3:00. In Dreamy Dells (Moderato Fantasy), Rolfe.
 18—T. It was a fine deception. 1:45. Dancing Leaves (Mazurka), Miles.
 19—T. My hunch was right. 1:15. In the Glade (Allegretto Scherzando), Gruenwald.
 20—T. Send that telegram. :45. Theme.
 21—T. The family council (door bell). 2:30. Florinda (Allegretto Vivace), Burgmeier.
 22—T. You are generous. 2:00. Dramatic Suspense, Winkler.
 23—T. I'm afraid Brother Cruck. :30. Theme.
 24—T. Love's old sweet song. Love's Old Sweet Song (to end) (direct cue).

"Through the Wrong Door."

Released by Goldwyn Distributing Company.

Prepared by M. Winkler.

- Theme—Visions (2/4 Characteristic), Buse.
 1—S. At screening. 2:20. Flirty Flirts, Levy.
 2—T. The Golden Hope mine. 3:00. Prudence (Entr'acte Moderato), Luz.
 3—T. Half of this money buys. 2:10. Forest Whispers (Allegretto), Losey.
 4—T. I only wish that this. 2:15. Sinister Theme, Vely (to be played Tempo Allegro ff).
 5—T. Won't you tell me your. 1:55. Theme.
 6—T. Three weeks later. 2:40. Love Song, Puerner.

- 7—T. Oh, by the way here are. 3:15. Golden Youth, Rosey.
 8—S. Close-up of telegram. ("Struck water, etc.") 2:00. Theme.
 9—T. The early bird always. 2:00. Serenade, Drdla.
 10—T. Wait a minute, you forget. 1:15. Dramatic Recitative, Levy.
 11—T. His one consolation, the. 2:30. Dramatic Andante, Borch.
 12—T. A day of brooding. 2:35. Mysterious Tone Picture.
 13—T. You can't force your way. :50. Continue pp.
 14—T. Are you going out in all. 2:35. Storm Furioso, Minot (pp during interior scene—ff during exterior scenes).
 15—T. Where is everybody. 3:30. Theme.
 16—T. I must telephone dad. 1:10. Dramatic Tension, Levy.
 17—T. The storm must have. 1:25. Continue pp (with ad. lib. storm effects).
 18—T. Mrs. Lippin has just. 3:35. Dramatic Reproach, Berge (with ad. lib. tympany rolls during storm effects).
 19—T. It was from the metropolitan. 2:20. Finale Symphonette (Vivo Allegro), Berge.
 20—T. When young folks play. 1:55. Perpetual Motion, Borch.
 21—T. When you get out West. 2:50. Theme ff (with ad. lib. storm effects).
 22—T. Your father is frantic. 3:35. Dramatic Suspense, Winkler (with ad. lib. tympany rolls during exterior storm scenes).
 23—T. You're so clever. 3:40. Serenade Dramatic, Widor.
 24—T. I meant every word. 3:00. Theme ff (to end).

"Louisiana."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

- Love Theme—May Dreams, Borch.
 1—At screening. 3:03. Love Theme.
 2—T. But there is a young man. 2:58. Romance No. 2 (Andante), Frommel (omit first two bars).
 3—T. While in the world. 2:58. Vanity (Allegretto), Jackson.
 4—T. Meanwhile John Rogers discusses. 3:14. Basket of Roses (Moderato), Albers.
 5—D. Lem enters. 2:47. Romance No. 2, Frommel (omit first two bars).
 6—D. Insert: "Oakdale Springs." 1:12. Popular One-Step Jazz Style.
 7—D. Arrival of stage. 3:56. Canzonetta Op. 13, No. 2 (Moderato), Nicode.
 8—T. The tragedy of being alone. 3:52. Canzonetta op. 13 No. 2 (Moderato), Nicode.
 9—T. Morning finds Louisiana. 1:14. Laces and Graces (Allegretto), Bratton.
 10—T. With the grim forebodings. :34. Romance No. 2, Frommel (omit first two bars).
 11—D. Flash back to two girls. 1:14. Laces and Graves, Bratton.
 12—D. Miss Martin enters her own room. 1:50. Pastel Minuet (Allegretto), Paradis.
 13—T. As the hour of experiment. 1:10. Intermezzo (Allegretto), Aronsky.
 14—T. From this time on. :42. Dramatic Andante No. 24 (Berg Series).
 15—T. So Lem decides. 1:00. Gondollera (Allegretto), Moszkowski.
 16—T. Why do you speak. 2:41. Dramatic Tension No. 36 (Berg Series) (play to action).
 17—D. Lem fires gun. :38. Allegro Agitato No. 8, Andino.
 18—T. In the days that follow. :47. Love Theme.
 19—D. Flash to two negroes. 1:08. Li'l Liza Jane (Allegro), Countess Ada DeLachau.
 20—T. When Lawrence has fully. 2:13. Love in Idleness (Moderato), Macbeth.
 21—D. Miss Martin enters house. 4:12. Arioso (Andante), Frey.
 22—T. Waal—Yes—but she. 3:54. Dramatic Andante No. 32, (Berg Series).
 23—D. Miss Martin's father sits down beside her. 1:36. Continue same.
 24—D. Flash of Ellis at hotel desk. :47. Canzonetta (Allegretto), Godard.
 25—T. With Louisiana back. 1:20. Dramatic Andante No. 24 (Berg Series).
 26—T. I'm goin' to fix the parlor. 1:45. Sweet Bells (Allegretto), Gruenwald.
 27—D. Flash to Ellis and his sister. 2:17. Serenade (Allegretto), Ern.
 28—D. Flash to Lem in new clothes at door. 2:22. Agitated Mysterles, Langey.
 29—D. Miss Martin's father enters. 3:04. A Dream, No. 56 (Berg Series).
 30—T. Lem threatened to shoot. 1:32. Dramatic Agitato No. 38 (Berg Series).
 31—T. No, I'm not hurt. :56. Love Theme (to end).

"The Love Burglar."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

- Love Theme—Yester-Love (Andante), Borch.
 1—At screening. 2:42. Tell Me Why (Moderato), Rosey.
 2—T. "Coast-to-Coast" Taylor. 3:26. Popular Jazz One-Step (play to action).
 3—T. Wallace Reid. 2:28. Dramatic Tension No. 9 (Berg Series).
 4—T. Put that stuff in your. 1:42. Intermezzo (Allegretto), Aronsky.
 5—D. Close-up of Reid listening at wall. 2:35. Misterioso No. 3, Langey.
 6—T. I'll pull the angry husband. 2:32. Dramatic Andante No. 39 (Berg Series).
 7—D. Fight starts. :44. Dramatic Tension No. 44 (Berg Series) (start ff and quiet down to action).
 8—T. Lay off boys. 1:18. Mignonette Op. 59, Friml.
 9—T. No cheap guy. 2:13. Dramatic Andante No. 24 (Berg Series).

- 10—T. You know the marriage service. 2:27. Love Theme.
 11—D. Fight commences. :43. Agitato No. 3, Langey.
 12—D. Close-up Parson Smith playing piano. :26. A few bars of some wedding march.
 13—T. I'm afraid Coast will. 3:19. Canzonetta (Allegretto), Hollaender.
 14—D. Insert newspaper clipping "The Colt Kids." 3:32. The Vampire, Levy (Tympani roll on two hold-ups).
 15—T. Why didn't you appeal. 1:23. Love Theme.
 16—T. Joan might not have been. 2:00. Al Fresco (Allegretto), Etienne.
 17—T. After an exciting week. 3:27. Wedding Blues (One-Step), Friml.
 18—T. Meanwhile Coast Taylor. :35. Andante Misterioso No. 15, (Berg Series).
 19—T. The church, for which. 3:44. Andante Appassionato No. 57 (Berg Series).
 20—T. After the service. 2:03. Ecstasy (Allegro), Zamecnik.
 21—D. Reid starts playing. :25. Piano improvise to action.
 22—D. Reid stops playing. 3:01. A Dutch Windmill, Zamecnik.
 23—T. On the evening of. 2:10. I Hear You Calling Me, Marshall.
 24—T. Dave Dorgan, the real. Popular One-Step.
 25—D. Flash to Joan at piano playing. 1:20. Love Theme.
 26—D. Enter Coast. 3:00. Dramatic Andante No. 39 (Berg Series).
 27—T. Coast is double-crossing. 2:58. Dramatic Agitato No. 38 (Berg Series).
 28—D. Red Coat Kid struggles with Joan. :59. Allegro Agitato No. 8, (Berg Series).
 29—T. I tried my best. 1:38. Cavatina, Bohm.
 30—T. Frauds—both of us. 2:50. Love Theme (to end).

"A Very Good Young Man."

Released by Famous Players-Lasky.
 Prepared by Filmusic Studios.

- 1—At screening. 2:53. Sweet Ponderings (Andante), Langey.
 2—T. At the Douglas. 3:40. Serenade No. 1 (Allegretto), Frommel.
 3—T. Kitty's beau. 2:09. Babillage (Allegretto), Castillo.
 4—T. As the house. 3:38. Capricious Annette (Allegretto), Borch.
 5—D. Neighbors call. 1:57. Egypta (Allegretto), Zamecnik.
 6—D. Washburn calls. 2:41. Sweet Ponderings, Langey.
 7—D. Flash to dancing scene. 2:53. Popular Waltz (mf dim to p).
 8—T. I love her. :37. Dramatic Agitato No. 38 (Berg Series).
 9—D. Flash to Ruth playing piano. 1:14. The Curse of an Aching Heart (Popular Sentimental).
 10—D. Washburn takes drink. 1:16. Fads and Fancies (Allegro), Gruenwald.
 11—T. The fashionable and exclusive. 4:05. I Don't Know Where I'm Going, but I'm On My Way (Moderato), Joe Eren.
 12—T. It can easily be. :40. Dramatic Tension No. 36, (Berg Series).
 13—T. Viva Bacchus of the Follies. 2:25. Air de Ballet Op. 177, No. 1, Borch.
 14—D. Flash to cafe scene. 4:47. Popular Fox-Trot.
 15—D. Fade-in of Ruth. 4:00. Romance, Frommel.
 16—T. Johnny Binks an impecunious. 1:01. Minuetto All'antico, Karganoff.
 17—T. My bonds stolen! 1:11. Hurry No. 4, Lake.
 18—T. Arrested! Bully! 2:46. A Dutch Windmill, Zamecnik.
 19—T. Isn't anyone going to arrest. 1:41. Admiration, Jackson.
 20—T. Costigan's temple of chance. 1:28. Gondollera, Moszkowski.
 21—D. Flash to Osprey alone at cafe table. 2:11. Dramatic Recitative, Levy.
 22—T. Now show me the secret. 2:40. Dramatic Narrative No. 1, Pement.
 23—D. Flash to Osprey and Binks. 4:07. Misterioso No. 1, Langey.
 24—T. Thanks to your tip. 3:45. Phyllis (Waltz), Deppen.

"The Man in the Moonlight."

Released by Universal Film Manufacturing Company.
 Prepared by M. Winkler.

- Theme—Dramatic Reproach, Berge.
 1—S. At screening. 3:15. Theme.
 2—T. Ferguson, you lie. :40. Allegro Agitato, Andino.
 3—T. The Hamlet of St. Pollin. 1:50. Northern Serenade, Olsen.
 4—T. They have come for you. 3:05. Dramatic Suspense, Winkler.
 5—T. Then came the wedding night. 2:20. Adagietta, Berge.
 6—T. I heard voices. 5:15. Serenade Romantique, Borch.
 7—T. You are a kind-hearted. 3:55. Romance, Sibelius.
 8—T. I have been robbed. 5:05. Lento Allegro, Berge.
 9—T. We cannot be married. 4:15. Theme.
 10—T. And then I do not pretend. 3:10. Because You Say Good-by (Pathetic Ballad), Levy.
 11—T. You have dreamed, etc. 1:30. Pathetic Andante, Vely.
 12—T. Midnight found Rosine. 6:10. Dramatic Fantasie, Bach.
 13—T. You have a son. 1:05. Theme.
 14—T. Dead stillness, etc. 1:40. Continue to action.
 15—T. Louis, poor boy. 4:40. Dramatic Tension No. 36, Andino.
 16—T. Only devils remember. 3:10. Sinister Theme (Heavy Misterioso), Levy (to action pp or ff).
 17—T. There was only one road. 4:40. Prelude, Rachmaninoff.
 18—T. They are both in there. 2:50. Theme.
 19—T. No, no, my hour has struck. 2:50. Tragic Theme, Vely (watch for shots and play to action pp or ff).
 20—T. Shall we escort you. :40. Continue ff (to end).

"The Way of a Woman."

Released by Select Pictures Corporation.
 Prepared by M. Winkler.

- Theme—Love Theme (Molto Ruhato), Lee.
 1—S. At screening. 2:30. Southern Reverie, Bendix.
 2—T. Where is your pride. 2:10. Theme.
 3—T. On the other side of the. 3:45. Poem, Fibich.
 4—T. Nancy's martyrdom was not. 2:45. Hunkatin (a half-toae), Levy (to be produced as piano solo).
 5—T. Why didn't you let me know. 2:15. That Naughty Waltz, Levy.

- 6—T. How could you have lied to. 2:05. Theme.
 7—T. At her lawyer's house. 1:05. Love Song, Puerner.
 8—T. After five years of. 2:30. Sparklets (Moderato), Miles.
 9—T. Then followed the story. 1:25. Dramatic Narrative, Pement.
 10—T. Wait a moment. 2:40. Dramatic Suspense, Winkler.
 11—T. The next day at noon. 2:20. Serenade Romantique, Borch.
 12—T. What shall I do with these. 3:40. Theme.
 13—T. When followed a period. 3:05. Flirty Flirts, Levy.
 14—T. It isn't so easy. :50. The Vampire, Levy.
 15—T. Out in Westchester. 4:05. Golden Youth (Waltz), Rosey.
 16—S. Young man begins playing the piano. :55. You Cannot Shake That Shimmie Here (Popular Song) (to be played as piano solo).
 17—T. Mrs. Trevor came down here. 2:25. Dramatic Recitative, Levy.
 18—T. Did you ask that woman. 1:55. Theme.
 19—T. With the death of Nancy's. 2:05. Come Where Thy Love Lies Dreaming, Foster.
 20—T. Nancy, could you ever find. :25. Continue ff (to end).

"The Petal on the Current."

Released by Universal Film Manufacturing Company.
 Prepared by M. Winkler.

- Theme—Serenade Romantique (Andante con moto), Borch.
 1—S. At screening. 3:10. Baby Sweetheart (Allegretto), Corri.
 2—T. Believe me, Cutie. 2:10. Flirty Flirts, Levy.
 3—T. Get my shoes. 1:55. Comedy Allegro, Berg.
 4—T. Stella's mother was happy. 3:15. Intermezzo Moderato, Huerter.
 5—T. Mr. Gilly, meet my mother. 3:25. Thoughts of You (Valse Lente), Briers.
 6—T. While at the home. 1:50. Everybody Shimmies Now.
 7—T. You gotta be a good fellow. 2:05. Theme.
 8—T. The Friday night. 1:15. Hunkatin (Half-Tone One-Step), Levy (produced on phonograph).
 9—S. Close-up of Ukelele players. 1:55. A La Mode, Rosey.
 10—T. The suds is coming. 1:20. Eccentric Comedy Theme, Roberts.
 11—T. Whore's John Gilly? 4:10. Springtime (Valse), Drumm.
 12—T. I see you've been washing. 1:00. Continue pp.
 13—S. Girl starts phonograph. 1:15. Savannah (One-Step), Rosey (produced on phonograph).
 14—S. Close-up of woman near sewing machine. 4:10. Budding Spring, (Dramatic Romance), Platzman.
 15—T. Dawn, ghost of night. 3:10. Sinister Theme, Levy.
 16—T. And then from out. 1:35. Bleeding Hearts, Levy.
 17—T. Spring and its annual. 2:20. Tragic Theme, Vely.
 18—T. And so her fair name. 2:30. Theme.
 19—T. Amatory education. 2:05. Romance (Allegretto), Sibelius.
 20—T. Finally came that. 2:10. Serenade (Dramatic), Widor.
 21—S. Interior of cafe. 2:40. That Naughty Waltz, Levy.
 22—T. So the poor boob fell. 1:25. Dramatic Agitato, Hough.
 23—T. God help the woman next door. 2:30. Theme.
 24—T. You see, mister, it's my. 2:20. Andante Pathetique, Berge.
 25—T. You know Cora. 1:05. Popular Salvation Army Song.
 26—T. And thus the petal. :40. Baby Shoes (Popular Ballad) (to end).

"Man's Desire."

Released by Robertson-Cole Through Exhibitors Mutual.
 Prepared by Joseph O'Sullivan.

- Theme A—Song Without Words (Andante Cantabile), Rebikov.
 Theme B—The Flatterer (Moderato molto Capricioso), Chamainade.
 Theme C—Sinister Theme (Misterioso Dramatico), Vely.
 1— At screening. 4:15. In the Woods (Scenes Poetiques), Godard.
 2—T. Mary Larkin, a creature of unhappy. :45. Theme A.
 3—T. Vera Patton, an orchid transplanted. 1:00. Theme B.
 4—T. The mysterious cabin on the. 1:45. Theme C.
 5—D. Denton and Mary. :45. Theme A.
 6—D. Interior of cabin—man drinking. 1:45. Theme C.
 7—D. Phonograph playing. :30. Old-Time Waltz (short).
 8—D. Tom Denton and Vera—close-up. :45. Theme B.
 9—D. After fade-out—cabin interior. 1:15. Two-Step.
 D. Larkin and Mary. Same with tympani rolls off.
 10—T. In this crude region a birthday. 4:30. Ballet Sentimental (Moderato-Valse Lento), Zamecnik.
 11—D. Interior of cabin. :30. Dramatic Agitato (short).
 12—D. Denton and Vera. :45. Theme B.
 13—T. Leave me and Mr. Denton alone. 1:30. Dramatic Reproach (Andante Dramatic), Berge.
 14—T. Hungry hearts, attuned in sympathy. 3:15. Theme A.
 15—T. Denton resumes operations. 1:45. Dialogue, Meyer-Helmund.
 16—T. Denton said he wouldn't stand for. 1:45. Dramatic Andante No. 39 (Andante Molto), Berge.
 17—T. Her first thought is for the man. 5:30. (Watch for telephone bell.) Erl King (Allegro Agitato), Schubert.
 18—D. Mary and priest—close-up near body. 1:15. Dramatic Andante No. 24 (Dramatic-Pathetic), Borch.
 19—D. After fade-out—exterior scene. 1:45. (Watch for factory whistle.) Misterioso No. 1 (Moderato), Langey.
 20—D. Big explosion. (Effect.) 2:30. Hurry No. 1, Langey.
 21—D. After fade-out of fire scene. 2:45. Theme A.
 22—T. Winter finds Denton and Mary snug. 2:30. (Snowstorm effects.) Bereuse, "Jocelyn" (Andante Bereuse), Godard.
 23—T. In the valley below. 2:30. Romance, Grunfeld.
 24—T. Under cover of darkness. 4:00. Theme C.
 25—D. After fade-out. 3:30. Dramatic Tension No. 9, Andino.
 26—D. When Larkin grabs Mary. 3:15. Agitato Misterioso, Langey.
 27—T. As darkness faded into dawn. 1:00. Prelude, Op. 28, No. 6, Chopin.
 28—T. The leopard with new spots. 2:15. Popular old waltzes and two-steps.
 29—T. When are you goin' to quit playin'? 3:00. (Watch for shot.) Theme C.
 30—T. Border justice. 1:00. Theme A (to end).

"The Volcano."Released by W. W. Hodkinson.
Prepared by M. Winkler.

- Bolsheviki Theme—The Crafty Spy (Dramatic Misterioso), Borch.
Love Theme—Serenade Romantique (Andante con moto), Borch.
1—S. At screening. 1:45. Melody (Moderato), Kretschmer.
2—T. In a home of wealth. 2:15. Graciousness, Smith.
3—T. Only nineteen. :45. Battle Agitato, Minot. (watch explosions).
4—S. Flashback to former scene. 3:15. Camelia, Tanning.
5—S. Close up of New York Call. :25. Bolsheviki Theme.
6—T. Davy's sister Ruth. 1:35. Continue to action.
7—S. View of East Side streets. 2:05. Love Theme.
8—T. Doing her bit. :55. Continue pp.
9—T. At the end of a busy week. 3:55. May Dreams, Borch.
10—T. In Washington certain order. 1:25. Bolsheviki Theme.
11—S. Closeup of baby in cradle. 2:35. Song D'Enfant (Moderato), Gabriel Marie.
12—T. Ordered to report for duty. 1:05. Because You Said Goodbye, Levy.
13—T. Michael Semroff. 4:20. Dramatic Suspense, Winkler.
14—T. Homeward bound. 1:50. Homeward Bound, Meyer.
15—S. Interior of room. :35. Bolsheviki Theme.
16—S. Flashback to soldiers. :40. Homeward Bound, Meyer.
17—S. Closeup of Bolsheviki meeting. 3:05. Bolsheviki Theme.
18—T. Orders from headquarters. 2:25. Dolorosa (Moderato), Tohani.
19—T. Governor Smith signs a bill. 2:05. Dramatic Reproach, Berge.
20—T. In a New York underground. :50. Slimy Viper, Borch.
21—T. The hospital. 3:30. Serenade (Moderato), Widor.
22—T. You know I love you. :25. Andante Doloroso, Borch.
23—S. View of Captain and girl walking. 2:10. Love Theme.
24—T. That ought to convince. 1:45. A La Ballerina (Valse Lente), Bendix.
25—T. Mrs. Van Leiden takes. 6:05. Serenade, Drigo.
26—S. Davy talking to his sweetheart. 1:45. Love Theme.
27—S. Closeup of Bolsheviki room. 2:30. Bolsheviki Theme.
28—T. He usually goes to the pier. 4:30. Sinister Theme, Vely.
29—T. What's the matter, Sis? 2:05. Erotik (ramatic), Grieg.
30—S. The fight on the pier. :55. Allegro Agitato, Kiefert.
31—T. An anxious moment. 2:55. Bleeding Hearts (Floral Poem), Levy (with ad. lib. tympany rolls during Bolsheviki scenes).
32—T. There's something wrong. 1:35. Bolsheviki Theme.
33—T. Find more bombs. (newspaper). 1:35. Dramatic Tension, Levy.
34—T. Paying the price. 1:30. Continue pp.
35—T. The mob down there. 1:50. Bolsheviki Theme.
36—S. Soldiers disturb meeting. 2:40. Allegro Agitato, Andino.
37—T. There's the guy. :40. Continue to action.
38—T. Invited to call. 2:00. Flirty Flirts, Levy.
39—T. To the wedding. :35. Wedding March to action.
40—T. Well, Davy, she did. :40. Love Theme ff.
41—T. Davy demonstrates. :50. Hunkatin (Half-tone dance), Levy (to end).

"A Broadway Saint."Released by World Film Corporation. Prepared by S. M. Berg.
Theme—Birds and Butterflies (Capricious Allegretto), Vely.

- 1—D. At Screening. 1:45. Theme.
2—T. Dick's Boarding House. 2:30. Flirtation (Allegretto), Cross.
3—T. Boonsburg a "dry" town. 2:45. Theme.
4—T. Poisonous effects of alcohol. 4:30. Tete-a-Tete, De Koven.
5—T. The way he snuggled up to me. 2:00. Paprikana (Allegro Moderato), Friedman.
6—T. Some boy, some boy. 1:45. Theme.
7—T. The "Naughty Nighters" come. 2:45. Cupid and Butterfly (Grazioso), d'Aihret.
8—T. City folks think cows. 1:30. In the Glade, Gruenwald.
9—T. You're the first real country girl. 1:00. Theme.
10—T. You're hurting my trade. 3:15. Bees (Allegretto), Jones.
11—T. You're the worst specimen. 4:00. Turkish Towel Rag, Allen.
12—T. Meanwhile a lynching bee. 3:15. Dream Faces, Hollowell.
13—T. This sort of thing may be. 2:00. Western Rodeo (Allegro), Minot.
14—T. It was not that I was. 4:00. Liselotte (Moderato Rubato), Adam.
15—T. The weeks go by. 1:30. Theme.
16—T. The "Naughty Nighters" have returned. 3:00. Flirty Flirt, Levy.
17—T. I'm going to send Dick a telegram. 2:45. Irvina, Rolfe.
18—T. I'm a New Yorker. 3:45. Sparking Moselle, Gruenwald.
19—T. The wicked New York night. 1:00. Hunkatin (Half-Tone One-Step), Levy.
20—T. Explaining that in New York. 1:00. That Naughty Waltz, Levy.
21—D. Watch for negro dance. 1:15. Old Zip Coon (Turkey in the Straw).
22—D. When negro leaves stage. 1:45. A La Mode, Rosey.
23—T. You my little country girl. :30. Theme.
24—T. Dick has invited some artist. 3:30. Nymph and Satyr (Allegro Moderato) Rollinson.
25—T. It is abdication. 2:00. Vivien (Allegro Moderato), Ramsdell.
26—D. When Uncle leaves. (storm effects). 1:45. Theme.
27—T. Uncle Galt's first morning after. 2:30. Bon Vivant (Allegro Commodo), Zamecnik.
28—T. I had no place to go. 3:15. Florindo (Allegretto Vivace), Burgmein.
29—T. But I forgive you. Theme (to end).

"Bringing Up Betty."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme—Budding Spring (Characteristic Moderato Romance), Patzman.
1—D. At screening. 2:15. Theme.

- 2—T. Theodore Morton, the steel king. 3:30. Sleeping Rose (Valse Moderato), Borch.
3—T. Silas Potter, banker and intimate. 2:30. Summer Showers, Logan.
4—T. The lawn fete. 3:45. Gavotte (From Garden Suite), Luz.
5—T. Her head is turned and she hasn't. 2:45. Nocturne (From Garden Suite), Luz.
6—T. Ten o'clock. 3:15. Theme.
7—D. When Betty sits at table. 2:00. A La Mode (One-step), Rosey.
8—D. Watch for shot. 1:00. Hurry, Lake.
9—T. Your Uncle's fortune is gone. 3:00. Theme.
10—T. Don't worry about Betty. 3:00. Starlight, Johnson.
11—T. Morning Reflection. 2:45. Waltz Divine, Rosey.
12—T. Have you read it, Morton? 4:15. Camelia, Tanning.
13—T. I came to tell you how sorry. 3:15. Theme.
14—T. After a week's cruise. (water effects). :45. Birds and Butterflies (Intermezzo Capriccioso), Vely.
15—D. When Betty falls into water. 1:15. Hurry, Becker.
16—T. Don't wait. I'll stay aboard. 2:45. Clematis, Tanning.
17—T. You lie down and leave the race. 2:45. Savannah (One-step), Rosey.
18—T. My dear, your costume. 2:15. Theme.
19—T. You might make a better showing. 4:30. Break O' Morn (Morceau Characteristic), Grey.
20—T. And a twenty point drop. 2:00. Scherzetto, Berge.
21—T. Moonlight madness. 3:45. Theme.
22—T. The next morning. 1:45. Dramatic Tension, Levy.
23—T. As office scene fades. 2:15. The Heart Bow'd Down (Direct cue).
24—T. Adele Shelby-gates. 4:15. Fairy Phantoms, Friedman.
25—T. I'm free, I'm free, I'm free. 4:15. Butterflies, Johnson.
26—D. When Tom sees Betty. Theme (to end).

"Cupid Forecloses."

Released by Vitagraph.

Prepared by S. M. Berg.

- Theme—Sleeping Rose (Valse Lento), Borch.
1—D. At screening. 2:15. Scintillations, Hosmer.
2—T. Jerry Farleigh. (Watch for school bell). 1:45. Theme.
3—T. Thanks, thanks, thanks. 1:15. Fairy Phantoms, Friedman.
4—T. Your father, Judge Osborne. 1:45. Children's games, Ascher.
5—T. I'll git you after school. 1:00. Babilage, Castillo.
6—D. When lawyer leaves. 2:00. Theme.
7—D. When lawyer tacks up notice. 2:00. Mountain Song, Borch.
8—T. You stood up like a man. 3:45. Berceuse, Barmotine.
9—T. Will it come to this. 1:15. Theme.
10—T. They're the Connors. 2:00. Serenade, Widor.
11—T. One evening after school. 2:30. Flirtation (Moderato), Cross.
12—D. When Jerry calls on Mrs. Connors. 3:30. Frills and Furbelows (Rondo Rocco), Crespi.
13—T. Oh, you are Mr. Bullers. 2:00. Theme.
14—T. Ruth has a secret. 1:00. Rose Leaves, Ashleigh.
15—D. When children leave school. 1:00. Vivo Finale, Berge.
16—T. I thought you were. 3:00. Theme.
17—T. Them sick city fellers. 3:00. That Naughty Waltz, Levy.
18—T. Twilight. 2:30. Theme.
19—T. While Daddy sleeps. 3:00. Adagietto, Berge.
20—T. The mushroom millionaires. 4:15. Marionette, Arndt.
21—T. I sez to Jim. 3:15. Woodland Dreams, Vargas.
22—T. In Mr. Cartwright's absence. 2:15. Eccentric Comedy Theme, Roberts.
23—T. But one bright morning. 3:00. Budding Spring, Platzman.
24—T. Are you a lawyer or a liar. 1:45. Flirty Flirts, Levy.
25—T. I am so glad you found. 1:45. Dramatic Tension No. 9, Andino.
26—T. This is Mr. Bullers. (Automobile effects). 1:45. Comedy Allegro, Berge.
27—T. As I started to say. Theme (to end).

"The Hornet's Nest."

Released by Vitagraph.

Prepared by S. M. Berg.

- Theme—Heart of Mine (Ballad Moderato Cantabile), Ralph C. Smith.
1—D. At screening. 3:00. Theme.
2—T. Freda Whitefield, the woman. 4:00. Camelia, Tanning.
3—T. Will you call at the address. 1:00. Theme.
4—D. When the Hornet enters the room. 1:45. Clematis, Tanning.
5—T. Your friend has gone. 1:15. Canterbury Bells, Tanning.
6—T. Like a ghost of faded dreams. 4:00. Theme.
7—T. Meanwhile at the Carrols. 3:15. Mysterious Nights, Berg.
8—T. The Hornet also comes. 2:15. Mysterioso Dramatico, Borch.
9—T. The girl has resurrected. (explosion-shots). 1:15. Agitato No. 6, Kiefert.
10—T. The "Pink Mouse" is one. 2:15. Dramatic Narrative, Pement.
11—T. The Dome. (cabaret scene). 1:45. That Naughty Waltz, Levy.
12—T. The following afternoon. 1:15. Theme.
13—T. The first trick. 2:00. Prudence (Entr' Acte Novellette), Luz.
14—T. For Asche Colvin, time. 1:00. Thome.
15—T. The "Pink Mouse" adopts. 3:15. Serenade Romantique (Moderato), Borch.
16—D. When police enter hotel. 1:45. Perpetual Motion, Borch.
17—T. The night of the Whitefield. 1:45. Popular One-step.
18—T. The Hornet's business draws. 1:15. Bleeding Hearts, Levy.
19—D. When the Hornet talks to Whitefield. 1:45. Hunkatin (One-step), Levy.
20—T. Your nerves are playing tricks. 1:45. The Vampire, Levy.
21—T. Muriel, I am your cousin. :30. Waltz Divine, Rosey.
22—T. Fate draws her net. 2:45. Suspense, Winkler.
23—T. The appointed hour. 2:45. Scherzetto (From Symphonette Suite), Berge.
24—T. I'll trade the latchkey. 3:30. May Dreams (Moderato Romance), Borch.
25—D. When Whitefield leaves table. 3:15. Dramatic Reproach, Berge.
26—D. When Whitefield burns papers. :30. Agitato No. 37, Andino.
27—T. Years ago I sacrificed. Theme (to end).