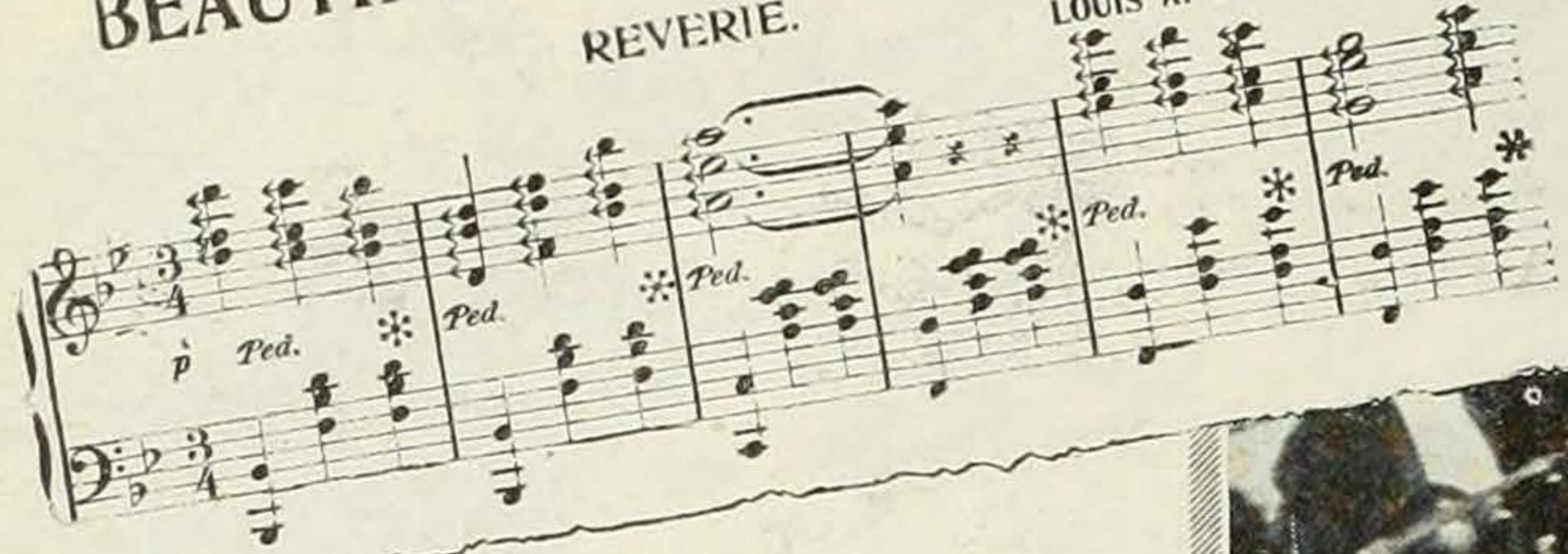


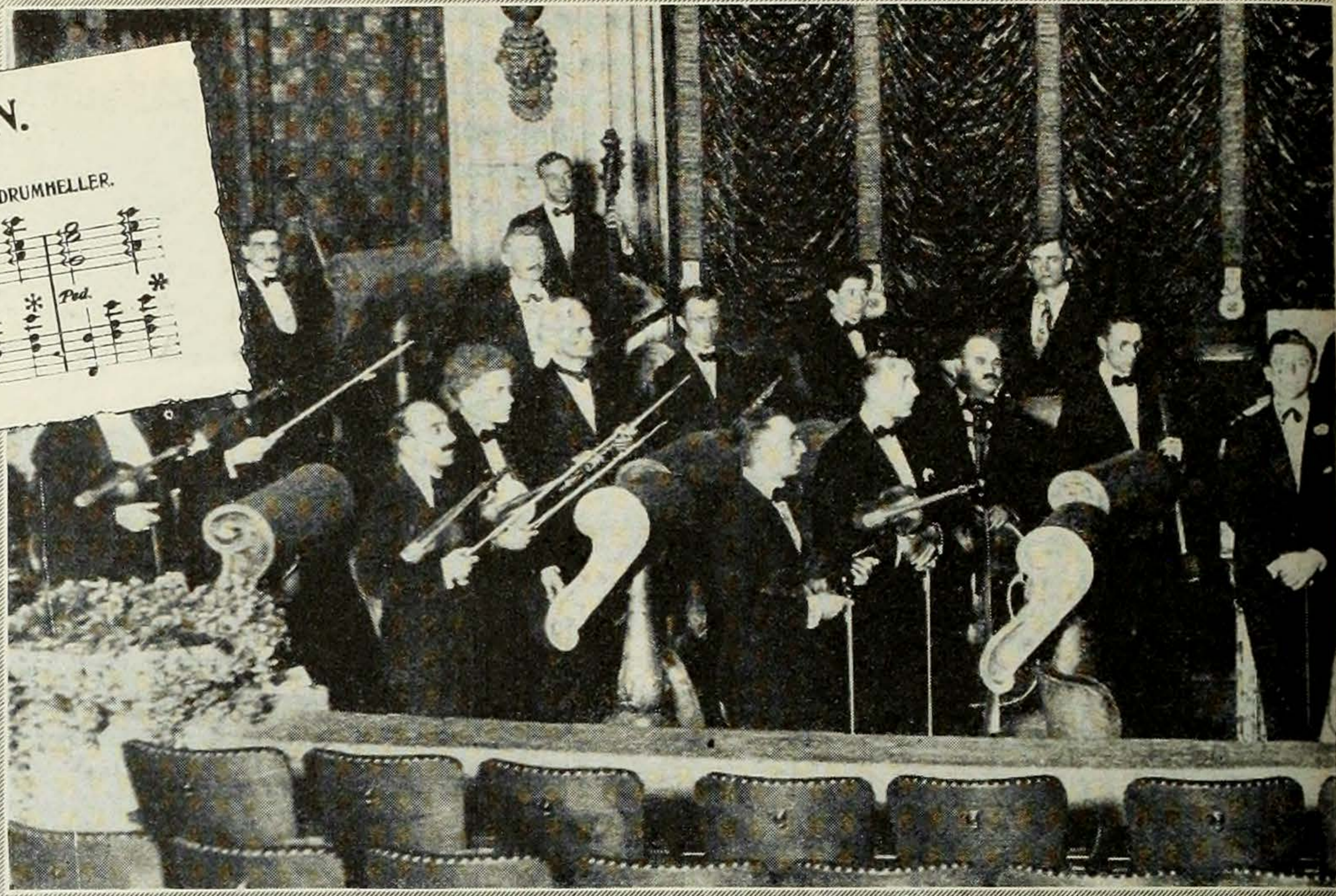
BEAUTIFUL STAR OF HEAVEN.

REVERIE.

LOUIS A. DRUMHELLER.



You remember "Beautiful Star of Heaven," the favorite piece of Edna, the Chickering pounder at the movies ten years ago. Today if you don't know your "Arietta" by Grieg, your Chopin and your Brahms it is because you prefer musical comedy to the motion pictures.



Four years ago Griffith started something that put the pinky-panky movie piano out of business.

UNTIL they hitched the photoplay to music the latter art was a luxury indulged in for the most part only by people who wore their hair long and owned dress suits.

It took a play like "The Birth of a Nation" to put such gentlemen as Mr. Chopin, Mr. Beethoven and Mr. Mozart in the American limelight, and with subsequent screen productions not only the foregoing three worthies, but others of different schools have been dragged from their places in dusty corners, given a public renovating and put on the old family bookcase with the pictures of Charlie Chaplin and St. John the Baptist.

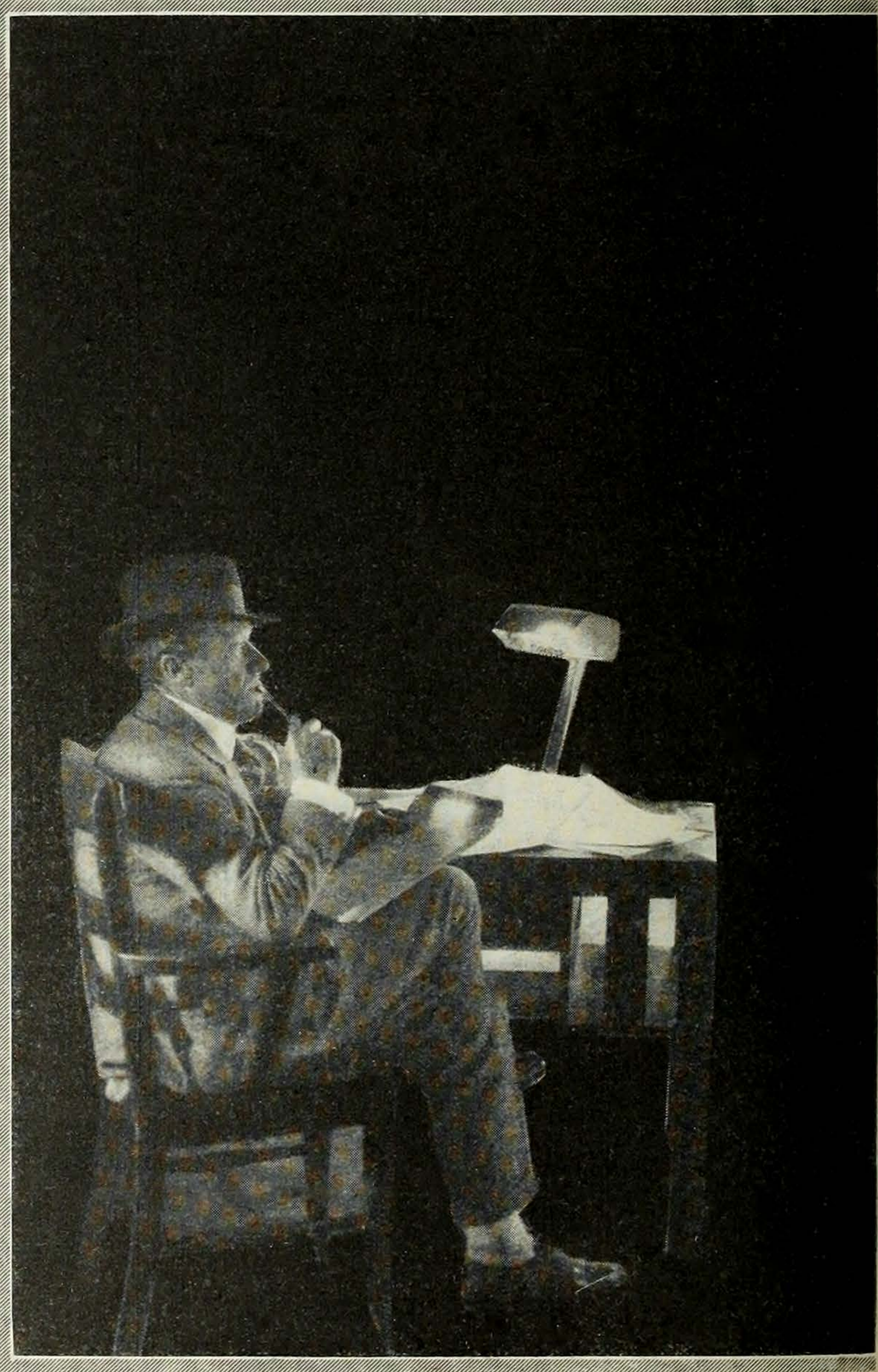
And now it isn't at all uncommon to hear our dear friends, the ladies who purvey lingerie, tell each other on their way home from work how *grand* that Grieg thing was at the Strand last night, and how Mr. Theophile Risenfall—made a tremendous hit two days ago with his new adaptation of Massenet's "Elegie" to "Tillie's Punctured Romance."

Girls, do you remember how you used to envy your fortune sister who played nights in the picture show? Do you remember how she used to peck out "Sheridan's Ride" and "The Angel's Serenade" on the ancestral chickering? Can't you picture her flurried excitement when the manager of the little-show-around-the-corner told her that he had a sensational new two-reeler coming and that she'd have to 'get up' a particularly spectacular program? And then she'd look through the files in the old music cabinet and drag forth the overture "Poet and Peasant?"

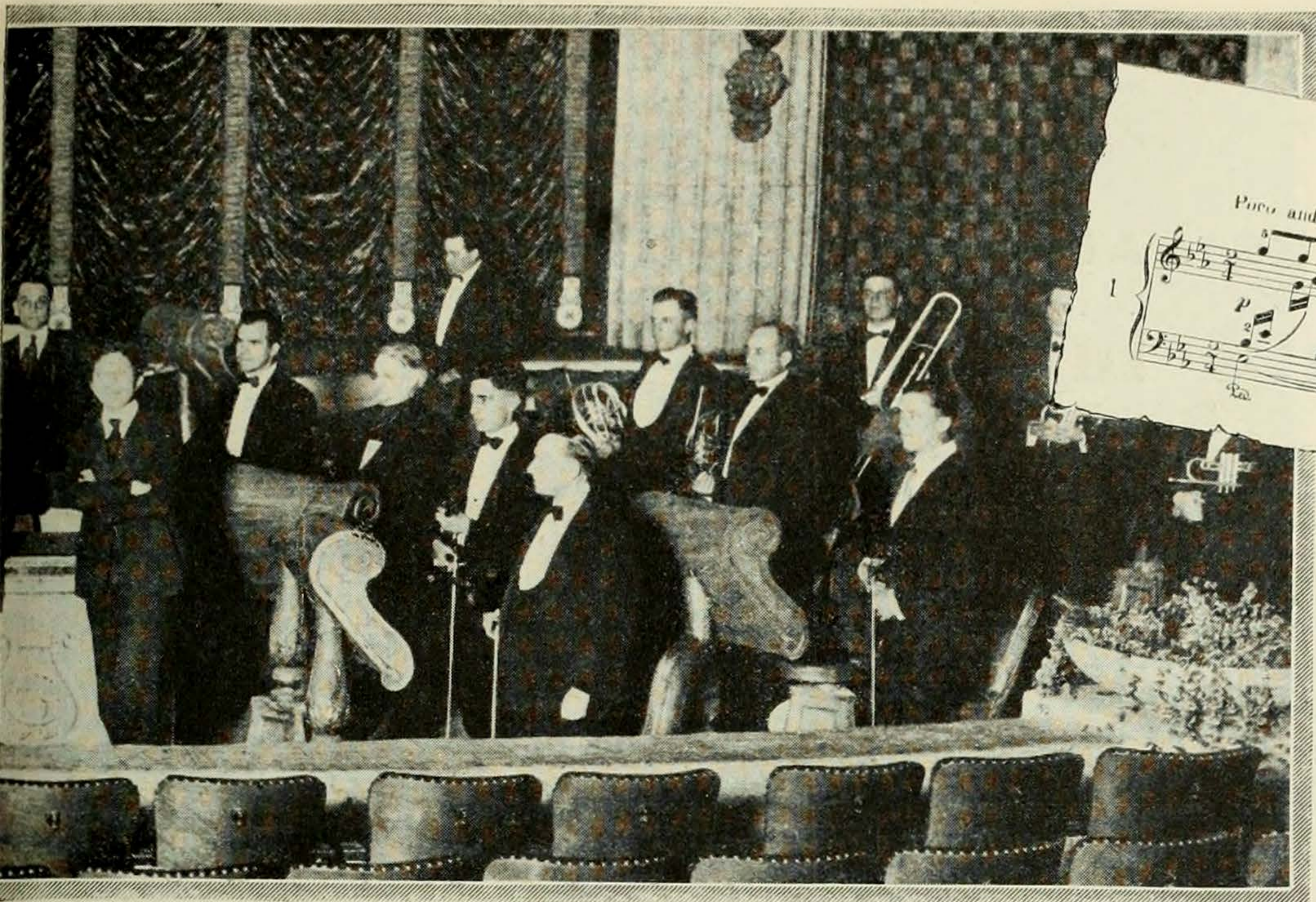
And, if you rack your memory, perhaps you will recollect how sister-in-question used to get 'way down front in the theater, right under the nose of the heroine on the screen, and tickle the ivories. How she'd pound out such standbys as the "Maiden's Prayer" and "The Rosary" and the wedding march from "Lohengrin," and get all excited sometimes and forget to be highbrow and lurch into the "Oceana Roll."

And remember, don't you, how Edna sometimes got fussed and rambled on with "The End of a Perfect Day" while the villain cruelly proceeded to choke the defenseless heroine en scene, or how she effused and thrilled with "The Elixir of Love" or "You Gotta Quit Kickin' My Dawg Aroun'" when Mrs. McGinnis's remains were shown being hoisted to their last rest? It used to be quite a problem for Edna to select her

Owed to



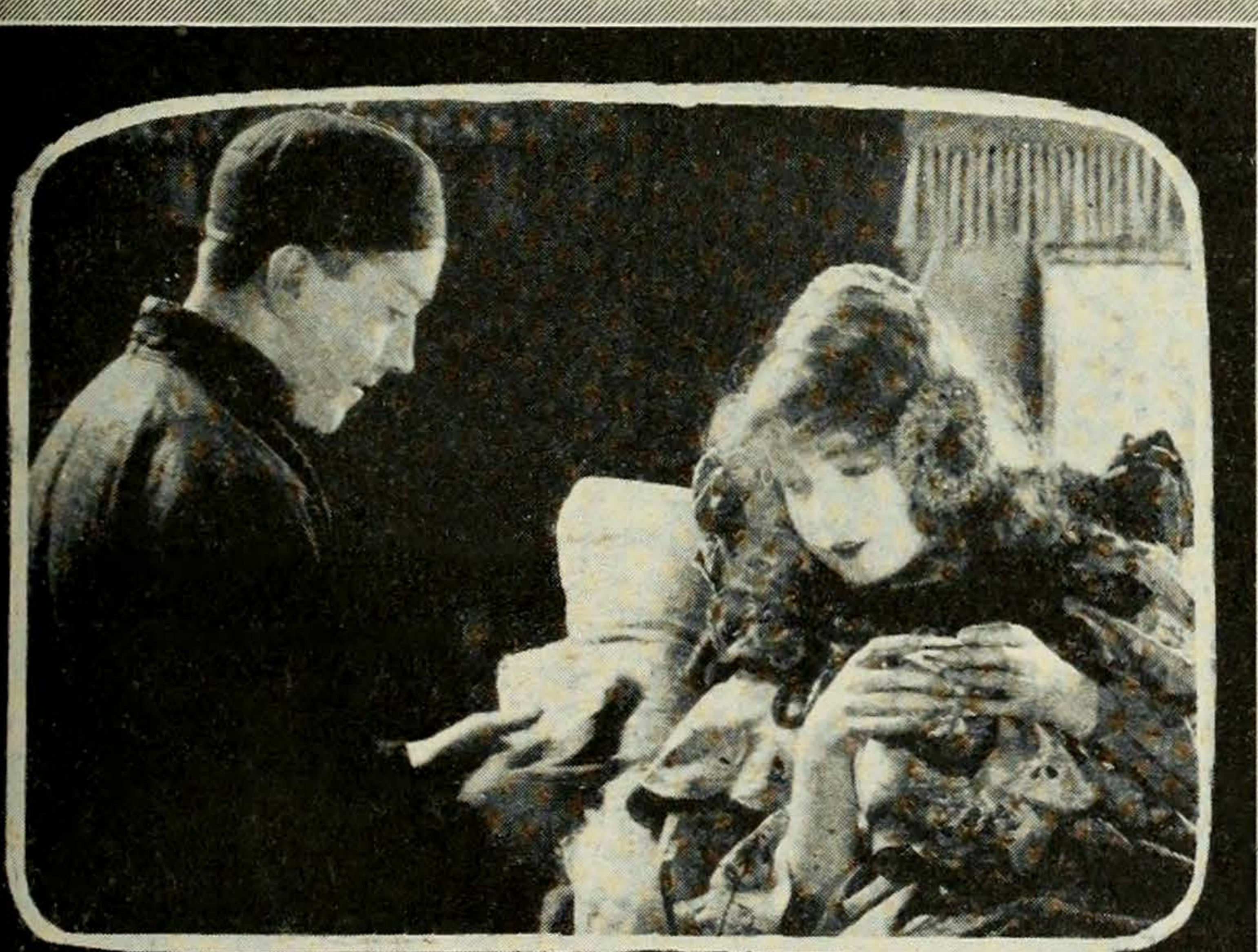
The exquisite musical setting for "Broken Blossoms" was largely the tory to compose "The Chinaman's Love Theme" than try to embody ten. He composed



The orchestra at Grauman's Theatre, Los Angeles, is typical of the larger picture theatres today. Arthur Kay (with baton) used to conduct symphony orchestras. He and his twenty-eight men prefer picture theatre orchestras because they offer all year work.

By TRUMAN B. HANDY

the Pictures



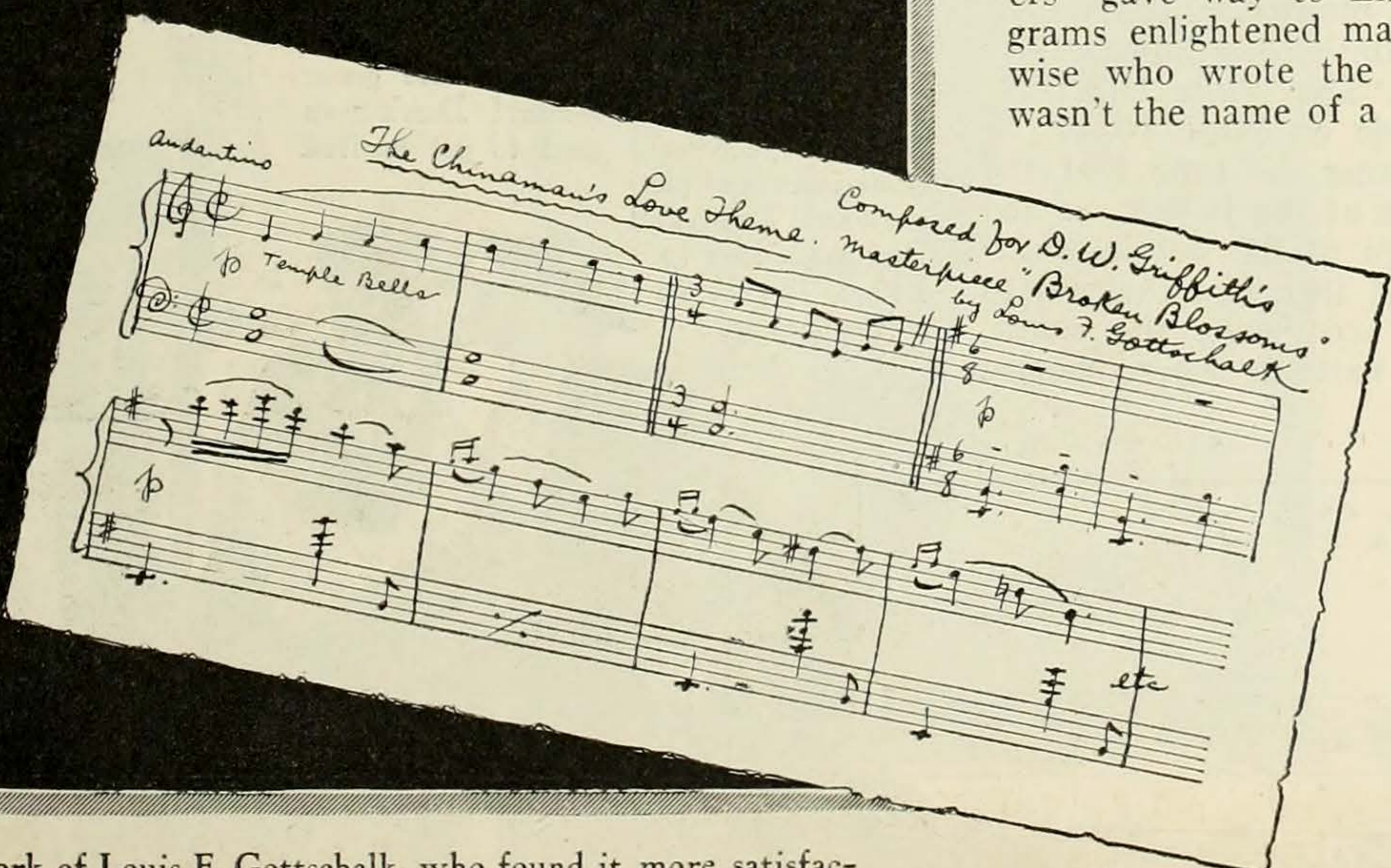
"programmes," and still more of one for her to play them, and then she was always getting her comedy pieces, mixed in at intervals when the fillum was a tragedy—the deep, dark kind that they always used to inject into the pictures of the vintage of '14 or so.

Pretty soon, however, the manager came to her and said that he'd hired Victor, who played the violin, and he was going to have an orchestra. They bought a folio of duets that went well with the popular screen successes of the day, and then they'd go to the flicker emporium and give a recital.

Along about four years ago, however, a man named Griffith startled the reading public by stating that "The Birth of a Nation" would have an especially-arranged musical score. It was a sensation, with its battle din and its "Call of the Clans." This was revolution. From New York to San Francisco, theater owners began to sell their automatic organs and reinforce their piano and violin pairs.

Then somebody who wielded a baton in one of the pits dug out a bit of Chopin—a nocturne or something like that—which he proceeded to fit to the picture of that week. He only gave his audience a very little bit of the good stuff at first, but curiously enough it went! And the manager hired a few more violins and perhaps a cornet and flute. Edna, who had been hammering the ivories for the last three years, lost her job because her fingers simply wouldn't take the runs that Mr. Liszt wrote in his pieces, and the man who gave music lessons to perspiring young America, and who knew the difference between a mazurka and a polonaise took her place.

He commenced an internal revolution. "Hearts and Flowers" gave way to Liszt, Donizetti and Bizet. And the programs enlightened many who might never have known otherwise who wrote the sextet from "Lucia," and that Brahms wasn't the name of a new kind of chicken.



original work of Louis F. Gottschalk, who found it more satisfactory atmosphere of Griffith's great picture in music already written as he watched.

TO-DAY, every progressive film distributor has a musical director who makes a complete score for each production. There are, moreover, on each score, at least eight names of classicists that are comparatively well known to the public. Grieg isn't any longer a bugbear; Weber is not by any means unknown, and some of the matinee girls even know how to spell Tschai-kowsky—and to pronounce him.

Music is one of the big moments of a photodrama. It can bring out phases of the picture that pantomime cannot express. In other words it helps the action, and suffices, for a large part, for the dialogue of a stage play. A skillfully played composition by one of the symphony orches-

tras of to-day can "work up" an audience to an erstwhile unthought-of pitch of emotion, while the music-less picture leaves the spectators cold.

The synchronizations — music scores or cue sheets as they are called by various conductors—are complex affairs. A certain theme runs throughout the picture. In Universal's "Paid in Advance," with Dorothy Phillips, for instance, the musical backbone—the theme on which all the other music hangs—is Victor Herbert's "Land of Romance." In presenting this film, or any other, the orchestra reverts again and again to a familiar theme or setting that has been played at a crucial moment of the play and that corresponds to the play itself. In the "Paid in Advance" production, the cue-sheet states that Laurentideau's "Laurentian Echoes" is given by the orchestra—or organ—at the time the title is first flashed onto the screen. A Saint-Saens work, "Rouet d'Omphale" follows, which is in turn followed by the Canadian national march, "Maple Leaf." In the production, which is an average five-reeler, out of thirty-seven different musical compositions listed on the cue-sheet, eight are by standard composers, including Saint-Saens, Bizet, Schubert, Grieg, Grainger, and Mendelssohn. Of the total, twelve are popular numbers, including Friml's "Tumble In," "Mary" and "Sweet Rosy O'Grady." The rest are semi-classical pieces by either living composers who have not yet attained the classical standard, or deceased musical writers whose opuses have not as yet been accorded a place in the hall of fame.

THE synchronization of a musical score is no easy matter. Take a Griffith production, for instance, such as "Broken Blossoms." The score, when it is delivered to the orchestra conductor, looks like any grand-opera libretto, except that a cadence may suddenly be broken off in the middle and followed by a strain of entirely different setting.

The synchronized work is a series of musical cut-backs and flashes that correspond to the action of the screen drama. During the climax of Maurice Tourneur's "The White Heather," the orchestration of Rubinstein's "Etude on False Notes," a chromatic, weird work, was played during the time that the divers were shown in the death-struggle at the bottom of the sea. When the picture suddenly flashed to the hut in which Angus lay on his death bed, the music instantly changed to "Annie Laurie"—the last strains that accompany the words, "I'd lay me doon and dee." Flashing back to the submarine

The orchestra leader at Amityville knows that when the above scene from "Paid in Advance" is flashed on the screen, he should have reached "No. 34" on the musical synopsis and that they shall play Herbert's "Land of Romance" for 1½ minutes. Universal supplies a "Musical Synopsis" with each picture.

MUSICAL SYNOPSIS FOR "Paid in Advance"

By JAMES C. BRADFORD

Musical Director, Stanley Theatre, New York

No.	Min.	(T)itle or (D)escription.	Tempo.	Selection
1	3½	AT SCREENING	4-4 Maestoso	Laurentin Echoes—Laurendeau (Medley)
2	1½	T. BATEESE	2-4 Lento	Rouet d'Omphale—Saint Saens (J. to K.)
3	1½	T. THE TRADING POST	2-4 Tempo di Marcia	Maple Leaf—Canadian March
4	2	T. THE LIE	4-4 Moderato	Dramatic Tension—Borch
5	1½	D. SANDY LEAVES CABIN	3-4	Faendole—Bizet
6	2½	D. FIGHT		Torch Dance—German
7	1½	T. I DEMAND		Earl King—Schubert
8	2½	T. IN THE NO		Erotik—Grieg
9	2½	T. AND TO		Grieg (Sigurd Jorselvar)
10	1½	T. THEIR		Saskatchewan—Caryll
11	1½	T. DAWSON		tyne (Fast One-Step)
12	3	T. SWEET		Rosy O'Grady—Harris
13	2	T. JIM BLO		Mary—Frey (One-Step)
14	1½	D. JOAN EN		Friml (Fox-Trot)
15	1½	T. WHERE IS		ian Pansy—Langey
16	1½	D. BARKER LE		Bob—Kaplan
17	2½	T. AFTER A NI		ate—Frey (Fox-Trot)
18	3	D. JOAN-ENTER		Melancolie—Grainger
19	2½	T. INCENSED BY		Tumble In—Friml (Jazz Fox-Trot)
20	1½	D. JOAN RECOGN		Fourteen Fathoms—Lake (Tension)
21	1½	D. BATEESE ATT	4-4 Allegro	Furioso No. 1—Langey
22	1½	T. A MONTH PASS	2-4 Moderato	Evensong—Martin
23	1½	D. BARKER AT DOOR	2-4 Allegro	Hurry No. 2—Langey
24	3	D. JOAN CHANGES CLOTHES	4-4 Moderato	Baby Doll—Friml
25	2½	D. JOAN JUMPS ON TABLE	4-4 Molto Allegro	Athalia—Mendelssohn
26	1½	T. I. O. U.	4-4 Moderato	Fourteen Fathoms—Lake (Tension)
27	2½	D. JIM AND JOAN ENTER CABIN	3-4 Valse Lente	* Land of Romance—Herbert (Theme)
28	2½	T. ACCORDING TO THIS	9-8 Allegro	Turbulence—Gorch
29	1½	T. IF YOU WERE ONLY A MAN	3-4 Valse Lente	* Land of Romance—Herbert (Theme)
30	2	T. THE CUR HAD NO RIGHT	4-4 Allegro	Agitato No. 1—Langey
31	1½	T. SHE'S RIGHT	4-4 Allegro	The Tempest—Lake
32	1½	D. JOAN IN SNOW	3-4 Valse Lente	* Land of Romance—Herbert (Theme)
33	2	T. MONTHS PASSED	4-4 Allegretto	Whispering Willows—Herbert
34	1½	T. AFTER DAYS	3-4 Valse Lente	* Land of Romance—Herbert (Theme)
35	1½	D. SOLICITOR ENTERS	3-4 Allegretto	Air de Ballet—Herbert
36	2	T. SEVERAL YEARS PASSED	6-8 Andantino	Memories—Kaiser
37	1½	D. JOAN ENTERS OFFICE	3-4 Valse Lente	* Land of Romance—Herbert (Theme)



THE END.

*Theme.

fight, the organ burst forth with a Czerny study in chromatics, or half tones, that gave the impression of a terrific windstorm. Which put the audience in a mood receptive to action of the picture, filled the hearts of the spectators with terror, and worked them up to a state of tense emotionalism. In fact, so high-strung were they that when one of the divers suddenly cut the air-tube of his adversary and the orchestra and organ came together in a terrific minor chord, the more nervous spectators gasped, and during the performance that I viewed, one woman screamed.

The average orchestra of the more progressive theaters,—the ones where the ushers are costumed and the seats upholstered,—has anywhere from fifteen to forty pieces in the orchestra,—violins, cellos, bass viols, flute, clarinet, but only such brass,—French horns, alto horns and trombones,—as are indispensable. The organ makes up for the rest. The cornet and trumpet are losing out.

THERE are some standbys the public never seems to tire hearing. The Massenet "Elegie," Grieg's "Album Leaf," Rubinstein's "Kammenoi-Ostrow" and

Chopin's Nocturne in E are always on tap for situations where the action is slow and the picture theme melancholy, such as in "The Woman Thou Gavest Me" where the unloved wife, (Katherine MacDonald) takes leave of her lover (Milton Sills), or in Goldwyn's "The City of Comrades" where Tom Moore is shown hovering between life and death in the hospital after the Halifax disaster. Such works as "To Spring" by Grieg, Chaminade's "Scarf Dance," and the Schubert "Serenade" can always be depended upon to put the audience into a

(Continued on page 119)

"American Patrol" was another of Edna's standbys—with all those grace notes, T-r-rum! T-r-rum! Don't you remember how she used to get excited sometimes and play it when Ham and Bud made love to Ethel Tearle in the Kalems?



AMERICAN PATROL

F W MEACHAM, Op 22



Owed to the Pictures

(Concluded from page 54)

joyous mood in anticipation of a coming love scene or a family reunion, while the playing of the Rachmaninoff "Prelude," or "The Storm" or "One Fine Day" from Puccini's "Madam Butterfly" senses impending tragedy, and the orchestration of the cigarette girls' ballet or "Habanera" from the opera "Carmen" or the joyous music of the second act of Puccini's "La Boheme" denotes that a scene of reckless merrymaking is in progress.

"We shall use more and more of the works of such men as Beethoven, Mozart, Brahms, Schuman, Schubert, Cesar Franck, Bizet and Godard as time goes on," says Arthur Kay, the conductor of the orchestra of Grauman's Theater, Los Angeles, "because it is more consistent. One can take a whole movement of a piece of this sort,—a quartet for instance,—and keep up the same mood. Set exclusively for strings it maintains a sustained value that is foreign to an operatic work. It is more like specially-composed music,—the kind that every picture needs."

Louis F. Gottschalk, who wrote the music for "The Tik Tok Man of Oz" and other stage successes, daily works upon the scores that accompany the Griffith pictures. His work for "Broken Blossoms" is largely original.

It will be this specially composed music that will accompany the big pictures of the future, one may predict. Too often has an audience had to sit through a splendid photodrama ruined by its musical score.

In elevating musical taste the photoplay has sung the death-knell of its own poor accompaniments and moulded the public taste in such manner that musical tawdriness is quite as impossible as Elsie Ferguson in a slapstick comedy.

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CAN girls dress on \$5 a week? The answer, right off, is a decided "No" from any girl or any girl's father. However, Alice Brady, acknowledgedly one of the best-dressed girls in professional or private life today, says it can be done. "Why," said Alice, "if I were a girl who had to live on \$20 a week, I wouldn't try to dress like a little daughter of the rich. Suppose your living expenses cost you \$15; that would leave you \$5 for clothes, wouldn't it? I would get only the most sensible and serviceable things. If I had \$250 a year to spend on clothes I wouldn't buy georgette blouses and silk underwear. I'd buy a good suit, for \$50. Two hats, for \$10 each. But suppose I itemize:

- "1 suit\$50
- 2 hats 20
- Storm coat 50
- Gloves 10
- Shoes 30
- Stockings 6
- 2 corsets 6
- 6 union-suits 6
- Petticoats 10
- Lawn blouses 12

Total\$200

"You see, that leaves \$50 for incidentals!" said Miss Brady triumphantly. "Such as veils and hairpins and umbrellas and rubbers and things like that. Or maybe a light summer dress. The point is, spend carefully; buy good things, not cheap shoddy things, such as flimsy silk stockings, cheap underwear, and elaborate hats. Anyone finds that no matter how much money she has to spend, it is the simple things that are most appealing."



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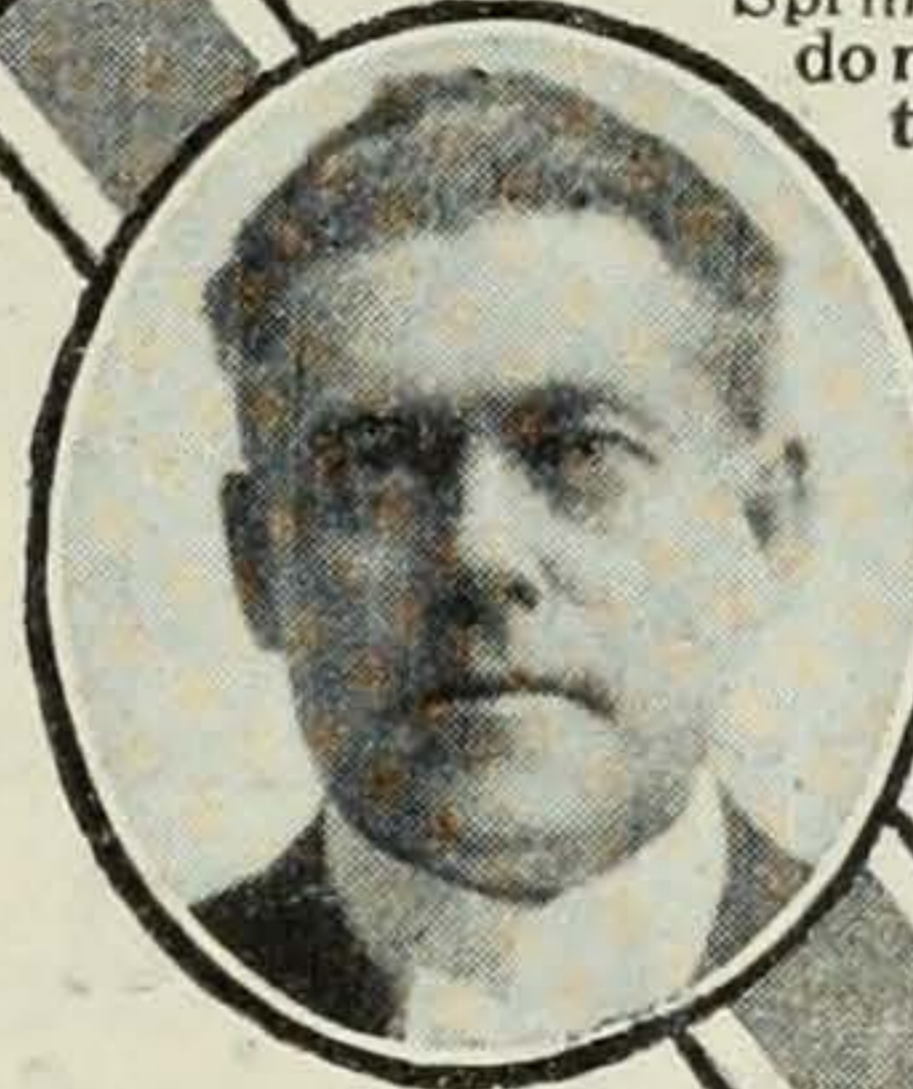
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Clay Smith



Guy Holmes



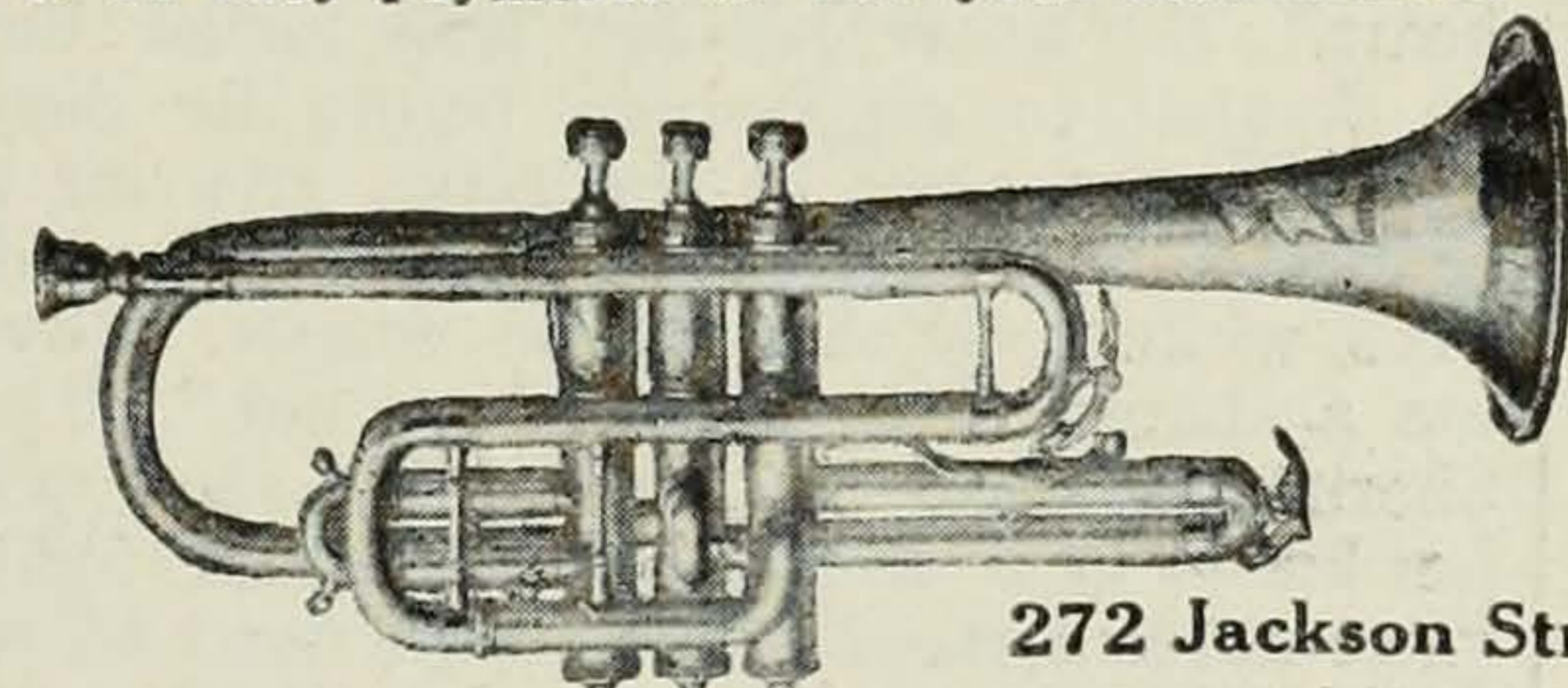
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