CHAPTER 7

The Sounds of India in Supple's *Twelfth Night*

Kendra Preston Leonard

The concept of "Bollywood Shakespeare" almost invariably suggests adaptations of Shakespeare's works into which traditional large-scale song and dance numbers have been interpolated, a hybrid film of dramatic and musical performance that appeals to multiple audiences. Two recent examples include director/writer/composer Vishal Bhardwaj's *Omkara* (2006) and *Maqbool* (2003), adaptations of *Othello* and *Macbeth* set in the Indian criminal underworld. While these two films follow the plots of Shakespeare's plays fairly closely, they also each contain the several song and dance spectaculars that would be startling to unsuspecting audiences but are expected by fans and serve as universal signifiers of a Bollywood production. Indeed, Sangita Gopal and Sujata Moorti claim that for a movie to be a true "Bollywood *film*," "the song-dance sequence is the dealmaker."[1] They further note that "Bollywood cinema survives for its viewer as a song or fragments of a song," offering examples of the use of tunes from one film in a separate film, creating an extradiegetic musical world that encompasses both the characters of the films and audience members.[2]

Tim Supple's 2003 *Twelfth Night, or What You Will*, is not a typical Bollywood film, but offers numerous references, both musical and visual, to the genre. In this chapter, I examine Supple's adaptation and explore the musical signifiers for the principal characters involved and analyze their individual soundscapes in terms of the play's text, the context provided

by Supple's casting, backstory, and settings, and how these elements evoke Bollywood's musical traditions and practices, creating an aural "ethnoscape" for the film. In this case, the extradiegesis of the film does not even employ a common song, but rests solely on the use of Indian or Indian-influenced music itself in the film, a sonic reference that creates an aural landscape that inextricably connects the film to Indian cinema. The use of separate musical markers for class, gender, and outlook are common to the Bollywood film, as is the technique of finding musical middle grounds on which characters from different musical spheres can interact in a socially appropriate way. The play itself also has many qualities that dovetail well with the Bollywood film genre, including the use of melodramatic story lines mixing tragedy with comedy, the separation and reunion of siblings, love triangles or forbidden romances, and convenient coincidences.[3] In addition, Supple's adaptation follows several common Bollywood narrative practices and social conventions, including side- and backstories, the use of diegetic and extradiegetic musical performances, and little or no sexual contact between romantic partners until after their marriage has been formalized. In addition, as Richard Allen notes in his essay in this collection, the trope of misrecognition and convoluted crises of identity and marriage is common in native Indian theater and cinema, making *Twelfth Night* a highly appropriate play for Supple's treatment. Supple's approach to *Twelfth Night* employs what Thomas Cartelli and Katherine Rowe would call a "series of texts" in which the play is reimagined through multiple filters and lenses. In doing so, Supple is also creating a "citational environment" that encompasses and references the practices of Bollywood film and musical conventions.[4] Supple's interest in the intersection of Shakespeare and India has apparently blossomed further since this film was made: in 2006 he produced *A Midsummer Night's Dream* in India using local languages (Hindi, Tamil, Malayalam, Bengali, Marathi, Sanskrit, and Sinhalese) in addition to English, and local and mythological Indian settings.[5] As Rosa M. García-Periago writes in a previous chapter, this blend makes Supple's work part of the growing trend in transnational adaptations of Shakespeare.

Supple's television adaptation of Shakespeare's comedy about gender, class, and privilege, transvestism, mistaken identity, and the cruelty of love and those who would mock it employs a multicultural, multigenerational cast, with Parminder Nagra (of *Bend It Like Beckham* fame) as Viola, Ronny Jhutti as Sebastian, Chiwetel Eijofor as Orsino, Michael Maloney as Malvolio, Claire Price as Olivia, David Troughton as Toby Belch, and Zubin Varla as Feste.[6] The film is set in a post–British Empire London with settings that contrast the dockside slums in the opening scenes with the aristocracy's palatial homes invoking wealth and privilege. Supple's *Twelfth Night* focuses not on the plot involving Malvolio and the forged letter, as earlier theatre traditions and some cinematic adaptations do, but rather on the stories of Viola and Sebastian, who are in this adaptation doubly marked as outsiders through their backstory and ethnic origins.[7] Viola and Sebastian are identified as Indian refugees whose father has been killed in a coup at home; travelling in an overcrowded boat in hopes of attaining asylum in the United Kingdom, they are separated before making landfall. While other characters are portrayed by black or white actors, they, along with Feste, are the only Asian cast members, a deliberate choice in the construction of their identities. Over the course of the film, its diversity is expressed in a number of aspects including language, setting, manner, costume, and music. The cast interacts primarily in English but also uses Hindi translations of Shakespeare's play text for a number of scenes involving Sebastian's journey through London as he travels to Orsino's court. This bilingualism furthers the citational environment as one directly influenced by Bollywood film culture.

The music of *Twelfth Night* plays a large role in establishing the multiculturality of the film as well as serving to delineate individual characters and create sonic backgrounds that assist the audience in understanding the relationships between characters and their respective social stations. The soundtrack was composed by Nitin Sawhney, an Indian composer whose other works include the soundtrack for Mira Nair's film *The Namesake* and Cirque du Soleil's show *Varekai*. Known for works that mix Indian classical music with jazz, dance beats, and electronica, Sawhney composed new settings for the original songs from the play, including "O Mistress Mine" and "Hold Thy Peace," as well as instrumental music written specifically for the film. Over the course of the film, Sawhney develops four distinct musical cultures in the film: an Indian-influenced music for Viola's transformation into Sebastian and for her appearances with Orsino; Western art music, associated with the aristocrats Orsino and Olivia; rock, played by the hard-living Toby; and a variety of early art music / folk music played by Feste that both stands on its own and later bridges all four musical worlds. For those experiencing the film in its complete visual and aural complexities—what I term the experiant—these delineations and the combinations and overlaps of them serve as markers of class, gender, and space throughout the film. These distinct musical cultures are in no way unique to the films of Bollywood: Gopal and Moorti emphasize that they choose to use the very term "Bollywood" because it represents a larger, global "orientation" of films that use music and song in a wide range of applications ranging from elaborate full-cast singing films to those in which songs or melodies from earlier films are merely referenced as a method of creating cultural connectedness among characters. Further,

they argue that "any account of Hindi film as dominant in Indian public culture or of Bollywood as a transnational phenomenon must grapple with the crucial role that song-dance has played in such disseminations."[8] While Supple's adaptation contains song and dance, it is not of the same genre as most Bollywood films; rather, I would argue that in *Twelfth Night*, music of India—both constructed in line with classical works and through more modern technologies including the use of synthesizers, looping, and other techniques—represents particular connections within the film in ways similar to but much more subtle than the typical extravagant *film*.

Shakespeare and India have had a long relationship with one another: the playwright himself alluded to the first British glimpse of India in *Macbeth*, and his plays were performed by merchants and sailors headed East.[9] English language theatre rapidly spread throughout the colonized country, where productions mixed both British and local dramatic conventions and approaches, a practice that has continued to the present.[10] The persistent affection for such an important icon of the previous colonizing empire is challenging and problematic, and scholars have attempted to explain it in a variety of ways, from theories that the love of Shakespeare had little do to with an adjacent love for the country that produced him, to the usefulness of the plays' examinations of class issues in a society that had not, after all, become classless following Independence.[11] This reciprocal relationship, involving layers of indigenization and what Dennis Bartholomeusz calls "distinctive mutuality" is one that has not simply stayed in Indian theatres. It has spread widely outside of India, creating an awareness of the relationship that has obvious influences on Sawhney's musical decisions in creating an aural sphere for *Twelfth Night* in which two highly recognizable musical cultures—the India of Viola and Sebastian and the postcolonial Britain of the remainder of the cast, itself divided into different classes and cultures—are combined. Both from cultural and musical points of view, the film operates in what Sarah Säckel, Walter Göbel, and Noha Hamdy call the "frictions between the intertextual and the transnational"; it is a Shakespearean text, complete with its own songs, interacting with Indian cinematic and musical practices, employing multiethnic and multi-class markers of difference.[12] That the scoring for the film is so textured and layered can be traced to both Bollywood and more traditional cinematic approaches; it generally seeks to aid the visual/textual intersections of the film in creating a comprehensive framework for each major character, situation, and event, often entering before a scene begins to prepare the experiant for the intertextuality or transcultural constructions and implications of the coming visual and textual material. However, the framework is often limited: with the exception of the film's opening, closing, and a few scenes in between, the music generally attaches to one individual at a time, starting with Viola. The film's few ensemble scenes are platforms on which Sawhney is forced to leave the relative ease of scoring for a single character and find workable musical manipulations of earlier materials in order to make more complex, less literal auralities. In these places, the experiant must also decode multiple musical tropes and markers to realize the underlying significance of the complexities presented in the score.

Examination of each character's thematic musical material reveals these structures and interrogates the meanings created by them. The music is often typical, from a traditional scoring point of view: sequences of suspense are scored with percussion, mimicking the pounding heartbeat; scenes of melancholy are assigned timbres and textures of love ballads; confusion is heard via mixed timbres and non-resolving phrases. Songs, with text taken from the play and interpolated into places both where the text indicates and where they might reasonably be placed in a more conventional Bollywood film, are equally conservative to audiences both Western and Eastern: they are modal or tonal, have familiar rhythms and melodic shapes, and are harmonized with typical tonal harmonies.[13] In short, they are drawn from folk or classical roots, easily listenable, even predictable. Despite the popularity of this musical approach for mass consumption, it is also problematic in a number of instances, particularly regarding gender and class. Throughout the film, even as the music creates difference to highlight its place in the text, it also falls into all too familiar patterns of musical difference in the cinematic score. This is apparent from the film's opening, which immediately establishes a number of differences between Viola and Orsino.

Viola

Supple begins his adaptation of *Twelfth Night* by rapidly establishing the film's ethnicities and classes, focusing on Viola after an introduction that compares her status and location prior to her landing in Illyria with Orsino's home, identified as the height of urbanity and sophistication in contrast to the chaos of Viola's initial geographic locality. The film opens with the sounds of oars splashing in waves and a wandering Indian melody played on a wind instrument, likely a *bansuri*, or alto flute, accompanied by traditional drums. As the credits dissolve to a shot of Viola, the scene cuts abruptly away to Orsino, commanding a singer and pianist in his home that "If music be the food of love, play on." The film cuts several times between these two characters in rapid succession; the soundtrack likewise also abruptly moving from Viola's non-diegetic Indian soundscape to the musical diegesis in Orsino's home, where a young woman and her male accompanist perform

one of Pamina's arias from Mozart's *The Magic Flute*. Immediately, the experiant has two disparate soundscapes and environments to absorb: a clearly Eastern one, marked by indigenous instruments playing in a recognizably Eastern style, and a Western one, signified by a work by a composer whose music has come to be what Melanie Lowe calls one of the most ubiquitous codes for "affluence, superior intelligence, and especially 'civilized' behavior" in cinema.[14] The poorly-lit, brutal-sounding activities taking place alongside the waves and accompanied by Indian music are unclear: the audience could be seeing and hearing a kidnapping, a rape, an act of piracy, a riot, an escape. The diegesis of Orsino's private concert begins to cover the *bansuri* and drums, becoming non-diegetic for the scenes of Viola and Sebastian hiding from, as the film later explicates, the rebels who have overthrown their father's rule. As the scene ends, the film begins to cut abruptly again, this time to Orsino's mental vision of Olivia, cool and composed, set against the cadential phrases of the aria. As the music shifts, so does the location, and the experiant clearly meant is to understand that it is *from* the music of India and *to* the music of the West—in particular a West one that has long colonized and appropriated the art of the East—that Viola and Sebastian travel.

It is important, too, to understand the underpinnings of the music used for Viola throughout the film. Although the quasi-chromatic twisting melody chosen for her leitmotif is common to some kinds of Indian music, to Western experiants such "sinuous" music has long been associated with the exotic, feminine Other. Knowingly or not, Supple's film engages in perpetuating the connection of the chromatic and winding line with women, and non-European women in particular, a stereotype that, as Susan McClary and Catherine Clément have demonstrated, has its roots in the very beginnings of and is present in nearly every genre of Western music, especially in cases of Western music borrowing or mimicking music of the East.[15] Throughout the film, this gendered musical coding reveals that even filmmakers in the early twenty-first century still have—or at least reflect, presumably from anticipated audiences—significant cultural anxieties about transvestism. As Marjorie Garber has written, the "transvestite on the Renaissance stage, in fact, is not merely a signifier, but also a function" of "slippage: from class to gender, gender to class; or, equally plausibly, from gender to race or religion. The transvestite is both a signifier and that which signifies the undecidability of signification."[16] Thus experiants of Supple's *Twelfth Night* are provided with a score that serves as a continual reminder of Viola's gender as a character through means of gendered musical practice.

Viola's music makes its first significant change, from East to West and from signifying her as female to signifying her transvestite state, over the next several scenes. After the rapid cuts of the introduction, Viola and Sebastian are shown onboard a ship full of refugees, and the Indian instruments and melodic influences is constant. The music continues as Viola lands in Illyria, but as she begins her transition into Cesario, it is underlaid with an electronic beat, blending the traditional and, here, exotic, with the contemporary and urbane sounds of the city. The prominence of the *bansuri* and drums in the new mix of India and Illyria—here obviously part of or near London, denoted by Sebastian carrying an *A to Z* guide—signify that while Viola's ethnic and geographic origins remain mostly unchanged, she must translate or include foreign elements to those origins to fit into the new, Western ethos she finds herself in, just as she translates herself into a man.

The concept of translation, which begins with Viola's transformation, is one at the center of much work on Indian theater and cinema. The Indianness of Viola's music does not change, but the overall approach to scoring her does, something that falls in line with attitudes towards translation and adaptation of English works in India, according to Poonam Trivedi, who writes that unlike "the Western tradition in which even translation is a 'fall' from the origin and a condition of 'exile,' the Indian literary tradition recognizes these practices as legitimate modes of alterity."[17] Clearly this is true in the case of Bhardwaj's works, and it appears to have support as well from Supple's film. Viola's ethnicity is never disguised, but musically, it appropriates and is appropriated by the musics that surround the Indian aurality that signifies her origins.

Thus, once inside Orsino's sphere, Viola's musical signifiers solidify somewhat into a blend of the Indian music used earlier, a synthesized accompaniment, and a techno beat. The melody is still present, but the timbre of the *bansuri* seems to be amplified or exchanged by a synthesized replacement, lowering the register of the melody and making it richer, perhaps as an attempt to "masculinize" the earlier, lighter sound: although Viola does not sing, her musical "voice" is translated into the traditional range for a man's. As Gina Bloom has written, in both historical and modern performances of Shakespeare, there is great concern surrounding the vocal pitch of characters presented as men.[18] Where there was only flute and drums before, there is now also an electronic hum beneath the melody, following its contours if not actually harmonizing it, adding to the depth of Viola's musical representation and, as before, attempting to associate it with the deeper voices of men. These pitch-oriented changes and the mechanical repetitions of the techno rhythms underneath the melody translate the music from that which serves primarily as an ethnic or geolocational representation of Viola to a signifier of Cesario's new location, globally speaking, gender, and even relative movement into modernity. This music continues as we see the other characters

and locations that will become an important part of Viola's new life, namely Olivia, shown taking communion at a private church service honoring her dead brother; and Feste, who interrupts the service. Olivia, who is mostly musically signified by her aural and visual reminisces of her brother playing Mozart at the piano, will later be heard in direct contrast to Viola and, with the employment of Mozart in Orsino's home, is equated with Orsino, with whom she shares class status. Feste, who disrupts Olivia, is the one figure for whom music is most transmutable. A guitarist and singer, Feste is assigned music that, as I will discuss later, moves easily between art and vernacular approaches, much as he himself is able to negotiate the world of Olivia and Orsino as well as that of Sir Toby and Sir Andrew.

Viola's music with added rhythm or drone is used throughout to signify her gender and when in the course of the text her gender is addressed. Realizing that Olivia has fallen in love with her, Viola studies herself in a mirror to the subtle accompaniment of the lower-pitched version of her theme, urban or industrial sounds of bells or clanging pipes layered beneath it. At the same time, Viola confesses her desire for Orsino, further identifying herself as a heterosexual woman and not attracted to Olivia, despite the overtly sensual touches and phrases Viola used during their prior meeting. Nonetheless, it is easy to see why Olivia is confused: in addition to the masculine garb and style Viola uses to transform herself into a man, she also caresses Olivia's lips with her thumb, a physical metaphor for opening the lips of the labia with the penis. This flirtation with penetration on Viola's part, and Olivia's desire to allow it, firmly gender Viola as not only male for Olivia, but also desirable as a function of Olivia's heterosexuality. Similarly, Viola's lowered theme is used again when she tells Orsino that she is "all the daughters of my father's house," (2.4) recalling her personal history and emphasizing her transvestism. Orsino, too, caresses Viola's mouth and head in a way that implies his desire to possess her, but breaks away. Rather than embracing the homoerotic nature of the scene, Supple denies the text's implications for Orsino's same-sex desire and instead reaffirms Viola's transvestism for the audience, as if he expects that they will find the suggestions of Orsino's desire for what he thinks to be another man disturbing.

As Viola's relationship with Olivia continues, and Olivia confesses her love for Cesario, Viola's music is stripped of the melody entirely, leaving only acoustic and synthesized drumming, indicating that Olivia views Viola as exclusively male. The drumming as a signifier of Viola's masculine persona is recreated in Sebastian when he encounters Olivia and quickly acquiesces to her demands for marriage and sex. But in Viola's rejection of Olivia as a romantic partner, her gender does not matter: she rejects from both personas,

neither carrying through with the seduction she suggests nor telling Olivia the truth of her identity until after Olivia has bedded Sebastian.

Sebastian

Sebastian's role in this adaptation is minor: he is present at the beginning of the film and again at the end when he is married to Olivia, and this scant screen time does little to help create a full characterization. While he is accorded a musical leitmotif, he is an almost negligible character until the very end of the film. Rather, he is an outlet for Sawhney to create a negative space against Viola, a kind of shadow figure for her to emulate and design her actions upon even though—and perhaps because—he is absent. For the most part, Sebastian is a cipher: musically, he is just a variation on Viola.

Immediately following Viola's transformation scene, the music loses its chromatic qualities, the melody becoming less elaborate and twisting, as the percussion shifts from the nebulous bells to a distinct and quick drumming. This shift indicates that the film's focus has moved from Viola, not to the Western courts of Orsino or Olivia, but to Sebastian's search for his sister. Sebastian is located in a dingy café, where he alternates in speaking Hindi and English with Antonio. Sebastian's music, appropriately, twins him with Viola. This revisioning of Viola's music—removing the "feminine" elements—to create Sebastian's further genders the use of their shared ethnic soundscape: while Sebastian is clearly still "Other," and his music is still more exoticized than that of Viola's once she has entered Orsino's household in its use of drums rather than a techno beat and other synthesized elements, he is signified as male, and specifically as an honest and reliable man through his straightforward, non-winding melody and the steady, repetitive drum line that never shifts or changes to another timbre.

When Sebastian appears again, with Antonio, it is in an urban context, albeit a street market with primarily Indian and Asian vendors. Despite the gritty setting, Sebastian's music—like the visual backdrop—remains one of exoticism and Otherness. A melody, more repetitive and less chromatic than Viola's theme, scored for the flute, moves in and out of a heavy rhythmic accompaniment of low drums. However, when a shot shows that Feste, also at the market, has briefly seen Sebastian through the merchandise hanging from a stall, the flute's presence becomes more obvious: to indicate confusion about Sebastian's identity in the crowded marketplace. Two of Orsino's men also watch Sebastian and Antonio, seeking to arrest Antonio. As the scene progresses, Sebastian, carrying Antonio's wallet, feels increasingly threatened, and the music reflects his fear and anxiety by increasing in tempo and volume as he walks quickly, then breaks into a run, to get away from those

who were following him but have instead left him to chase Antonio. The same music is used again for Viola's encounter with Sir Andrew, discussed below. The repetition of the drumming, however, repeatedly indicates that it signifies that at least one other character present understands the figure of Viola/Sebastian to be that of a masculine persona; that the person they are chasing or fighting is male.

Sebastian, married to Olivia, loses his individual music. The music assigned him negotiates stereotypical "male" and "female" characteristics and furthers his status of Other until this point, at which time it is absorbed into Feste's quasi-universal early modern/folk style. This absorption, as I will discuss in depth below, recodes all of the remaining characters—Sebastian, Olivia, Orsino, and Viola—as fooled and foolish lovers of similar social stations, and eliminates ethnic difference and diversity among the group in favor of markers of status. Sebastian, who has been the least represented throughout the film, perhaps stands to lose the least and gain more than the others, who had far more heavily endowed musical signifiers created for them as part of their identities.

Orsino and Olivia

Olivia's musical representation is explicitly tied to the men with whom she interacts: she shares Mozart with her brother and Orsino, her social equal; she hears Viola as an exotic gentleman; and experiences her kinsman and fool through the vernacular musics that mark them. Sawhney's use of multiple musical connections for Olivia clearly distinguishes her relationships from one another, but does not provide her with any sonic autonomy, even when she is acting on her own and not under the influence of or responding to any of her male counterparts. Like Viola, she is musically Othered, but, as a woman, both heteronormative and cisgendered, she is relegated to a lower status through the aural implications that her thoughts are not her own and that she is not in control of her own body and should remain silent or let the voices (musical or literal) of men speak for her.[19]

Olivia is first seen at a private worship service where she prays near an altar of photographs and other items commemorating her late brother. As she awaits Viola/Cesario's approach, she remembers her brother at the piano, playing Papageno and Papagena's duet from Mozart's *The Magic Flute*. The use of Mozart's *singspiel* for the second time in the film connects her with Orsino, who has been listening to the same work. Supple's use of music from the same opera in this context is unusual. In many film scores, linking two characters together with the same music would indicate the ultimate pairing of those linked characters. However, the use of *The Magic Flute* in this film

sidesteps this more common scoring technique and instead links Orsino and Olivia together as appreciators of both "high culture," as signified by Mozart, and Viola/Cesario. Their tastes are shown to be similar not to signify their own potential as a couple, but that they are so analogous that they fall in love with the same person. Olivia's experiences of hearing and even seeing her brother play, a melancholy smile on his lips, are as intense to her as Orsino's meditations on her set to live performance are, although Olivia *relives* a performance by her late brother, placing her musical pleasure in the past and linking it to her memories, while Orsino's pleasure is, albeit fleeting, present and directed at his own desires for Olivia.

For Orsino, music, as the text and film imply, is a sustenance for his desire for Olivia, that which enflames it and snuffs it both; after the signer repeats a particular phrase for him, he dismisses her, saying that, "'Tis not so sweet now as it was before." Like Olivia, his status is connoted through his appreciation of Mozart. (1.1.8) But this ephemeral pleasure, for Orsino, is related not directly to Olivia, but to the idea of love itself, as is demonstrated when he invites Viola, as Cesario, to listen to a mix of Feste's with him, instructing his servants to repeat a track so that he can further comment on its qualities to Viola. Orsino is fixed on Viola's education, and Viola herself, at this juncture, no longer connecting music in the abstract to his equally abstract desire for Olivia. Instead, the music that connects them—Feste's early modern/folk songs—is the "universal" part of the score that brings together all of the characters: it evens the social playing field among the obvious aristocracy of Orsino and Olivia and the unknown "quality" of the Indians so that all four of them can interact equally. The use of vernacular music in Orsino's scoring further provides a glimpse into a less formal side of Orsino: in contrast to the film's opening, where he listens formally to the singer, here he lounges casually on the floor with Viola, eagerly sharing his knowledge and appreciation with her. This co-listening further reveals their ease in communication, creating equal agency for both.[20]

Sir Toby, Sir Andrew, and Feste

Sir Toby Belch and Sir Andrew Aguecheek are marked as Western but of a decidedly different social standing (and personal attitude towards their status) that Orsino or Olivia, who are signified by "high art" music as a norm and Feste's music—a commodity for them—as a casual pleasure. Feste, as noted above, is a character for whom music is a special signifier: he is not just scored by it, but is the diegetic cause of it, and in his ability to play in a wide range of genres overlaps with all of the other musical spheres of the film: Indian, classical, and rock. In the film's adaptation of Act 2, Scene 3, Sir

Toby, Sir Andrew, and Feste gather together late at night for a performance by Feste that rapidly becomes a jam session. Sir Toby pays Feste for his musical services, denoting his servant, outsider status, and Feste in return asks their preferences: a love song, or a song of good life? Both aristocrats ask for the love song; Feste obliges with a "Stairway to Heaven"-influenced setting of "O Mistress Mine" played on his acoustic guitar. During his diegetic performance, which begins in a folk-like style, non-diegetic drums and bass guitar and strings back him up, creating an even stronger link to Led Zeppelin. But the song makes Sir Toby and Sir Andrew melancholy, and they desire something more raucous. Pulling out previously hidden electric guitars, keyboards, and drums, they shift the mood from meditative and redolent of early music to one of dance clubs, complete with electronica, looping, and trance characteristics. Feste handles the keyboards and provides the vocals for the catch "Hold Thy Peace," Sir Toby plays the electric guitar, and Sir Andrew plays the drums. It is an enormously telling moment in the score: Feste displays his ability to transform from one kind of musician into another, to slip and shift between genres as Viola does between genders, and the participation of Sir Toby and Sir Andrew clearly delineates their tastes and self-determined status on the scale of vernacular to art, setting them apart from both Orsio and Olivia and the twins. Likewise, rock and electronica are used when the plot against Malvolio first takes effect. A mix of the genres accompanies Sir Toby, Fabian, and Maria as they go to see Malvolio cross-gartered in his yellow stockings.

After the jam party is ended by Malvolio, Feste returns to his acoustic version of "O Mistress Mine." The camera leaves him and travels to Viola and Orsino, in the same room but also individually deep in thought. The music fades away as Orsino speaks, scoring him and Viola only briefly, but it connects the pair romantically, as the musical track aligns the lines "O mistress mine, where are you roaming?" with the shot of Viola, and "your true love's coming" with one of Orsino. Because Feste's character and music serve to bridge the worlds of Viola and Orsino, the song not only reminds the audience of Viola's true gender identity but also indicates that the chasm between Viola and her employer is one that can be bridged as well. Orsino comes out of his reverie to offer tea to Viola and to play "Come Away, Death" from one of Feste's CD mixes. Orsino's choice of music signifies his own understanding of difference between Viola and Olivia. Orsino and Viola connect over the music, discussing love and women (2.4), and Viola, prefaced by music that marks a means of transcending the boundaries between herself and Orsino, expresses her desire for him, albeit obliquely. Feste, the multitalented bard, provides the musical link that allows this opportunity to take place on two levels, in the text and in the score.

Ensembles

Music used when most or all of the primary characters are on screen is, as might be expected, a deft blend of styles, genres, and instrumentation. While Sir Toby, Fabian, and Maria go to see the yellow-stockinged Malvolio, the camera cuts between their scene and that of the arrival of Viola at her gates. The music here contains the electronica/rock sounds established in the previous scene, in which Maria calls Sir Toby to see Malvolio, and the Indian flute music of the marketplace in which Feste saw Sebastian. The camera angles make it unclear at first who has come to Olivia's court, and the music furthers this ambiguity. Only once Viola and Olivia are alone is it obvious that it is Viola and not her brother.

As briefly mentioned earlier, Sebastian's music from the marketplace scene is used again when Sir Toby insists on the fight between Viola and Sir Andrew; the insistent drumming here signifies Sir Andrew and Sir Toby's understanding of Viola as male and thus a threat to Sir Andrew's suit for Olivia. As when Viola first made the transition to Cesario, the score uses the urban/industrial sounds of pipes being struck or bells being rung; where she had once sought to transform herself into a man, the soundtrack suggests that she now reaps previously unforeseen dangers of the choice she has made. This scoring continues when Antonio joins in the melee, adding (perhaps unnecessary) support to the textual evidence that he too takes Viola for a man, in this case one he knows well. Orsino's men, previously following Sebastian and Antonio through the market, arrest Antonio, bringing a temporary end to the fight and the music. However, once Antonio is gone, Supple creates a montage much like the opening of the film, and the music of the fight returns, albeit without the industrial resonances. In rapidly alternating shots, Sebastian fights Sir Andrew and Sir Toby, Olivia paces, and Maria watches over the imprisoned Malvolio, again all to the accompaniment of the melody-less drumming and synthesized beats established earlier. It is clear that, despite the surrounding chaos and immediately previous departure of Viola, Sir Toby, Sir Andrew, Feste, and Olivia all take Sebastian for Cesario. The issue here remains one of complete confusion of identity, and there is no melodic hint, as was the case earlier, to provide clarity as to the gender identity of the combatants; only the ethnic signifier of the drums, recalling India, and the synthesized percussion, indicating the present geolocational space, are used. But where Viola shrunk away from Sir Andrew's blows, Sebastian answers them with his own, more forceful and effective than his attacker's. The fast pace of the drumming throughout these scenes reflects the emotions of all of the characters as well as intensifies the anxiety created by the situation, applicable to both the

characters and the experiant. The lack of a melodic line—which will reappear only when Sebastian realizes that he is being taken for someone else, and, rather than questioning the situation intelligently, asks only whether it is a dream (4.1)—further remarks on Sebastian's aggressive, male identity. The use of Viola's melodic line when he asks," What relish is in this? how runs the stream?" indicates that Sebastian has stepped into his sister's place as the object of Olivia's love, and concurrently serves as a reminder of the twins' ethnicity; Sebastian has not yet dealt with non-Indians from Illyria, and still views himself as an outsider. This confusion, and the hurried, anxious music signifying it, continues even as Sebastian marries Olivia, who still believes he is Cesario, and takes her to bed.

Indian music, as it was used at the beginning of the film, returns without augmentation or ornamentation only when the twins reunite. The music represents the story's origins as well as those of its protagonists, as well as the setting of all things right in the confusion that has taken place. As they are revealed to be of "[o]ne face, one voice, one habit, and two persons," (5.1), they are also equated in class and status, shown to be of an elite nature. They speak to one another in Hindi, offering up details only the other would know, doubly affirming their identities. The music lacks the *bansuri* melody from its previous incarnations, but uses a lower-pitched instrument to emphasize the sobriety of the situation. Viola and Sebastian, satisfied with each other's reality, embrace, accompanied by Eastern instruments and modes only; between them, there is no Western influence or anxiety. While a traditional Bollywood film might have inserted an extended musical number at this, the film's denouement, Supple and Sawhney use only this subtle instrumental reminder of the Indian roots of the primary narrative.

The Indian music of the flute transitions into a more folk-like soundscape as Feste's solo guitar is added to the mix. As Orsino "quits" Cesario and offers Viola marriage, Feste sings the play's final song, "When that I was and a little tiny lad." The melancholy presentation of the music, along with Viola's unsmiling appearance, provide the experiant with Supple's take on the ending of the play. Olivia has not married her desire, but merely a simulacrum of him, albeit in a body gendered for the conventional heteronormativity of most of Shakespeare's comedies. Viola has captured Orsino, but only because he is attracted to what Olivia is attracted to; their shared sexual interest in Viola makes her acceptable to Orsino when he can no longer hope for Olivia's favor. The lines of the song are paired in such a way as to further elucidate the situation: Olivia and Sebastian kissing are musically matched to "a foolish thing was but a toy," and Viola and Orsino are shown when Feste sings that, "I came to man's estate." For Olivia, her newly-wed husband is very much a novelty and unknown quantity, as was Viola to her. As for Viola, her soon-to-be re-imposed

feminine status, marked by a new lack of independence and freedom, attributes she reveled in when she was a man, is a coming-down in the world, despite her new position as "Orsino's mistress and his fancy's queen." Indeed, for Viola, there is no promise of permanence in the text or the film's staging of the scene, and it is already apparent how quickly Orsino's fancy might shift. With this song and a final shot of the couples awkwardly embracing, the narrative ends. The credits of the film roll even as Feste continues singing, and the camera pans away from the couples out into the starry night sky.

Conclusion

Supple's gestures towards Bollywood, paired with Sawhney's equally gestural score, create an undeniably unique cinematic adaptation of *Twelfth Night* that is neither entirely Western, nor in the Parsi style of Shakespeare theatrical adaptation, nor as Bollywood as more recent adaptations like *Omkara* and *Maqbool*.[21] The score and ethnic factors of *Twelfth Night* do separate Supple's film from typical Western adaptations, and, as discussion of the music has shown, it does not engage in the metadiegetic song and dance numbers of a true Bollywood production.

Gopal and Moorti note, "Noted documentarian Nasreen Munni Kabir describes Hindi film song as 'the only truly original moments in Hindi film.... I mean you couldn't use the songs say from *Border* and put it in another film. Everyone goes on about the 800 or so films produced in India but 790 seem to have the same story. It is mainly the music that shows fantastic new energy and originality.'"[22] The same can be said for adaptations of *Twelfth Night* that retain the original language: the story remains the same, but the music contributes significantly to the essential differences of each work. Supple's production complicates the play by adding ethnic and racial aspects to the play text, adding to the already-present Otherness of gender and social status and overlapping with them. While the film attempts to be "colorblind" in the casting of Illyria's citizens, it uses race as a marker of difference in the twins, and this in turn has resulted in a soundscape that belongs to this film alone and differentiates it from other adaptations of the same material. Without question, the musical material created by Sawhney using a mix of Indian classical music and current technological approaches from club and theatre music exoticizes Viola and Sebastian, even more than their ethnicities alone would in a production that casts actors of various racial backgrounds. It emphasizes the common interpretation of the outsider while paying homage to the musical numbers that mark major differences and tensions in Bollywood cinema, although, in keeping with the spirit of the play text, remains reserved, not engaging in the spectacle that, seemingly natural

in other films, would be out of place in this context. Supple's direction indicates that while there is considerable room for misrule here, it must be limited to that which a Western household, not an Indian one, would deem within the bounds of cultural normalcy. Thus, Sir Toby and Sir Andrew indulge their senses playing Western instruments in their jam session rather than breaking out into a more spectacular song and dance. It is clear though both this episode and the structures of Illyria that Viola and Sebastian are in the West. Had Supple reversed these circumstances and had the twins arrive from the West to an Eastern or Indian Illyria, the score would perhaps necessarily have featured a big show number for the catches instead of rock.

Ultimately, Supple and Sawhney's film might be accorded the label of post-Bollywood in that it engages with a number of Bollywood conventions as well Western practices. Indeed, it may well serve as an example of ways that Bollywood has spread beyond India and other East Asian communities and in the course of doing so has itself adapted to some Western cinematic practices and been adapted in turn. In *Twelfth Night*, we experience a work that dichotomously borrows from and applies standards of art from multiple cultures while keeping them separate, and retains scoring traditions from the past while integrating new musics and musical approaches, resulting in a complex work that can be both frustratingly hidebound and innovative at the same time. It would be tempting to think that the post-Bollywood status of such a film might include the avoidance of the more gendered, classist scoring techniques employed in *Twelfth Night*, but instead the heightened sense of binaries and socially restrictive worlds depicted in both Bollywood and Shakespeare only reify their use. Just as the "collision of two worlds"[23] is a well-known Bollywood trope, so in this case is the collusion of those spheres.

Notes

1. Gopal and Moorti, *Global Bollywood*, 1.
2. Ibid., 3.
3. Gokulsing and Dissanayake, *Indian Popular Cinema*, 98.
4. Cartelli and Rowe, *New Wave Shakespeare on Screen*, 28–29.
5. Nestruck, "A Sexy, Kinetic Dream," R1.
6. Supple, *Twelfth Night*, 2003.
7. Callaghan, *Shakespeare without Women*, 33.
8. Gopal and Moorti, *Global Bollywood*, 4.
9. Trivedi, *India's Shakespeare*, 13.
10. Ibid., 15.
11. Ibid., 21.
12. Säckel, Göbel, and Hamdy, *Semiotic Encounters*, 8.
13. Gopal and Moorti, *Global Bollywood*, 6.

14. Lowe, "Claiming Amadeus," 103.
15. McClary, *Feminine Endings*, 12.
16. Garber, *Vested Interests*, 37.
17. Trivedi, *India's Shakespeare*, 47.
18. Bloom, "Thy Voice Squeaks," 40.
19. Bloom, *Voice in Motion*, 187, 15.
20. Bloom, *Voice in Motion*, 8.
21. Gruss, "Shakespeare in Bollywood?" 223–38.
22. Gopal and Moorti, *Global Bollywood*, 5.
23. Gopal and Moorti, *Global Bollywood*, 7.

Bibliography

Bloom, Gina. "'Thy Voice Squeaks': Listening for Masculinity on the Early Modern Stage," *Renaissance Drama* 29 (1998). 39–71.

———. *Voice in Motion: Staging Gender, Shaping Sound in Early Modern England*. Philadelphia: University of Pennsylvania Press, 2007.

Callaghan, Dympna. *Shakespeare without Women: Representing Gender and Race on the Renaissance Stage*. London: Routledge, 2000.

Cartelli, Thomas and Katherine Rowe. *New Wave Shakespeare on Screen*. Cambridge: Polity Press, 2007.

Garber, Marjorie. *Vested Interests: Cross-dressing and Cultural Anxiety*. New York: Routledge, 1992.

Gokulsing, K. Moti and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*. London: Trentham Books, 2004.

Gopal, Sangita and Sujata Moorti, eds. *Global Bollywood: Travels of Hindi Song and Dance*. Minneapolis: University of Minnesota Press, 2008.

Gruss, Susanne. "Shakespeare in Bollywood? Vishal Bhardwaj's Omkara." *Semiotic Encounters: Text, Image and Trans-nation*. Edited by Sarah Säckel, Walter Göbel, and Noha Hamdy. Amsterdam: Rodopi, 2009. 223–38.

Lowe, Melanie. "Claiming Amadeus: Classical Feedback in American Media." *American Music* 20.1 (Spring). 102–19.

Massai, Sonia. *World-Wide Shakespeares : Local Appropriations in Film and Performance*. London: Routledge, 2005.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 2002.

Nestruck, J. Kelly. "A Sexy, Kinetic Dream in Eight Languages." *The Globe and Mail*. R1. June 9, 2008.

Säckel, Sarah, Walter Göbel, and Noha Hamdy, eds. *Semiotic Encounters: Text, Image and Trans-nation*. Amsterdam: Rodopi, 2009.

Supple, Tim. *Twelfth Night, or What You Will*. DVD. Home Vision Entertainment, 2003.

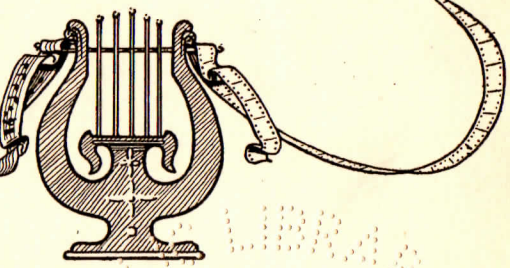
Trivedi, Poonam. *India's Shakespeare: Translation, Interpretation, and Performance*. Wilmington, DE: University of Delaware Press, 2005.

Musical Presentation of Motion Pictures

By

George W. Beynon

Musical Director General
The Arto Company



New York · G. SCHIRMER · Boston

784.31 792.91
B57 B57
F.A.

Copyright, 1921, by
G. Schirmer
29968

310ct21G1.40 INV. 59574 '82

WHILE KEENLY ALIVE TO ITS MANY SHORTCOMINGS
I HUMBLY DEDICATE THIS LITERARY EFFORT
TO A WRITER OF NO MEAN ABILITY—
MY MOTHER

FOREWORD

THIS little book is written for and recommended to all who, working in the vineyard of music, search for the rarer grape, and whose ambitions urge them to fill the basket of Success with only the choicest fruit.

Personal opinion plays no part in this treatment of the science of musical presentation of pictures. Only reliable data have been used, and nothing is put forth that has not for its foundation either usage, precedent or successful experiment. All the available facts pertaining to music for the photoplay have been gathered, placed in chronological order, and put in text-book form for the benefit of brother musicians.

In attempting to make them interesting and helpful, it is sincerely hoped that they will bear a message proving profitable—and pleasant.

Fraternally,



CONTENTS

Chapter		Page
	Dedication	iii
	Foreword	v
I	Introduction	1
II	The Evolution of Picture Music	3
III	The Musical Library—Its Contents	15
IV	The Musical Library—Its Classification	36
V	Musical Service—Scores—Settings—Cue-Sheets—Synopsis	47
VI	Proper Presentation of Pictures—The Theme and How to Use It	61
VII	Proper Presentation of Pictures—Songs as Themes	67
VIII	Proper Presentation of Pictures—The Choice of Incidental Music	73
IX	Proper Presentation of Pictures—Fitting the Feature	81
X	Proper Presentation of Pictures—Fitting the Scenic	89
XI	Proper Presentation of Pictures—Fitting the Pictorial	95
XII	Synchrony	101
XIII	Playing the Picture—Musical Directors	105
XIV	Playing the Picture—Orchestral Balance	121
XV	Playing the Picture—Light—Color—Atmosphere	126
XVI	Playing the Picture—Silence—Its Uses and Abuses	137
	Epilogue—Futurity	144

I

INTRODUCTION

NO SUBJECT can be thoroughly treated without a careful propounding of elementary principles. Especially is this true of the art of playing for the pictures. Things which are allied to and contingent upon that art, though only of theoretical value, yet having a strong bearing upon the main subject, must be closely analyzed. Picture playing is a new vocation raised to the level of a profession by artists who, conscientious in their labors, have continually experimented with new ideas, and elevated picture music to to its present high level of achievement.

No precedent has been established by which a knowledge of picture playing can be acquired. Blazing a new trail through a hitherto unknown forest, this treatise must be based on the hypothesis that the reader is totally ignorant of the fundamental principles involved. If, perchance, he be one of wide and varied experience, let him not regard the elementary portions of this text-book as an insult to his intelligence, but rather as a thorough and comprehensive work suitable not only for the graduate but helpful to the embryo conductor.

Beethoven said, "Music is the manifestation of the essential nature of all that is." Prophetic in utterance, it fits the portrayal of emotions as depicted upon the screen, in a manner almost incredible when one considers the years which have passed. Music which accompanies the picture must "manifest" the "inner essential nature" of the scene and action to fulfill its mission properly.

In order to "manifest" correctly, it is necessary to learn how and where to "manifest." Then must follow the application of the schooling derived from delving for the basic principles of the art of picture playing. Even then, the

musician will not merit the name of graduate, for there are a technique and a style to musical settings that are acquired only through painstaking effort. It is the light touches of contrast, orchestral or organ coloring, and the proper tone-balance, which mark the expert.

The moving picture industry has become the fifth largest in the world and is still in its infancy. The vast possibilities which lie before us cannot be estimated or depicted. Consequently, music for the pictures should be as thoroughly understood as mathematics. It is a subject that must stand upon firm ground, clearly defined, and practical from every standpoint. Slipshod methods in picture fitting are no longer tolerated. Unless the elementary principles are learned by heart and the entire subject regarded seriously as a real work, no lasting results can be expected.

A musical setting which deviates from the dominant emotion shown upon the screen is not only worthless, but offensive. To detract from the picture through an improper selection of music is to take from it that underlying motive, instilled by great effort and with colossal expense by the producer. A musician who, through ignorance or whim, chooses music which burlesques a serious scene, commits an unforgivable offence—he destroys at one moment the work of the producer, accomplished through weeks of labor and involving an enormous expenditure of money.

There should be no excuse for ignorance or a display of whimsical temperament. In order that the art of picture playing shall keep pace with filmcraft, every musician entrusted with the destiny of the music should avail himself of every means by which it may be epitomized.

In presenting this work, personal opinion plays no part. The principles as laid down here have been evolved by means of deduction, and the experiments and experiences of pioneers in the moving picture field.

II

THE EVOLUTION OF PICTURE MUSIC

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 cinemagraph 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, dim 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 begin work again and, having mentally composed a marvelous little ditty while under

the spell of nicotine, he straightway rushed back and perpetrated it upon the piano and the incoming crowd.

Yes, indeed, those were halcyon days! 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 *bêtes noirs* of the showman and the ballyhoo man, the latter being forced to don his mackintosh and rubber boots, and call his wares from beneath the shelter of an umbrella. Likewise, the pianist dreaded the wet weather, for the house 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 particularly 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 a profession enlisting the services of 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 "noise" 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 who could make the most commotion, 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

glittering 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 outvoice 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-roes bemoaned their sad lot to the accompaniment of musical cannonading, while Death, Despair, Distress and Deep Grief stalked through the story to the same thunderous 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-exercise and the pianist was expected to coöperate 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 played only during those scenes which appealed to them as holding possibilities for music with which they were conversant. In other words, they made no pretense to fitting the music to the scenes, but waited until a scene should appear that fitted the music. They had little or no library, and "faked" selections by ear. Technically,

the music was abominable. Inflated were their minds with the importance of their new positions, and regarded were they by the audience in the same light as a prize ox in a country fair—to be looked at over the "fence," but not molested.

Coincident with the acquisition 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 more distant relatives to produce special mechanical effects, such as Cocoanut Shells for hoof-beats, a Rachet Block, Sand Block, and a Box of Glass. In fact, it looked as though the Percussion family were holding a reunion that was meant to be permanent. The dismal sounds emanating from that quarter led one to suspect that Father and Mother Timpani 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 and provide an excuse for charging more money. The store-front was going, and the little theatre, having a seating capacity of from three to six hundred, 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. Mark 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.

This program, which was evolved by Mr. Mark and grew under the excellent management of Mr. Harold Edel, was the forerunner of the picture palace and its galaxy of musical talent.

At the same time, the famous song-slide made its début. At first, a soloist would sing the words printed upon a slide as the *pièce de résistance* of the show. This proved novel and became a box-office attraction, the singer's name and photograph, and the song, being prominently placarded all over the lobby. Remember that this lobby never exceeded three feet in depth and everything could be plainly seen from the street by passersby.

A better form of song-slide shortly came into vogue. It showed scenes of the big moments of the song, and these slides were projected synchronously with the words as sung. Better singers were employed and the interest in this added feature became universal. Even yet the circus ideas clung to the picture show, for the singer frequently went outside and sang, unaccompanied, to draw the patrons. The "bally-hoo" was still retained, and he introduced the singer to the crowd much in the same fashion as at a circus when the bearded lady was presented.

The idea of "a prophet not without honor save in his own country" was carried to extremes in the "barking" and billing. A singer was introduced as "Professor Hoozis, the famous baritone from Salt Lake, the greatest singer of the decade." Many patrons found him to be their next-door neighbor, and lengthy explanations followed. This unsavory method of advertising was countenanced and upheld by the best showmen with the fallacious idea that it was

the only means of producing results. They could not see any other angle at the time but, in less than a year, they were loudly proclaiming the singer as "local talent."

The song-slide fad passed—not for lack of merit, but because it was crowded out by better and longer pictures. Two and three reels appeared in the film exchanges. These took up time, so the singer was no longer needed to fill out the performance. The theatres being small and the film prices higher, it was necessary to show a certain number of performances a day to pay the overhead. Thus there was forced upon the showman, who was now known as an exhibitor, the running of continuous performances. It worked well from the start and the circus aspect of the side-show slipped away. With it went the "barker" and his "ballyhoo." The picture business was becoming legitimatized and more cultured people began to drift into a "Movie," at first out of curiosity, but later because they found a clean form of entertainment, convenient as to hours and cheap in price.

There was also a noticeable transition in the music, both in quality and quantity. The scenes were fitted in consecutive order, and portrayed more or less accurately the emotions depicted. Real musicians saw the possibilities in the new field for wider endeavor and greater remuneration. In many cases, the trio gave place to a "Symphony Orchestra" composed of five or six pieces, and the admission was raised five cents.

Things were going fine for the exhibitor. He saw a fortune in the business of presenting pictures, and so did many who were not showmen. "Movie" shows sprang up like mushrooms. Every few blocks one could find a little screen theatre, heavily placarded with its line of pictures "now showing."

There was a call for "talking moving pictures," so the progressive exhibitor proceeded to make them talk. A little company of would-be actors and actresses was engaged and

placed behind the screen. They spoke a dialogue which was supposed to convey the thought back of the action in the photoplay and by closely watching the lips of the film stars, they made a commendable job of it. This was found too expensive for the small theatres but, having begun it, they attempted to do it cheaper by engaging a person with a gift of mimicry to take all the rôles. This wasn't bad until the talker ran out of ideas. When he began to repeat the same dialogue for different pictures, and allowed the heroine to assume the deep growling voice of the villain, it was all wrong and "talking moving pictures" forthwith died suddenly.

During this experiment in making pictures into plays, the music was kept silent, as it interfered with the clearness of enunciation, especially as the talker had to project his voice through a muslin or canvas screen This delayed the progressive growth of picture music for a time, but in the end proved a blessing. Patrons were led to a deeper appreciation of music through its absence, and when it returned the welcome was responsive and enthusiastic.

Orchestras were enlarged everywhere and a few singers were brought in to sing without song-slides. Needless to say, the mushroom crop of exhibitors died a natural death under the hot sun of competition and only the fittest survived. These enlarged their theatres and began to pay close attention to the class of program offered, including the music. In many cases, the orchestra leader was requested to allow the first show to proceed in silence, while he chose suitable music for the following performance.

This method, devised for musical efficiency, proved a boomerang upon the box-office receipts. Nobody wanted to see the first show and the loss was keenly felt when the exhibitor was forced to "turn 'em away" in the evening. He called upon the exchange for help, asking that his picture for the day be delivered early enough in the morning to insure a pre-viewing by his musical director. The exchange could

not comply with his request, owing to the uncertainty of transportation facilities, and the exhibitor was compelled to devise some other scheme for the early fitting of his picture. Believing that any kind of music would do for the first performance, he arranged with the orchestra leader to play something while he picked something else. Of course, this proved no improvement on the old plan, and again he sought the exchange.

Looking about for some relief, the eyes of the exhibitor fell upon the church organ. He noted the ease with which the organist improvised; he saw the publicity value of an organ installation; and he believed it to be the solution of his difficulties in picture fitting.

Only a few could afford a church organ, and the cost of employing an organist nearly bankrupted some of these. It is true that in part the difficulties of picture playing had been swept away, but, because organists knew nothing of picture fitting, the troubles of the showman began anew. It was necessary to have some advance data regarding the picture, with some suggestions as to its musical requirements.

From all over the country producers and manufacturers of films received letters requesting some sort of music service. At first, these epistles received no serious consideration because, as one film magnate said, "We purvey pictures, not music." But the cry for musical helps or suggestions became so insistent that some action had to be taken

This brought forth what was called a "dope sheet," being a list of the sub-titles and the "dope" on the music. Later it became a cue-sheet or a musical suggestion synopsis, which proved a real boon to the troubled musicians in the myriads of small towns and cities.

At first, the information gleaned from these cue-sheets was meagre in the extreme and frequently misled the leader in his choice of suitable musical material. There was nothing but a cue and its suggested number. If that piece was not

in his library, the musician was as much at sea as before. Nothing was said concerning the character of the picture, its atmosphere or direct cues, and in view of the fact that features had begun to appear in five reels, the plight of the orchestra leader was pathetic.

Gradually the cue-sheets improved in their service qualities, but even at this time (1920) there are film companies distributing cue-sheets which are worthless for the practical purposes of the leader or organist.

During the slow growth of the cue-sheet, 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, but 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 of 1915.

The music for "The Birth of a Nation" will go down in the annals of the history of the film industry as a happening of greatest importance. It was arranged for forty pieces and was clearly synchronized to the minutest detail. Joseph Breil composed and arranged it and set a high mark at which future composers might shoot. At the time of writing, after five years of musical advance, "The Birth of a Nation" score stands as a criterion; 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 City, September 16, 1915, a musical score arranged for the Oliver Morosco picturization of "Peer Gynt." This score was by no means difficult to arrange, as the "Peer Gynt Suites" formed the backbone of the setting and other compositions of Grieg held the proper atmosphere throughout.

Never was there a more severe test set for synchrony than the 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 coincidently with the scenes. They shifted with kaleidiscopic rapidity, and at times the music was a bit ragged from lack of rehearsal. Everything went well until Peer Gynt shot the Southerner. Immediately after that there was a scene which was interpreted musically 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 criticized severely in the daily papers.

We learn by our mistakes and subsequent scores were more successful.

Then came many composers who tried their hand at writing for pictures. Each gave to these compositions his best and, from close analysis of previous works, produced commendable results.

The Paramount saw the possibilities of this new form of music service and by an arrangement entered into with G. Schirmer, 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 concerned lost money. It was discontinued—not because the idea was wrong or because the scores contained little merit, but from the pure lack of support expected from the exchanges and their 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 programs and, being engaged to open the big 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 in music. Nothing like it had been attempted before. Never had the "movies" been run on such a large and elaborate scale. Picture presentation became an art which met with popular favor, and 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 terms as "Picture Show," "Temple of the Motion Picture," 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 number. 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.

This is indeed a far cry from the store-front of earlier days, and from the big drum to the Symphony orchestra.

This revolution was brought about only through the slow process of evolution in picture playing, naturally assisted by the upward trend of filmcraft and the increased interest of picture lovers, and those hungry for music.

III

THE MUSICAL LIBRARY

ITS CONTENTS

JUST as his chest of tools is the paramount necessity of the carpenter, the musical library is equally essential to the leader playing pictures. The skilled worker in wood always knows exactly where to find any tool which may be required, for he has a specific place for each instrument. His different kinds of saws are to be found arranged according to size or use, in a particular compartment of the toolchest. His various sized hammers and types of chisels have their proper places in the methodical arrangement. Because of his forethought he can work quickly and accurately, giving his best service with the least possible loss of motion, and is a more valuable workman than his slipshod brother who throws his tools into the box at the close of day and is forced to waste an hour the following morning, looking for a screwdriver. This homely simile is applicable in almost every detail to the orchestra leader who has charge of the music in a picture theatre.

HIS LIBRARY SHOULD CONSIST of as many pieces of music of varied *tempi* and character as he can possibly procure. His buying should be well considered and his numbers judiciously selected with the object of picture playing always before him. There are many musical effusions that could not be used because they are not adaptable for screen interpretation. Few numbers that lack a definite melody or musical figure are needed in the average leader's library. Long numbers written merely for musical gymnastic purposes

are to be shunned, as they seldom portray an emotion and are usually composed of such long sentences that they give no convenient breaking-off place. Cheap music should have no place in an up-to-date collection, for the patrons of to-day know the difference between real music and that conglomeration of sounds which so frequently passes as such among singers and players of ragtime.

CONCERT CLASSICS should form the bulk of a musical library, and these should be selected from that class noted for well defined sentences, preferably of short length. It would not be well to stick too closely to this rule, for there are many effective numbers, that can be used on occasion, which are prolonged in thematic treatment and will fit admirably into a long scene. At the same time, it should be borne in mind that the average scene found in pictures never exceeds two minutes in time-duration. It is vitally important to use only those selections which wlll give a smooth break into the following number.

Concert classics naturally run the full gamut of *tempi*, and a judicious choice of varied *tempi* must be made to insure a proper balance in this department of the leader's library. From Adagio to Vivace gives a wide range of selection, and for practical purposes each *tempo* should constitute a subdivision in itself.

ADAGIO MUSIC is somewhat limited, comparatively speaking, and yet its picture demands are exceedingly great. In choosing music of this *tempo*, the leader should carefully consider the purpose to which it is to be put and not order something simply because it is marked Adagio. Broadly speaking, the emotions depicted which call for this class of music are Grief, Horror, Distress, deep Meditation and smoldering Anger; while it is used to advantage in scenes of dramatic tension or of deep forebodings of evil. An Adagio movement can be effectively used just before the climax of the picture if the *tempo* be gradually accelerated as the

cue for change appears, with a quick and smooth *segue* into the big numbers of the setting.

As examples of needed Adagio music the following list is appended:

A Keltic Lament	Foulds	(Grief)
En Mer	Holmes	(Horror)
Prelude	Rachmaninoff	(Distress)
Reverie	Rissland	(Meditation)

"A Keltic Lament" is formed of sixteen-measure sentences and has the depth of feeling that truly interprets deep grief. It is in a convenient key, and is a number most suitable to scenes of great sorrow. There is, however, an Irish atmosphere to this piece that should receive consideration in its placement in a setting. It could not be used in a picture other than Irish, Scotch, English or American; and even in these, to be perfectly accurate, there should be some Irish connection to give the right to use it.

The musical depiction of Horror calls for a number that beginning softly, with an undercurrent of *tremolo* in the bass, passes into a crashing of dissonant chords, ever rising in pitch and intensity. There are few numbers which meet this description, and search must be made through the field of Grand Opera for any additions to the meagre few that are obtainable in Concert form. The best examples of the kind are to be found in Verdi's "Otello"; while "Mefistofele" by Boito, and "Le Villi" by Puccini, will give forceful excerpts admirably adaptable to scenes of Horror.

The "Prelude" by Rachmaninoff, although frequently used as a dramatic number, is more correctly a portrayal of distress or growing fear. The composer, with an intense fear of death uppermost in his mind, contributed his famous "Prelude," sometimes called "The Bells," bearing the inference of the tolling bells of death. There are many selections signifying distress, for this emotion is closely allied to fear and agitation. The amateurish method of playing this emotion is often exemplified by selecting an ordinary or

garden variety of Agitato from one of the many so-called Photoplay Series. This is poor fitting of the scene. An Agitato denotes excitement, and is superficial in its construction, with practically no depth of feeling.

In passing, it might be well to quote the portion of Rachmaninoff's "Prelude" marked *Agitato*, as an excellent example of the portrayal of Horror. It fits in every detail the definition which has been given above and strongly confirms it, knowing, as we do, the dominant emotion which impelled its creation.

The interpretation of Meditation is by no means a difficult matter, for almost every composer of any note has written one or more pieces entitled "Meditation" or "Reverie." Although, under ordinary circumstances, it is not advisable to select music by its name, in this case it cannot carry you far astray. "Reverie," by Rissland, has a touch of the dramatic about it extremely effective for scenes showing concentrated thought upon a vexing problem, the solution of which later becomes part of the plot. "Meditation," by Drumm, is another fine example of this class of music, and has been used most successfully because the composer is thoroughly conversant with the needs of the leader who plays the pictures. He has adopted a musical form that fits the average situation perfectly, and, if judgment be used, the number can be made an effective interpretation of two or three scenes which follow in consecutive order.

The problem to fit scenes of anger is one with which every musician is constantly confronted. It cannot be portrayed by any ordinary Agitato, nor should a Hurry be used to signify the rising passions of temper. Little melody is required, and the chord construction should be distinctly harsh and grating to the ear. Many leaders use a dramatic number to fill the need, but, strictly speaking, anger is not dramatic and the use of a dramatic selection lessens its true value when it must perforce be called upon to fulfill its proper mission. It is the close analysis of musical classification

which distinguishes the master of picture setting from the average self-satisfied clock-watcher.

ANDANTE MUSIC is to be found in profusion and in the greatest variety. It runs the gamut of every conceivable emotion and for this reason is probably the most effective portion of a picture library. The selections marked *Andante* are usually of a melodious nature and somewhat saccharine. The large majority of love themes will be found in this classification of *tempi*. In fact, this family offers themes of every description. The uses to which Andante music can be put are innumerable, and the leader will find himself a constant visitor to this corner of his library when looking for suitable material with which to work. The following list will give some idea regarding the classification of specific numbers under the headings of the various emotions, and, although not complete, it will serve as a guide in the right direction.

Arioso	Frey	Love Theme
Berceuse	Danbé	Lullaby
Canzonetta	Heimendahl	Semi-Misterioso
Dialogue	Meyer-Helmund	Tranquillity
Elysium	Speaks	Quiet Sadness
En Mer	Holmes	Dramatic Agitato
Farewell to the Flowers	Hildreth	Regret
Heart's Desire	Losey	Yearning
In Roseland	Eugene	Quiet Delight
Lamento	Gabriel Marie	Deep Sorrow
Meditation	Delmas	Brooding
Narcissus	Nevin	Renunciation
Nocturne	Karganoff	Vain Remorse
Opera Bouffe	Finck	Dramatic
Pastorale	Thomas	Pastorale
Pleading	Wood	Pleading
Poet's Dream	MacDowell	Water Storms
Prayer	Wolf-Ferrari	Praying
Romance in F	Tschaikowsky	Constrained Romance
Souvenir	Geehl	Pleasure
Three Songs from Eliland	Von Fielitz	Foreboding Evil
Visions	Tschaikowsky	Pain

It is impracticable to analyze the foregoing list and show why each holds the quoted emotion. Sufficient to say that

if the leader will play these numbers with the emotion in mind, he will find that they are accurate in every case. The list does not by any means cover the whole ground of Andante numbers and their peculiar interpretations, but it will be seen that they are adaptable for almost every scene imaginable. Do not use them too frequently because of the ease with which you can fit scenes, for a musical setting made up entirely of Andante numbers would be monotonous in the extreme.

ANDANTINO MUSIC consists of that class which carries a little faster *tempo* than Andante and not quite so fast as Moderato. Its use in fitting pictures is extensive, comprising as it does some of the finest works of the masters. This class can be made to give contrast to the setting, as many emotions characteristic of the Andante family are to be found in it and, to relieve the possibility of monotony, can be used effectively as a substitute. The same thing may be said regarding the overlapping into the Moderato class of music; thus the range of the Andantino is very large. As an example of the substitution capacity of Andantino music, let us suppose that we have a scene which depicts Regret. The scene preceding it has been fitted with an Andante selection. It would not be wise to select another Andante number to fit our present scene, therefore we must obtain the same result by looking for our required emotion in another class of *tempo*. There will be found many examples of what we want in the Andantino portion of our library, and the use of such will lend variety to the setting.

MODERATO NUMBERS are more numerous than any other form of music. There is not the depth of feeling to be found in this class that we find in those already mentioned. Moderato pieces make excellent fillers and fine bridges with which to span the big moments. They are easy to play and usually are pleasing in melody. Many fine themes can be found among them, and as a rule the orchestras like to play them.

1357

Scenes showing dramatic value or deep emotion cannot be portrayed by Moderato music. Some leaders have made the mistake of selecting a Moderato by its name, because the title seemed to fit the situation, and thereby have ruined their musical setting by playing too far under the picture. This makes a valley in the setting and detracts from the feature as much as overplaying would. The proper place for Moderato selections is that point in the film where the tension must be relieved and a breathing space given before the next big situation arises. Of course, some of the gentler emotions can be shown in Moderato tempo, but the selection must be well chosen in order that the natural frivolity usually found therein will not creep into the setting and burlesque the picture.

ALLEGRETTO is the class of music which follows in logical sequence. Here you will find the light intermezzo, the dainty serenades, and the characteristic dances. As a rule, great brilliancy is to be found in this form of music, because the numbers are usually short or composed of short sentences, and are admirably adaptable for picture playing. They generally portray gladness, pleasure, joy, frivolity, tenderness and love, and can well be used to depict scenes of merry-making society gatherings, classic dancing, valleys and forests, love-making revelry, and any neutral situations of pleasantness. Sometimes Allegretto movements are used in the same manner as Moderatos, that is, as fillers. This procedure is not advisable, inasmuch as they serve better for contrast purposes and should be held in reserve for that contingency.

ALLEGRO MUSIC is very fast in *tempo* and useful in accompanying scenes filled with action. Under this head can be placed Ballet excerpts and country-dances, as well as tarantellas, and all dances of a rustic nature. The demand for this class of music is not great in picture setting. Its main mission seems to lie in fitting those scenes which, because

of their lack of dramatic value, do not require a hurry or agitato. This part of the Leader's Library is little used and, in selecting new music, this class should be sparingly bought.

VIVACE MUSIC is little needed for pictures, and yet its occasional use precludes the possibility of dispensing with it entirely. The Apache Dance-form falls under this head and is frequently required. Opportunities arise for the use of Vivace music when the semi-agitato becomes the only correct way of musically interpreting the picture. Great care should be exercised in choosing numbers of this *tempo*, as there are only a few that are suitable for a picture library. The vast majority have few cadential points upon which the leader can depend for finishes, and nothing is harder to effect than a clean *segue* from a Vivace number to a slower piece following. There should be a definite melody to all the Vivace selections, to get away from the general idea of extemporizations. "Under the Leaves," by Thomé, is an excellent example of the kind of music that should receive consideration.

This completes the list of *tempi* into which concert classic numbers should be divided. There are no subdivisions possible, such as Lento and Andante Sostenuto (which rightly belongs under Adagio), Andante Espressivo, Andante con Moto, and Andante Moderato (which really are but different forms of Andante and belong in that class), Andante Cantabile (which might be placed under the heading of Andantinos), and Allegro Vivace (which means a very fast Allegro and can be placed with Allegros or Vivaces according to the desire of the leader).

ATMOSPHERIC MUSIC should form a large portion of a musical library. The vital and first duty of picture presentation is to portray and hold the atmosphere of the screen action. All pictures have some atmosphere, but many have one which is characteristic. For the latter, there must be ample material to take the audience to India, Japan or Egypt, to make it

live among the American Redskins or African Hottentots, and keep it there for an hour, if necessary.

RUSSIAN MUSIC is needed in large quantities and fortunately is not difficult to procure. It covers a wide field of emotions and range of *tempi*. Do not list music as Russian simply because a Russian composer wrote it. Tschaikowsky gave us the "Capriccio Italien," which is in no way Russian in its atmosphere. Also refrain from classifying a number as Russian because the title of the piece is "A Cossack Love-Song." It may be a love-song all right, and yet hold the atmosphere and harmonic tenderness of the good old United States.

There is only one way to judge whether music should be classified as atmospheric, and that is by an analysis of its harmonic and melodic construction. Such Jewish folk-songs and religious hymns as "Kol Nidrei' and "Costatschoque" should properly find their place among Russian pieces. They are intensely typical of the land of oppression, the home of tyrants and tortured humanity.

Dances, lullabyes, marches, serenades, intermezzos, dramatic and pathetic numbers, are readily obtainable from the Russian School of Music. Every emotion has formed the motif of a musical outpouring from Russian hearts, and in no other field of atmospheric music are so well represented simplicity and grandeur, the pathetic and the wildly joyous, the angelic and the sinister.

SPANISH MUSIC seems to run largely to dances, and for picture purposes affords insufficient variety. The Tango, Maxixe and Habanera are well represented. There are a few old-time songs like "La Paloma," "Estudiantina" and "Juanita," that will add the touch of Spain to a musical setting, while the rhapsody "España" by Chabrier might be used to establish the atmosphere as a feature overture. To fill out this dearth of Spanish numbers, recourse might be advantageously had to excerpts from such operas as "Car-

men" and "Le Villi," while the music of Valverde's operetta would furnish many characteristic numbers.

ORIENTAL MUSIC should be carefully selected and divided under separate headings. Japanese and Chinese music, though Asiatic and distinctly Oriental, should be separately classified. There is little of this class of music to be obtained. Don't depend too much upon American imitations of Chinese music, such as "Chinatown" or "Hop-Sing." The intentions of the composers are good and the imitation well done, but, after all, it is not Chinese music.

It is related that a Chinese Mandarin visited Queen Victoria and was a guest at one of the big Symphony concerts held in Covent Garden. In thanking his hostess for the pleasant evening he expressed his deep interest in the music. When asked which number upon the program appealed to him the most, he replied, "The one before the first listed was his favorite." He preferred the tuning to the playing. This gives a very accurate idea of how inharmonious music must be to be Chinese.

There is also a decided difference in the rhythm and the construction of East Indian or Egyptian music. Arabian melodies also have typical traits that stand out in their performance, but these may readily be classified under one head without causing confusion. Thus, Oriental music will consist of Japanese, Chinese, East Indian, Persian, Arabian and Egyptian.

AMERICAN INDIAN should be classed separately, for there is nothing more typical. This music is not difficult to procure, for considerable research work has brought to light many wonderful Indian melodies, and these have been carefully harmonized to keep the scale pure. Such numbers by Arthur Farwell as "Inketunga Thunder Song" or "Song of the Deathless Voice," or Victor Herbert's "Dagger Dance" from *Natoma*, are rich in Indian lore and atmosphere.

NORWEGIAN MUSIC, though little called for in atmospheric pictures, should form a separate class for reference. Here Grieg's music will play a large part, and the works of Sibelius must not be overlooked.

Italian, French, German and English music is profuse, and should not necessarily be set apart for atmospheric purposes. The folk-songs should be segregated with those of all nations, but to attempt to classify separately the works of these four schools would be a waste of effort, causing considerable confusion.

FOLK-SONGS are important factors in picture fitting. They should be kept handy, and much discretion should be used in fitting them properly. Every leader should know the history of the particular song required and study its significance in order that it will not be out of place in his setting. A fairly complete list of those needed is herewith appended. It would be well to buy the full list.

AMERICA

Ben Bolt
Darling Nellie Grey
Hail to the Chief
Home, Sweet Home
Listen to the Mocking-Bird
Love's Old, Sweet Song
My Old Kentucky Home
Nancy Lee
Old Black Joe
Old Folks at Home
The Old Oaken Bucket
Old Zip Coon
Pop Goes the Weasel
Sweet and Low
Tenting on the Old Camp Ground
Tramp, Tramp, Tramp
Turkey in the Straw
When You and I Were Young, Maggie
Rocked in the Cradle of the Deep

ENGLAND

Drink to Me Only with Thine Eyes
Fisher's Hornpipe
Hearts of Oak
In the Gloaming
The Roast Beef of Old England
Sally in Our Alley
I Dreamt I Dwelt in Marble Halls

IRELAND

Believe Me, if All Those Endearing Young Charms
Come Back to Erin
The Harp that Once through Tara's Halls
Kathleen Mavoureen
Kilarney
The Last Rose of Summer
The Minstrel Boy
Oft in the Stilly Night
Wearing of the Green

ITALY
Funiculì-Funiculà
Maria, Marì
Santa Lucia
'O Sole Mio

SCOTLAND
Annie Laurie
Auld Lang Syne
Blue Bells of Scotland
The Bonnie Banks of Loch Lomond
Bonnie, Sweet Bessie
The Campbells Are Coming
Charlie Is My Darling
Comin' Through the Rye
Robin Adair

SONGS, besides embodying Folk-Songs, will also call for Classical Songs, Ballads, Popular Songs and Patriotic Songs. The song department of your library must not be overlooked, for it will furnish more themes than any other portion, and the choice of only the better numbers is imperative. This part of your library will be continually changing, for you must keep up to date with the latest song hits in the various fields and, in order to do this, hackneyed pieces must be dropped to make room for the newer favorites.

Patriotic selections are always required in the Animated Magazine portion of the exhibitor's 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 to which one should closely adhere.

1. Never try to change the *tempo* to fit the screen action. Play the number according to its traditions.
2. If your scene be long, never repeat the number, but select something else to which you may *segue*.
3. Never play parts or phrases of the "Star-Spangled Banner." It is disrespectful.
4. Do not play a National Hymn with the idea of burlesque. There may be expatriated patrons in the house who still love their former country, and it would be ill-advised to incur their enmity.
5. Do not overdo the playing of this class of music.

The material necessary for this important part of your library will be outlined in the chapter dealing with Songs as Themes, and much knowledge regarding the requirements of this department may be gleaned from the chapter dealing with Library Classification.

WALTZES were, for many years, regarded as neutral, emotionless numbers. They were used to fit Pictorials and Scenics or to lend variety to the setting when weak situations arose. Even now this erroneous idea prevails among some of the musical directors in the smaller cities. The only excuse for the misuse of the Waltz movement is pure carelessness. Every true musician knows that no form of music so well portrays emotion of different kinds and varied degrees. Thus, the Waltz should play an important part in picture setting. However, there is a similarity of form that prohibits its too frequent use in any one setting. Two or three of them is "all the traffic will bear," and each must be of an entirely different nature to lend variety. For example, the leader might use a Waltz-Song, a Valse-Intermezzo, and a Valse Lente with perfect safety, and under no conditions could he be criticized if he added a Brilliant Waltz where screen action demanded it.

Waltzes are pleasing to the lay ear and are at present better understood by the picture patrons than some of the heavier forms of music. It is always good judgment to please your patrons, if you are not forced to sacrifice musical interpretations by so doing. They pay admission to see the picture properly presented, and if their musical appetite be appeased by melodious tid-bits which in themselves enhance the picture, they become more interested in the theatre and especially in the orchestra. Their deepened interest is bound to react to the benefit of the musician.

Another form of Waltz, which might be mentioned merely in passing, is the Hesitation. This form was created to meet the requirements of a new dance, which is fast dying out—as fads usually do. The leader will do well to leave this class out of his library, as he will seldom need it. The picturization

of the motions of the waltz cannot be clearly defined, and should there be shown a Hesitation waltz in progress, an ordinary waltz would serve the purpose. Waltz scenes are always short and seldom need a special number to accompany them.

MARCHES form a large section in the musical library devoted to pictures. They need only two divisions, and those merely according to size—octavo and concert. One can never have too many marches on hand, and there should be as much variety as possible in their time-signature (2/4, 6/8, or 4/4) and construction. At present, marches run largely to patriotic creations and care must be taken lest one's march department becomes overloaded with this class.

Marches are chiefly used in pictorial reviews, animated magazines, screen telegrams or any other form of film news. In playing marches, the introductions should be omitted unless they really are a part of the melody. Bugle calls or other forms of introduction which do not form part of the air, detract from the smoothness necessary in good picture accompaniment, and the leader should regard smoothness of paramount importance.

TWO-STEPS, which are own brothers of Marches, should receive a separate classification and comprise one portion of the library. This form of music needs no division but can be placed in alphabetical order under the one heading. They are used in feature settings where restaurant scenes, ballrooms or dancing seem to demand them. Once in a while, they make a splendid diversion as a filler in depicting neutral scenes calling for light music. In comedies, they play a big part in holding the humorous aspects in the foreground. Here we often find it valuable to select popular numbers by their title to fit the scenes that suggest that title. For instance, the screen shows The Girl leaving for School in a distant city and her Hero clutching her for the farewell hug, naturally suggesting "Send Me a Curl." Or, we see an Irishman

trudging along the road with his bundle flung over his shoulder, and "I'm off to Philadelphia" is instantly recalled to our minds. But remember, this method of fitting pictures is applicable only to Comedies. If attempted in feature selection, it would burlesque the picture and create a contradiction of dominant emotions that would scandalize the audience.

The latest Two-steps should be obtained as early as they are published. Because old numbers are inexpensive is no excuse for playing those that are reminiscent of former decades. Always bear in mind that there are associations of ideas, even in Two-steps, and your patrons may seriously object to be carried back to those days when they showed traces of foolishness. Up-to-date melodies will stamp the leader as progressive and will create a curiosity regarding the name of some particularly pleasing number. If the interest of the patrons can be sufficiently stirred that they will request that name, the work of the leader becomes more impressive and his position more dignified.

ONE-STEPS and FOX-TROTS serve much the same purpose as two-steps. They are not needed in such large quantities and should be listed separately, without division. They should be used sparingly, for there is a natural tendency to select this form of music because it is always so handy and the orchestra likes to play it. What has been said in connection with two-steps applies equally to this class of dance. For "slap-stick" humor it fits especially well.

This covers nearly all the numbers which have but one melody. There are special forms of dance-music, such as the Maxixe, Spanish Fandango, Turkey-Trots and others which from time to time come into being for interpreting certain peculiar muscular gyrations of the faddist's body, but these can be allotted a special place in the musical library under the heading of Miscellaneous Dance-Music.

Leaving the single-piece selections and turning to those numbers that have two or more pieces in their make-up, one first gravitates toward

SUITES. This form of music is well liked by the average leader; for, with a little judgment, he can make a suite of perhaps four numbers fit four scenes in consecutive order. This means ready reading with fewer "turn-overs," and is conducive to smooth playing.

Suites are not standard in form, either in length, rhythm, continuity, or relative selection. Sometimes three pieces by the same composer but with nothing in common are published together and called a Suite—the only thing which has been standardized being the author. In all Suites, one person is responsible for the numbers therein. The "Ballet Égyptien" by Luigini has four atmospheric pieces recalling the land of Egypt. They differ in *tempo* and character, but throughout hold that strong Oriental flavor. This Suite is found invaluable in an Egyptian picture, such as "Barbary Sheep." The third number does well as a theme, and the remaining three can be used almost in order. "Indian Summer" by Lake comprises four short pieces descriptive of Indian Summer. The first number in the suite is a descriptive Andante delineating the early dawn of an Indian Summer day. It is short and is followed by the second number, entitled "The Dance of the Pumpkins," which is distinctly rustic. The Third is "Love-Song," an Andante con moto which leads into the last Andante, "At Twilight." This suite is a panoramic picture of a day in Indian Summer. First comes the dawn, then the bright sunlight portrayed by the "Dance of the Pumpkins," followed by the "Love-Song" of the afternoon and the deepening shadows of evening pictured by "At Twilight."

"Mountain Music" by Borch is composed along the same line and is most adaptable to picture playing, while "Petite Suite de Concert" by Coleridge-Taylor gives three numbers

merely varied in *tempo* but without any atmosphere in common, or any obvious reason for the grouping.

Many publishers issue two numbers joined together and under one cover. They are sometimes, but not always, by the same composer. These are not, strictly speaking, Suites; but, unless a separate classification be made for them, they must fall under that head. Grave difficulties would be encountered in placing these double numbers under a separate listing. They are by no means useful as Suites, and many leaders find it advantageous to cut them up into single selections, buying extra parts where necessary. It would be well to choose only the very best in music of this kind.

Suites should always be divided according to size, octavo and concert, because under ordinary conditions the leader will find himself possessed of about an equal number of each. To pile them up one on top of the other is ruinous to their wearing capacity and also makes it difficult to select readily from such a conglomerate heap.

LIGHT-OPERA SELECTIONS form the second class of multiple numbers. These selections are a collection of the "hits" of a popular light opera, strung together by means of modulations and interpolated bits, so that they can be played through without "breaking" the key. These, like the Two-steps, should be kept up to date, and only the best of the older ones used. When Paramount picturized "The Red Widow," no other course was open but to use the music of this old Savage production, and in view of the fact that scenarios are becoming more scarce and the producer is searching other fields for picture material, it may be correctly presupposed that many of the older light operas will contribute to the screen their meed of plot.

Light-Opera Selections make an excellent setting for a one-reel Comedy-Drama that is devoid of "slap-stick" play. The Drew Comedies were especially adaptable to light-opera music. Any picture depicting clean and wholesome humor

in a dignified manner can be well accompanied by this form of music.

Certain excerpts may once in a while be required in a feature picture, but as a rule light-opera music has no place in the big picture. This form of music should also be divided into two piles, octavo and concert size. It would facilitate selection, if a blue tab were attached to the cover of the live ones, projecting a little over the edge so as to be readily seen. This would obviate the continual handling of the older light operas, thus preserving them in better condition.

GRAND-OPERA SELECTIONS are arrangements of a similar nature to those explained in connection with Light Opera, but taken from the field of Grand Opera, as the name suggests. In this class is found the best of the works of the masters, and every leader should be well supplied with Grand Opera music.

Excerpts from this form of music are demanded continually in presenting the picture musically, and there is no form that can be applied so readily to picture needs. For dramatic situations the leader will find in Grand Opera music a wealth of material that cannot be found elsewhere. If he be conversant with many Operas, as he should be, he will find scene after scene presented that recalls to his mind a particular scene in an opera. Naturally the music for that scene should fit the picture, and he gains perfection by using it, for the association of ideas that has suggested the music to his mind will prevail in the minds of the audience. In this way, he reinforces the dominant emotion by associating with it the music which portrayed a corresponding emotion in a similar but different scene.

When music from the opera can be used in this manner, nothing could be more appropriate; but the very fact that opera music has a definite association causes it to become a dangerous thing with which to play. Under no circumstances can this form of music be chosen hap-hazard. If a tense dramatic situation must receive a fitting accompaniment,

it would be the height of folly to use the death music from "Carmen." The minds of the patrons would revert at once to the scene outside the bullring. They would see again the blade driven into Carmen's bosom while her lover falls despairingly across her outstretched body. In the meantime, the Hero on the screen sits bound in the chair, straining to break the ropes that bind him, in order that he can rush to the Maiden that is being spirited away by the wily Villain. Imagine the contradiction of the two ideas, and the incongruity of the attempt to blend them into one.

OVERTURES serve a double purpose in the music for the pictures. They may be used as a prelude to open the performance, depending upon their merit to provide entertainment, or they may form a part of picture accompaniment. For these reasons, there is no part of the musician's library that calls for such careful choice and scrupulous discrimination. Overtures cost more money than any other class of music, and this is another reason for thoughtful buying.

The standard overtures should certainly be found ready at hand; the following list contains practically all those regarded as standard.

Calif of Bagdad	A. Boieldieu
Czar und Zimmermann	A. Lortzing
La Dame Blanche	A. Boieldieu
Hungarian Lustspiel	Kéler-Béla
Light Cavalry	F. v. Suppé
Magic Flute	W. A. Mozart
Merry Wives of Windsor	O. Nicolai
Poet and Peasant	F. v. Suppé
Queen of Autumn	C. Bigge
Raymond	A. Thomas
William Tell	G. Rossini
Zampa	F. Hérold
Barber of Seville	G. Rossini.
Eagle's Nest	E. Isenman
Golden Sceptre	R. Schlepegrell
Italians in Algeria	G. Rossini
Jolly Fellows	F. v. Suppé
Jolly Robbers	F. v. Suppé
Masaniello	D. F. E. Auber
Midnight Dream, The	R. Schlepegrell

Norma	V. Bellini
La Sirène	D. F. E. Auber
Sounds from the Sunny South	E. Isenman
Bohemian Girl	W. Balfe
Crown Diamonds	D. F. E. Auber
Die schöne Galathea	F. v. Suppé
Fra Diavolo	D. E. F. Auber
If I Were King	A. Adam
La Burlesque	F. v. Suppé
Morning, Noon and Night in Vienna	F. v. Suppé
Orpheus in der Unterwelt	J. Offenbach
Pique-Dame	F. v. Suppé
Prince Methusalem	Joh. Strauss
Romantique	Kéler-Béla
Undine	A. Lortzing
Athalie	Mendelssohn
Adagio Lamentoso	Tschaikowsky
Belle of the Village	Bouillon
Bridal Rose	C. Lavallée
Berlin in Joy and Summer	T. Moses
Down South	Myddleton
Egmont	Beethoven
El Guarany	C. Gomez
Freischütz	Von Weber
Fledermaus	J. Strauss
Figaro's Hochzeit	Mozart
Fifth Nocturne	Leybach
Home Circle	Schlepegrell
Hungarian Fantasia	Vecsey
Ilka	F. Doppler
Joys of Spring	R. Wagner
King Midas	Eilenberg
Lenore	Beethoven
La Forza del Destino	Verdi
Prélude du Déluge	Saint-Saëns
Pathetic Symphony	Tschaikowsky
Rondo Capriccioso	Mendelssohn
Ruy Blas	Mendelssohn
Silver Bell	Schlepegrell
Sixth Symphony	Tschaikowsky
Sicilian Vespers	Verdi
Suzanne's Secret	Wolf-Ferrari
Symphnoy in C Major	Schumann
Symphony in C Minor	Schumann
Symphony in E Minor	Tschaikowsky
Symphony in C Minor	Mozart.
Unfinished Symphony	T. Moses
Wanderer, The	Bouillon

Lastly, it is imperative that your library contain such music as has been especially written to depict screen emotions.

PHOTOPLAY SERIES OF INCIDENTAL MUSIC have been published by many music firms, with the strong belief in the efficacy of picture music. Agitato, Allegro Agitato, Hurry, Misterioso, Dramatic Tension, Andante Pathétique, etc., all find a place in the music suggested for pictures, and no leader can afford to be without a complete set of them. There are many scenes that cannot be adequately fitted with any other class of music, and the Photoplay Series proves invaluable in cases of this kind.

It might be well to sound a warning with regard to the playing of the photoplay series of music. All the numbers being specially written by musicians who know the needs of the screen, prove most adaptable in fitting the feature. The very ease with which a choice is made proves a danger in the long run, for the temptation frequently proves too strong for the leader and he makes up his entire setting from this class of music. Nothing could be worse for the art of feature fitting.

This music, though admirably suited to picture playing, holds no great merit from a musical standpoint. Beethoven Liszt or Berlioz lived too early to furnish picture music, unfortunately, and the crop of composers who have essayed to give the world such musical effusions, can in no way compare their work favorably with that of the masters. A setting consisting of nothing but mediocrity, even if the music suits the pantomime, is not an asset to any performance.

Use the agitatos and hurries sparingly, sandwiching them between musical selections by well and favorably known composers, and only when no other class of music will fit the peculiar situation. Thus will the photoplay music fulfill its true mission and the art of picture playing receive a forward impetus.

IV

THE MUSICAL LIBRARY

ITS CLASSIFICATION

THERE is but one correct way. Other methods may seem, from a superficial glance, to hold equally good points, but when put to the test, they fail entirely to measure up to the necessary requirements.

Thus, in attempting to put before you a system of musical classification that will meet every emergency, our aim is to give only the one method that has proved efficient and facile in operation.

A young boy who gave promise of a brilliant future was taught by two teachers upon separate subjects. The one pedagogue made it a rule never to show the wrong solution of a mathematical problem, and the student became proficient in mathematics. The other teacher believed in showing the fallacies of a deduction in geometry by solving the figure in the wrong way first and then solving it properly. The boy never learned Euclid, in spite of the fact that it is closely related to mathematics.

Therefore, since the purpose of this text-book is to disseminate accurate knowledge in a manner easily comprehensible, one system only will be shown and studied.

In any well-managed business, much dependence is placed on the card-index system, and, according to the requisites of each line, methods of classification and enumeration are perfected. Thus it will be found that the musician may use a card and cross index file to great advantage, its chief claim to merit being the ease and rapidity of selection. Given the name, composer, emotion or atmosphere, the leader may readily find a suitable number for a difficult scene.

When the leader wants a number to fit an action he must know one of four things—the title of the composition, its atmosphere, author, or the emotion which it portrays. The

question of tempo is also vitally important, and although under ordinary conditions it might be forgotten with impunity, yet, because it appears in cue-sheets as a possibility in the way of substitution, he must know where to lay his hands upon such a number with a similar tempo.

Naturally, the first essential in a systematic classification lies in the proper shelving arrangement of the music. Starting on the extreme left and on the top shelf should be found a pile of Adagios. Only single numbers of this tempo should comprise this pile, neither suites, double numbers, overtures, nor operas having a place therein. According to the alphabetical order of the titles, ranging downward, should each number be placed, and upon the outside of the folder should be enumerated the folio number, tempo, title, and composer.

CC. 1. Adagio – Adagio Cantabile – Strauss

CC. 22. Adagio – Adagio Pathétique – Godard

CC. 57. Adagio – Funeral March – Beethoven

CC. 34. Adagio – Rhapsody – Stieger

It will be seen that the folio numbers do not run in consecutive order, because these numbers are placed according to the order of the purchase of each selection.

On a shelf beneath the Adagio pieces should be found Religioso numbers, that is, Adagio in tempo but religious in character. The purpose of this distinction is merely for convenience, and many may prefer to list them all under the tempo of Adagio.

The difference between Lento and Andante Sostenuto is so slight and the available quantity of this kind of music so small that the next lower shelf may contain both under the single classification of *Lento*. Following these and running downward and to the right should be placed, in the order named, Andantes, and Andantinos, Moderatos, Allegrettos, Allegros and Vivaces.

When these are placed, you have completed the shelving of the largest part of your library and what might be called your Concert Classics (CC), and they should line up as follows:

CONCERT CLASSICS

Adagio 1	Andante 5	Moderato 9	Allegro 13
Lento 2	Andantino 6	Allegretto 10	Allegro 14
Andante 3	Andantino 7	Allegretto 11	Vivace 15
Andante 4	Moderato 8	Allegro 12	Vivace 16

Remember that the alphabetical order begins anew at each change of tempo. If possible, procure heavy cardboard boxes to enclose each pile of music and give each box a serial number which later will be found useful in the card-index. Besides saving considerable time in searching, these covers will protect the music from dust and unfavorable weather conditions. Mice may still do their vandalistic work, but not so easily when the music is heavily boxed.

The Concert Classics having been arranged, proceed in exactly the same manner with the following divisions: Overtures (O), Grand Opera Selections (G), Light Operas (L), Comic Operas (C), Selections of Medleys (S M), Suites (S), Marches (M), Two-Steps, One-Steps and Fox-Trots (S S), Popular Songs (P), Patriotic Songs (P S), Classic Songs (C S), Folk-Songs (F S), and Waltzes (W).

The Waltz form of music can be divided into three classes, Bright Waltzes, Valses Lentes and Medley Waltzes. It will give greater facility to arrange them in this way and the musician can depend upon his choice if they be properly divided the first time. Naturally, the scene which will require a bright Waltz could not be fitted at all by a slow one, and a Medley Waltz must be picked with great care because of its changing melodies. It might be well to divide the Waltzes again according to size—Octavo and Concert Size. This should give something like the following:

WALTZES

CONCERT SIZE

Brilliant:
- Adlyn Waltzes.....Hall
- Ball Scene, A.....Nicodé
- Birth of Love.....Molineux
- Canaries, The.....Klein

etc.

Lento:
- Ma Chérie.....Kendall
- Madrigal & Valse Lento.Wormser
- Mon Plaisir.....Roberts

etc.

Medley:
- Baron Trenck.....Lampe
- Katinka.....Friml
- Red Widow.....Gebest

etc.

OCTAVO SIZE

Brilliant:
- Amaryllis.....Vecsey
- Bewitching Eyes.....Rolfe
- Caresses.....Lesser
- Estellita.....Herbert

etc.

Lento:
- Miss Molly May.....Edwards
- Reine Waltz.....Schwartz
- Valse Slave.....Savasta

etc.

Medley:
- Adèle.....Briquet
- Alone at Last.....Lehar
- Auf Wiedersehn.....Romberg

etc.

It is possible that the Medley Waltzes may be procured in both sizes of plate and be filed in your library under both heads. This is not a heinous offense, and with proper penance you may be forgiven. In fact, the wise musician will see that he has many duplicates of good numbers, because they wear out rapidly, and frequently cannot be replaced.

There is another form of Waltz that has not been mentioned, and if procured in large quantities might require a special classification. This is the Song-Waltz. For example, "Love, Here Is my Heart," by Silesu, can be obtained in either song-form or as a waltz-number. Both have the same melody, but differ in time-signature and musical construction. Some leaders may place both forms under the heading of Songs (which will be dealt with later), but a new division of Waltzes would more properly fit the situation. Thus one would have the Waltzes divided into seven sections, labelled

Brilliant-Concert, Lento-Concert, Medley-Concert; Brilliant-Octavo, Lento-Octavo, Medley-Octavo; and Song-Waltzes.

Symphonies or excerpts from Symphonies may be placed on a separate shelf and distinguished from Overtures if so desired, but inasmuch as they are used for practically the same purposes they may conveniently be placed together.

There is still another classification needed to provide ready access to music that is particularly atmospheric. Spanish, Japanese, Chinese, Egyptian, Hawaiian, East Indian, American Indian, some Hungarian and Russian music should be placed separately and the music arranged in the same manner as heretofore mentioned. Each folder should have a folio number and each container a serial number. The serial numbers should be fixed so that they run consecutively —if possible—as shown in the preceding example of Concert Classics.

Probably the most disconcerting kinds of music are those publications that join two or more numbers of a different tempo and character on the same plate. They cannot be classed as Suites, for there is no continuity of ideas or purpose and even the composers may be different. There are virtually two or more characteristic compositions catalogued together for bargain-sale purposes, and it is confusing to place them properly.

If the library contains a quantity of this kind of music, the most feasible way to handle the situation is to provide a special classification known as DOUBLE NUMBERS. Placed in folders and contained in boxes with serial numbers, in conformity with the general arrangement of the music, these double numbers can be readily reached through the card index system. Each piece should be listed separately, therefore the two or three comprising the selection will call for the same folio and serial number.

Now that the music has been properly shelved and placed in order for efficiency, it should be immediately catalogued

and indexed. Each new number purchased thereafter should receive a key letter, folio number (one higher than that given to the preceding one) and serial number. From No. 1 the musical pieces have run into hundreds, perhaps thousands. If the highest folio number be 1605, the next piece purchased should be marked 1606. If it be a March, the letter M will appear before the folio number to show its classification, while a serial number—28, for example—would indicate its exact position in the library. Thus this new acquisition would be catalogued as

M. 1606	Title	Serial 28

conspicuously placed upon the outside of the folder; and after timing and indexing, it would be filed in its proper place, alphabetically among the Marches, in box or on shelf indicated by the number 28.

As box 28 becomes filled and overflows, certain numbers must be advanced into 29 and their serial changed accordingly. No other change is necessary unless the whole classification becomes too large for the containers. Then a new box must be provided for those pieces with titles that begin with the lower end of the alphabet. This will require a new serial number, which need not be consecutive with the numbers already given to this classification but must follow in direct rotation the last serial number given to a box or shelf elsewhere in the library.

Containers are very difficult to procure and many leaders may find it more convenient to place their music in open piles upon shelves. In this case the serial number may be shown upon the shelving just below the pile indicated. There never has been, in the minds of progressive musical directors, any question regarding the expediency of the methodical placement of music. There must be a place for each selection and each selection must be in that place if the best and quickest results are to be obtained.

To cover the library fully there should be four sets of cards under the captions of GENERAL, EMOTIONS, ATMOSPHERE, and COMPOSERS. Sometimes the joining of the latter two reduces the division to three.

In the GENERAL classification should be found all the available data pertaining to a given number. Suppose, for example, the "Cradle-Song" by Bach is to be properly classified. As it has an adagio tempo, it will be found, for the purpose of GENERAL classification, behind the guide card marked ADAGIO, and among the C's. At the upper left-hand corner will be found the tempo, while at the upper right-hand the serial and folio numbers are marked. This indicates, specifically and intelligibly, where it may be found. Immediately below the tempo will be found the name of the piece, followed by publisher and composer. Next comes the information regarding the length and key of each strain, while in the lower left-hand corner will be found the emotions that the selection portrays and in the right-hand corner the atmosphere, if any. Note the following example:

ADAGIO Serial I Folio 17

CRADLE-SONG (Schuberth) Chr. Bach

Key of G. 1st Strain .45
" 2nd " (repeat .30–.30)
" E. 3rd " .45
" G. 4th " 1.20

Note: For strings only

Lullaby
Pleading
Semi-pathetic
Remembrance

As there is nothing particularly atmospheric in this piece, nothing is mentioned in the lower right-hand corner.

Suppose you need a lullaby for some part of a picture which you are setting, you will turn to your index labelled EMOTIONS and there, behind the guide card lettered LULLABY, you will find among the C's the "Cradle-Song" by Bach upon a simple form card.

LULLABY Serial I Folio 17

CRADLE-SONG (ADAGIO) Chr. Bach

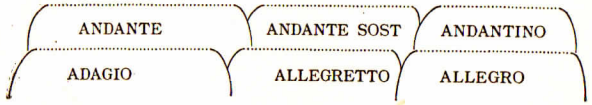
Used 1/16/19
3/8/19, etc.

When this piece is used the date should be stamped or written upon the card in order that repetition may not occur too frequently. The same form of card will appear under the emotions of PLEADING, SEMI-PATHETIC, and REMEMBRANCE.

Because there is nothing atmospheric, this number will not be listed in the red cards indicating atmosphere, but may be found again in the catalogue of composers, under Bach.

For the purpose of distinction, the cards of each classification should be a different color—GENERAL in Buff, EMOTIONS in Blue, ATMOSPHERE in Red, and COMPOSERS in White. Under the GENERAL index the following guide cards should be found:

Adagio, Allegretto, Allegro, Andante, Andante Sostenuto, Andantino, Caprices, Fox-trots, Gavottes, Lento, Marches, Mazurkas, Moderato, Minuets, One-steps, Opera (grand), Opera (light), Opera (comic), Overtures, Polkas, Religioso, Selections, Serenades, Songs (Christmas), Songs (classic), Songs (college), Songs (folk), Songs (patriotic), Songs (popular), Suites, Two-steps, Vivace, Waltz-Medley, Waltz (lento), Waltz-Intermezzo. They will appear to the eye in the following form, which makes selection a matter of but a few seconds.

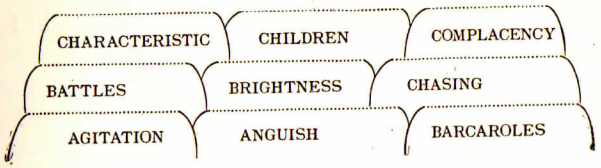


The above form gives the idea for the first six cards and the others follow in chronological order as clearly perceptible as these given.

The index for EMOTIONS carries a great many guide cards and may differ according to the individual taste of the compiler. The following list practically covers the field and has stood the test of severe trial without failure:

Agitation, Anguish, Barcaroles, Battles, Brightness, Chasing, Children, Complacency, Characteristic, Daintiness, Dancing, Death, Despair, Dramatic, Dramatic (semi), Dramatic tension, Excitement, Fear, Fights, Fires, Foreboding, Forgiveness, Galloping, Gladness, Grief, Grotesque, Hunting, Hymns, Jealousy, Joy, Lamentation, Love, Lullabyes, Military, Mystery, Neutral, Pastoral, Pathos, Pathetic (semi), Pleading, Prayer, Religion, Remembrance, Sorrow, Triumph, Tumult, Vivacity, Witchery, Weddings.

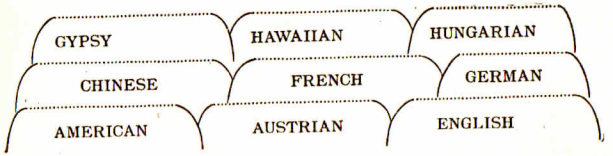
Taking the first nine as an example, the blue guide cards will show up as follows:



No matter what emotion may arise in the picture, this system will rapidly and readily provide the requisite music. It may require many hours of work to put your library into shape with every emotion catalogued, but when you have finished it will save you weeks of time in a year. As a new number is bought it should immediately be classified and a card made out and placed in the proper order. If time is limited and there is little possibility of obtaining a complete classification at one time, the leader might catalogue as he uses the music from time to time, making sure that care is taken of the new selections.

The ATMOSPHERE index is by no means difficult to keep up and may readily be whipped into desired shape at will. The following red guide cards will contain all the necessary data:

American, Austrian, English, Chinese, French, German, Gypsy, Hawaiian, Hungarian, Indian (American), Indian (East), Irish, Italian, Japanese, Oriental, Russian, Scandinavian, Spanish, and Miscellaneous.



Folk-songs should not be listed in this classification, nor should patriotic songs find a place here; only those numbers that breathe the spirit and aroma of the given country should be classed as atmospheric.

The listing of the composers can be accomplished only after the library has been completely classified, and should take a simple form. In the upper left-hand corner should be the name of the composer, the first letter prominently displayed for easier filing. To the right should be noted his nationality. Then, beginning with the first letter of the alphabet, should be found a list of his numbers contained in the library, their tempi and serial numbers. For example:

TSCHAIKOWSKY, P. — RUSSIAN

Chanson Triste	Lento	CC	96	— Serial	2
Eugène Onégin	Opera	G	263	— "	29
Le Lac des Cygnes	Suite	S	14	— "	36
Romance in F	Andante	CC	72	— "	4
Sixth Symphony	Overture	O	21	— "	18
Songs Without Words	Allegretto	CC	201	— "	11
Visions	Moderato	CC	9	— "	9
Wanderer's Song	Adagio	CC	316	— "	1

The above card would be found behind the T's, and although it seems to represent a colossal piece of work it is quickly done when all other cards are available.

Some leaders will not care to list composers; but the index system needs their names to be complete from every standpoint. Frequently one may think of the composer's name and forget the particular number sought. A glance at the list of selections readily recalls the title, and thereby much time is saved.

Many changes may be rung upon the card-index system as outlined, but there is no question concerning its efficacy. The pulling and hauling out of music, thereby wearing and tearing it, is obviated entirely. A setting may be made by simple recourse to the card indexes. Guess-work is also eliminated and hours saved by this business-like method. The larger the library the greater the necessity for careful classification, and nothing is so important in the picture playing profession as close attention to detail.

V

MUSICAL SERVICE

SCORES—SETTINGS—CUE-SHEETS—SYNOPSIS

A WELL-KNOWN producer confessed the other day that he did not know the difference between a Score, a Setting, and a Cue-Sheet. He supplemented his remark by adding that he did not believe that one producer in ten knew for what he was playing in the much abused term, "Music Service for the Exhibitor."

The importance of music as an adjunct to the picture has been but recently recognized, and there is considerable confusion in the minds of people in general regarding its classification. For the benefit of all who may have a hazy conception of the different forms of musical accompaniment to pictures—by definition, example and qualifications—this chapter will treat of standardized music for the photoplay. The differences will be made clear and no further embarrassment should be caused by inability to distinguish between the accepted forms of service.

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 will be no break during the playing of the entire Score. The numbers must of necessity be short, and for that reason they require varied orchestral treatment to avoid monotony. Many occasions arise where there are two characters in the foreground, and the two themes must be blended together, showing two emotions at one time. Frequently, a standard number must be changed in

tempo and rhythm to convey the proper idea. Special legitimate effects must sometimes be arranged by the use of the orchestral instruments themselves to prevent shoddiness. All these things call for superb orchestration and a thorough knowledge of instrumentation. A satisfactory Musical Score requires almost as much ingenuity, careful thought and untiring effort as a grand opera *partitura*, for in every way it meets the same obstacles that must be overcome.

There are three forms or styles of Scores: Original, Compiled and Semi-original. The efficacy of the Original Score has not yet been found to transcend that of other Scores. No matter how clever the composer may be, there is sure to be a monotonous sameness to his motifs which portray the various emotions of the picture. Original music of merit must be inspired, and it is almost impossible to derive sufficient inspiration from a long feature picture to compose an accompaniment that will fit from five to eight thousand feet perfectly. The greatest score of this nature was that arranged for "The Daughter of the Gods" by Robert Hood Bowers.

Nine months were consumed in composing, assembling and rehearsing this classic work. Many thousands of dollars were spent to insure its success and, naturally, it was good; but the elaborate scale of its music, coupled with the colossal expense incurred, long deterred the producer from again attempting anything of such magnitude. This score will live, not as a superior score, but rather as a musical classic for the screen.
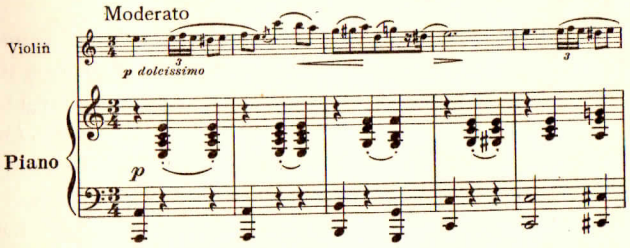
Many hundreds of scores have been compiled from printed music of known quality, and they have gained the preference, the expense being much less than that connected with an original one. A Compiled Score is merely the piecing together of published numbers that fit the various scenes and interpret the picture. These numbers are synchronized and joined together by means of related keys or original modulations, and in every way meet the requirements of the musical directors in picture-playing theatres.

Opening the book, Mr. Leader finds his first cue "At Screening," and begins to play; or it may be that there is a musical prelude overture which foreshadows the events to be seen in the picture. In the latter case, the orchestra plays to a certain point, the lights go out and (upon a prearranged signal from the leader's stand) the picture is projected. When the second cue appears on the screen, the players should be finishing the first number and proceed without hesitation into the second number. Usually each number is headed by two cues, the upper one, in capitals, being the actual cue, and the lower one, in smaller print, being the cue to the piece which is to follow. This system keeps the director in constant touch with the picture and obviates the necessity of turning forward for his next cue.

10.

T "I ask permission to pay court"

Till T Anton persuades his prisoners 2.20



It will be seen that the *tempo* is plainly marked and the duration of the scene is two minutes and twenty seconds. This Number 10 is begun at the cue, T, "I ASK PERMISSION TO PAY COURT," and is played until T, "Anton persuades his prisoners," which will be Number 11. This method is usually found in all three forms of Scores, but sometimes there are block cues every sixteen or eighteen measures to insure better synchrony.

As in all forms of picture accompaniment, there is at least one theme which is usually given to the hero or heroine acting in the leading rôle of the screen drama. It is also possible in a Compiled Score to designate other principals with characteristic themes. In some instances the entire Score is made up of divers themes changed in arrangement and *tempo*, each prevailing only when its actor is in the foreground. This is known as *thematic treatment* of a Score, and is usually found in one which accompanies a picture bereft of atmosphere. One of the best examples of thematic Scores was "Hearts of the World," arranged by D. W. Griffith and Carl Elinor.

The Score for "Hearts of the World" properly refuted the misguided musical cynics who claim there can be no accurate synchrony. It was a conclusive condemnation of those cavilling so-called artists who believe that music is prostituted by its association with pictures. It was a triumph of lights and shadows; a masterpiece of orchestral coloring; and a glowing example of theme treatment.

Under ordinary conditions and without careful thought, this system would produce a monotonous mélange, 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 are acting or what they are doing. Many of these roll-calls last only a few seconds, but are neatly interwoven and in perfect key-sequence.

The other form of orchestral accompaniment is known as atmospheric treatment. Here each scene is fitted for its atmosphere only, and what themes are necessary are used infrequently. No break is allowed to interfere with the atmosphere of the picture, everything depending on the continuity of suitable music. This form of treatment is

effective for pictures which have either one atmosphere throughout or many changes of location which are in themselves atmospheric. "Salome," arranged by George M. Rubinstein, provides an excellent example of atmospheric treatment. This had the usual number of short scenes, but the long feature selections had in them changes of *tempi* and rhythm that suited several short scenes without change. The idea of the dominant emotion prevailed throughout the entire score, the climaxes were well worked up, the atmosphere maintained constantly, and the music, though ably supporting the screen action, did not predominate at any point.

There are many drawbacks to the compiled Score. The use of well-known selections has a tendency to stultify the effect in synchronously playing it. Leaders have become accustomed to playing a number in a certain slipshod manner and, when that number appears in the score, they either play it too fast or too slow and cannot finish with the scene. Many of the numbers chosen for a Score do not always lend themselves to all sizes of orchestral combinations and, although the music might sound beautiful in a Symphony Orchestra, a five-piece band would get little out of it. Of course, if it is ineffective for a small orchestra, it becomes useless for a piano or organ alone. Few pianists can play the music above illustrated without a sense of thinness or a great void being conveyed to the auditors. To be of practical benefit to every exhibitor, a Score must be playable with any combination from two pieces up to fifty, and at the same time not exceed the limitations of the piano or organ.

The faults of the compiled Score are rectified in that known as semi-original. This form consists of an arrangement of printed music to fit the needs of the picture playing profession. Its piano-part is always a solo, while all unusual instruments are *cued in* for small orchestras. The organist can play the picture from the piano book as readily as a large orchestra from the Score, and also as effectively. Instead

of the frequent use of a theme, it is changed with every repetition, not in melody but in harmonies and form.

A splendid example of what is possible in the way of thematic treatment is found in a Score furnished for "The Gentleman from Indiana." As is well known, the "Battle Hymn of the Republic" is sung as "John Brown's Body" in the Hoosier State and is regarded as a State song. The arranger used this as the theme for the picture changing its form at each repetition. The overture dealt with it in paraphrased form; then one heard it as originally constructed. Following these, it was found in waltz-form, as a Hurry, as a dirge, a march and a triumphant finale in *maestoso* form. The theme permeated the entire Score, yet so subtly arranged that there could be no monotony.
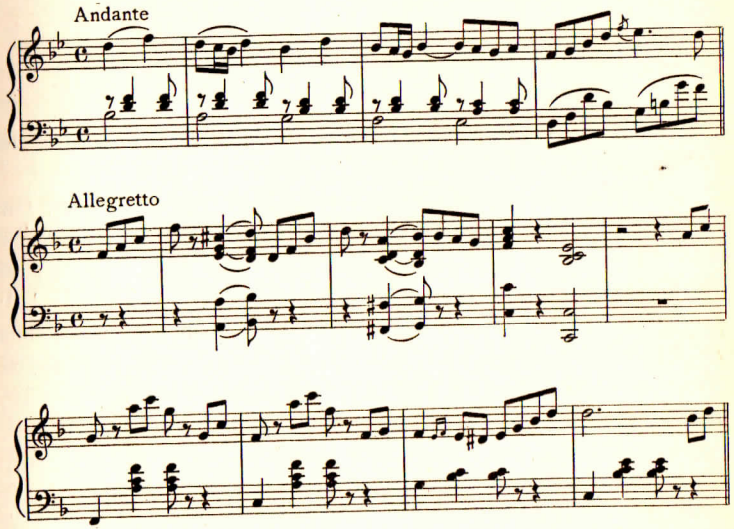
The only originality in these Scores is found in the changed harmonies and connecting modulations. Especially effective are the latter, as they dispose of the key-sequence problems effectively and summarily. At the same time, they may be arranged in such a manner as to insure synchrony positively.

Well-known numbers may, with slight variation, be made adaptable for almost any scene, and thus the semi-original score proves more worthy from both the artistic and the picture standpoint.

The Scores for "The Birth of a Nation," "Ramona," "Civilization," "Intolerance," and "Peer Gynt," will live and be classed as epochs in the history of the picture industry.
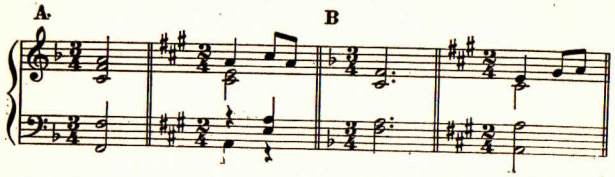
A Score must follow the picture minutely, inch by inch, as an accompaniment follows the voice. In fact, it bears exactly the same relation to the photoplay that the music does to the singer. Also, it must be in perfect synchrony. By this we mean that if a dominant scene has a footage of one hundred and fifty feet, the appropriate selections should run exactly two minutes and fifteen seconds. 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 selection. 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 key related to the one immediately preceding it. As students of harmony well know, there are five closely related keys to every key, so the task is not so great as would appear on the surface. Besides using directly related keys, it is permissible to use any key that begins with a note common to 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 in the chord of the key of F, and is also the tonic of the key of A. The best results are obtained when the same note prevails in the upper voice of the last measure of one and the first measure of the one following.

At A below you will notice that the upper A is held in common, the F falls one-half tone, and the C rises one-half tone.



While at B, these progressions similarly obtain, but in different voices.

Scores are prepared only for the big run features, but the day is fast approaching when no feature picture will be released without a Score to intensify the entire gamut of emotions depicted in the silent drama.

A MUSICAL SETTING is composed of standard selections placed loosely in a folder, and in rotation, for the purpose of fitting a picture. The old method disregarded synchrony, and because of this fact, no key-sequence was considered, for it might happen that, when the break occurred, the key would fit the following selection perfectly.

However, it has been found quite feasible to put together, with perfect synchrony, settings where the picture changes only once a week. By a careful rehearsal of the feature, with the selected music—the picture being run at the regulation theatre speed—the leader can *cut* certain measures to force a finish at a point in the music that will give a smooth *segue*. This is possible not only with the feature, but has been done successfully with the entire film program.

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 may hold the atmosphere in a general way and carry the picture. These settings are used in every theatre and are frequently prepared by the aid of Cue-Sheets.

Too many numbers spoil a Setting; and the same statement applies to too few. When the orchestra leader finds he has not enough music to fit the feature, he is embarrassed to add sufficient selections to obviate the repetition of each number chosen. Of the two faults, a surplus constitutes the lesser evil.

The qualifications for the preparation of a Musical Setting are by no means so exacting as for a Score, nor does it require such minute detail or painstaking effort. It must fit the picture in a general way and portray the big emotion depicted. No special orchestral arrangement is necessary, no blending of themes is possible; nor is key-sequence counted upon to work out satisfactorily. Synchrony is not usually 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, although it is frequently (either through ignorance or design) advertised as one. Such a method is unfair to the orchestra and the paying public.

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 character and *tempo* of each noted to give opportunity for substitution. The approximate time is shown, and sometimes a short description of the scene to be fitted is given. Cue-Sheets are distributed for the benefit of the orchestra leader who cannot avail himself of a viewing of the picture before the first performance; and they are good, bad, or indifferent, according to the ability of the one who prepares them.

To-day, nearly every producer of consequence is giving musical service to the exhibitors in the form of Cue-Sheets. Once in a while, a Score is provided and duly appreciated, but, in view of the many releases and the resulting "Eleventh Hour" rush to get them to the exhibitor, Cue-Sheets have proved more practical.

The Cue-Sheet is the first aid to the orchestra leader. Without it, he must see the picture before he can select music to fit it. It is a service that should be demanded for the better presentation of pictures.

The Cue-Sheet gives the subtitle or description of the action which is used as a cue, denoting the change of scene, and incidentally, the change of music as well. This service gives the approximate time of each scene, and the music selected fits well with the time-allowance. Knowing the time, the leader can, if necessary, select a substitute number of proper length. The name, author and character of each suggested number is also specified and a theme is given. Sometimes two or three themes are suggested. But these are exceedingly ill advised, and, fortunately are not frequently listed. (See sample Cue-Sheet on page 60.)

This musical service fits the predominant emotion and does not consider "flashbacks" or short scenes. These can frequently be handled to good advantage by altering the *tempo* to suit the action of the "flashbacks," or sometimes it is well to improvise on the organ or piano; the orchestra taking up the number again on the return to the scene.

If Cue-Sheets were only prepared by some one person, and he a man whose mind could always be counted upon to work toward one end, the matter would be simplified considerably. But the fact is that Cue-Sheets are made by many different musicians with varied temperaments. The suggested music may be the best obtainable and the Cue-Sheet satisfactory from every standpoint; or it may be practically useless, owing to the mentality or carelessness of the arranger, and need considerable revision by the leader after he has seen the picture. Sometimes a number is suggested 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 picture, such music

only burlesques the entire feature. The title of the selection does not count; music should be selected that has no outside association of an irrelevant character.

Musical puns may once in a while be in good form and bring a much-needed smile to the lips of those who have come with great expectations which are not materializing. Songs with well-known titles, such as "Kiss Me Again" or "Patches," may frequently bring a high light into a picture otherwise drab, thus renewing the lagging interest of the onlooker. A chronic joker is loved by few, and the musician who thinks it clever to show his musical erudition by inflicting upon the public piece after piece linked to scenes by means of titles, only becomes offensive.

The place for such buffoonery was the *Nickelodeon*, long since gone. But no one can venture to return to the prehistoric days of the picture industry without suffering the consequences. To-day the silent drama has established its earnestness of purpose. No longer is it a new toy. It stands upon the firm foundation of merit, and will advance only as it enhances its worth as an entertainment. Music, being such a potent factor, must keep pace with the industry. The "kidders" who think they can "spoof" the audience with music bearing titles too humorous to fit the seriousness of the scenes, are only "kidding" themselves—and that but for a short time. Too many serious-minded students of picture music are waiting for an opportunity to devote conscientious efforts to the photoplay.

It rests with the orchestra leader to check up the Cue-sheet for any suggestions which may give offense to the patrons of his theatre. The *arranger* can only outline his personal ideas of appropriate music; he cannot know the religious, social or political leanings of a neighborhood. It is an easy matter for the *leader* to discover the idiocyncrasies of his audiences, and he should cater to their taste.

Every Cue-Sheet should contain a few lines indicating the general character of the picture and the prevailing atmosphere. Where there are opportunities for special instrumental or vocal effects that will enhance the picture presentation, these should be noted. Also, it is a great help to the drummer to know beforehand what traps to have in readiness for mechanical effects.

A "direct cue" is one which, by the wording of the subtitle, indicates that it requires a specific selection to carry forward the thought which it conveys. The following examples show clearly how essential is the choosing of the right number.

Cue	Musical Choice
T. On the 5:15	"On the 5:15" Popular song
T. "There's no place like home"	"Home, Sweet Home" Folk-song
T. "For the sake of Auld Lang Syne"	"Auld Lang Syne" Scotch song
T. The only girl	"The Only Girl" Light opera
T. Then came the Toreadors	"The Toreador Song" from *Carmen*. Grand opera

All direct cues should be prominently mentioned in order that the reader may not overlook them and play a number contrary to the worded idea of the cue.

The distinction between the Cue-Sheet suggestions and the Musical Suggestion Synopsis is merely the difference between detail and generality. In both cases, the picture must be seen 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 data have been obtained, each number must be selected with care, looking to its suitability and practicability for small combinations as well as for its probable presence 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.

A MUSICAL SUGGESTION SYNOPSIS is a concise musical review of the picture with suggestions as to numbers that can be used as a theme. Atmosphere, period of time, location and big moments in the picture are noted, and frequently selections are mentioned for use in the climaxes.

Many leaders prefer to disregard the Cue-Sheet for some reason or other; yet they must have some idea of the picture they are to fit. They sometimes read the review of the story of the picture and thus form conclusions regarding the music they require, through learning the general trend of the scenes depicted.

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-Sheets have gone astray in the mail. It suggests the music required in a general way, and leaves to the judgment of the orchestra conductor the proper presentation of his picture.

At this time, this is a complete classification of music for the pictures. The rapid, almost phenomenal growth of the industry, bringing with it new ideas, may cause changes to be made in the method of presentation, but now we can rely upon only those mentioned as denoting picture accompaniment.

These four forms of musical service give a wide diversity of aids from which to choose, and a choice is imperative. Music service in some form is absolutely essential to the up-to-date theatre, and every leader should see to it that he is playing the musical accompaniment which will best serve the interests of the house where he is engaged.

"DAUGHTER OF THE OLD SOUTH, A"

Released by Paramount—Five Reels.

Arranged by Geo. W. Beynon

THEME—Micaëla's Aria—Carmen	Andante Molto	Fisher
1. AT SCREENING 2 min. 45 sec.	THEME (Slowly)	
2. T. I HATE THIS 2 min. 15 sec.	Intermezzo Andante Espressivo.	Whelpley
3. T. RICHARD FERRIS 1 min. 15 sec.	A Southern Idylle Moderato.	Fletcher
4. D. DOLORES ENTERS CHURCH 2 min. 45 sec.	Andante Religioso Religioso.	Henriques
5. T. SEÑOR PEDRO ALVAREZ 3 min. 15 sec.	Spagnuola Moderato.	Berge
6. T. THAT'S DOLORES 3 min. 30 sec.	Mercedes Waltz Spanish Waltz	Miro
7. T. IT WAS THE QUICKEST WAY 1 min. 45 sec.	Spanish Serenade Allegro.	Friml
8. T. AND ON THE MORROW 3 min. 45 sec.	La Fête de Séville Bolero.	Marchetti
9. T. SO YOU ARE GOING TO MARRY 2 min. 15 sec.	THEME	
10. D. DOLORES AND PEDRO IN GARDEN 3 min. 45 sec.	Romance Moderato.	Mericanto
11. T. READ TO ME 1 min. 45 sec.	THEME	
12. D. HOTEL PIAZZA 1 min. 30 sec.	Granada Andalusian Two-Step.	Lon
13. T. THE FLAME OF ROMANCE 3 min. 45 sec.	Le Villi Begin 8 bars after R. Andante Semi-Pathetic.	Puccini
14. T. THE CANDLE OF LOVE 1 min. 30 sec.	THEME	
15. T. THE OLD-FASHIONED 2 min. 30 sec.	Appassionata No. 47 Dramatic.	Berge
16. T. CONFLICTING EMOTIONS 2 min. 30 sec.	Dramatic Tension	Shepherd
17. T. THE END OF ROMANCE 4 min.	Iago's Creed—From *Otello*, Begin at No. 8. Very Dramatic.	Verdi
18. T. LET HIM GO 2 min. 30 sec.	Dramatic Tension	Borch
19. T. AND SO DOLORES 30 sec.	THEME	
CHARACTER	Dramatic.	
ATMOSPHERE	Spanish.	
MECHANICAL EFFECTS	None.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS	None.	

VI

PROPER PRESENTATION OF PICTURES

THE THEME AND HOW TO USE IT

IT MAY be that you too have suffered. It may have happened that you entered a theatre to see Mary Pickford or Douglas Fairbanks earn a paltry stipend. It is possible that after you had enjoyed the comedy and the Review, you settled back in your seat anticipating an hour and a quarter of unadulterated joy. As the heroine is introduced, the orchestra opened the picture with "Land of Dreams," that simple and melodic number by Driffil. You were greatly impressed, and mentally registered the musical selection as a *beautiful* one. The music changed as the picture proceeded on its way. Subsequently, the first selection was played again. It became to your mind a *nice* number. Two or three short musical selections intervened and you heard it again. It was then only a *fair* number. An agitato followed and again the same number knocked at your brain in its repetition. It was a *monotonous* number. The third reel was shown, and again you heard it. You became restless and could not understand why they played it so frequently. It palled. As the music continued, this poor little selection was dragged in by the heels whenever the star appeared in the foreground. It became fairly maddening by its persistency. Your soul rebelled and you *hate* that music forever. This innocent little musical piece that was selected for your enjoyment, and at first seemed destined to fulfill its mission, but which, through endless reiteration, caused you so much irritation, is known by photoplay musicians as the "Theme."

Notwithstanding this truthful yet painful description of the distorted situation to which the Theme may lend itself,

or into which it may be pushed by the ill-advised judgment of some one who should know better, it has a definite and well-defined purpose and, if properly used, enhances the picture immeasurably. It should be selected carefully and with due consideration for the character, episode, heroine, villain or ingénue; the decision depending upon the desire to make the one character stand out prominently and impressively throughout the picture.

In a photoplay where an act is performed frequently for a purpose, the Theme may be used to denote that purpose. In an allegorical picture, it should convey the thought for which certain scenes stand. Sometimes two or more Themes are suggested, but they are totally impracticable from every standpoint in a musical setting and are not at all feasible when used in connection with a small combination of musicians. However, when played by a large orchestra, more than one Theme can be made very effective, for 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. This gives an opportunity to make the setting of a feature more impressive by giving a "Love Theme" to the hero or heroine and a "Sinister Theme" to the villain, if the latter be of sufficient prominence to warrant the distinction.

Organists, when playing for the picture alone, have no difficulty in suiting each scene with appropriate music, and any number of Themes are possible.

Not only are they possible, but are much to be desired, as the organ provides facilities for changing the *tempo*, rhythm and color of each.

Under the proper treatment, a theme which was originally bright and used for the heroine may be played in a minor key during a scene in which she is sad. If she dies, it is possible to improvise upon the same Theme a form of dirge which will hold the atmosphere and retain the personality of the star.

In fact, there is no limit to the vast resources of the organ in playing Themes.

Naturally, the selection of a Theme in the fitting of a picture becomes of vital importance. To choose a waltz as the motif for Jean Valjean in "Les Misérables" would be ridiculous, and the selection of a dramatic Theme for Rebecca in "Rebecca of Sunnybrook Farm" would be equally ill-advised. A careful study of the characters represented should be made and the dramatic value of the Theme should be understood. Then it will be selected 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 be of a highly dramatic order, 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 ingénue or to a lighter rôle, thus gaining variety of color in the picture music.

Of course, all this cannot be done at the first performance of a feature, if the leader has had no opportunity to preview the picture. In this respect the organist has a distinct advantage over the orchestra leader. Placed at the console before the screen, he readily follows the picture at its first performance and, as the question gives him no concern, is in a position to offer a creditable performance at the first attempt. The orchestra leader must depend upon a furnished cue-sheet, which may or may not suggest a number already in his library. On the other hand, the suggested number may be one that he has used but recently and is not permissible on that account. Audiences have good memories, and it is not advisable to impress upon their minds the idea that there is a dearth of music in the leader's library. But after he has seen the picture, heard his incidental music in the setting, noted the high lights in the play, and closely analyzed

the situation with regard to his orchestral requirements, he can usually add a fifty per cent. value to his musical presentation by a better selection of his Theme.

Speaking for the small orchestra playing for pictures (and these orchestras are decidedly in the majority), the *modus operandi* should be as follows: When the Theme has been selected, it should be placed in its proper relation to the other numbers which have been chosen to fit the picture. Playing the musical setting, the musician presently arrives at the cue which requires the Theme. It is played until the next cue. Then it is taken out of the folio and placed on the extreme left of the music-stand, where it is in plain view while the following numbers are being played. This plan obviates any more retarding of the music than the usual turning of a page. As each player has an opportunity for resting, he can "fix" the Theme exactly as he wants it, without in any way interfering with the number being played. In time, he again comes to the cue requiring the Theme. When the selection being played is finished, turn it over to the left of the folio and proceed to play the Theme which is exposed on the extreme left, until the next change. Then back to the folio where the next number is exposed on the right. This process is repeated throughout the entire setting, and precludes any searching for the Theme or hitch in the music. Some progressive orchestra leaders have stiff cardboard sheets printed with the name, "Theme," and insert them in the folio where they must be played. If there is an interval of rest for the orchestra, and the organ takes up the picture accompaniment, there appears a marker having "organ" printed on it. This is a good idea and makes the musical setting fool-proof.

Fox-trots, One-steps or Two-steps make poor Themes, and are seldom used as such; but they are permissible under certain conditions—for instance, 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 entire picture,

a good Theme to accentuate the situation would be, "Please Go 'Way and Let Me Sleep." Carrying out this principle, it is a simple matter to decide upon the Theme necessary for a comedy. Waltzes and Intermezzos are little used except for pictures in which children are starred. The Moderato movements, Allegros and Allegrettos are chiefly suggested and should be decidedly melodious and catchy, if possible, to establish the association of ideas. Andantes will fit the more serious characters, while Andantinos, Lentos and Adagios are reserved for the dramatic rôles.

Owing to the nature of pictorial reviews, there is never any Theme required. The same might be said concerning scenics. Even features of mediocrity or those lacking a prominent leading rôle might be played without one. A safe rule to follow when in doubt is found in the definition of a Theme: *A Theme is a number emblematic and significant of the nucleus around which the silent drama is built, whether it be a principal or a principle.* If there be no reason for a Theme, do not use one. There is grave danger in setting all features along hackneyed lines, introducing a Theme without reason for its presence. Features which are strongly atmospheric or picturesque should be played without a Theme, unless under exceptional circumstances.

Frequently the predominant idea of a picture may be carried out by a repetition of the opening number to close the picture, for it brings the auditors back to that mental state in which they were when the feature commenced.

As pictures deal more extensively with psychological subjects, the Theme 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" gave splendid scope for a theme representing gold and its power. Because it showed a series of episodes picturing the ruin of manhood wrought by the power of gold, the Theme became the logical and only fitting finish to each episode.

Nothing in connection with a satisfactory musical service requires more careful and painstaking thought than the selection of the Theme in fitting a picture. The importance of it cannot be minimized or 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 big moments. If it is a bright Theme, and one of the important scenes finds the heroine in tears, it is not necessary to change to a pathetic musical selection, as the Theme can be played during that particular episode softly and slowly, giving the desired pathos and holding the required atmosphere.

These few suggestions regarding this very important selection for the musical setting should be carefully considered. As stated at the beginning of the chapter, if the Theme is used too frequently, it is detrimental to the musical interpretation of the picture, annoys the patrons of the theatre, and kills the particular selection for further use. Use long Themes, because the scene depicted may be a lengthy one and a short Theme would necessitate a tiresome repetition of the music. Use discretion in selecting the Theme. Play it according to the action, and only when a motif is required. The results will amply justify the time spent and well repay the thought given to this most important subject.

VII

PROPER PRESENTATION OF PICTURES

SONGS AS THEMES

AS THE demand for themes in picture music 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 presenting the virtues of the heroine. The essential attributes of a theme are 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 ruck and establishes it as a "hit."

There are many kinds of song which should be classified under separate heads in the leader's library. Those used for themes are *Classic*, which include works of the masters and near masters found in concert and recital programs, and *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; with a corner of its own it would not receive the rough handling incident to a search for choice concert numbers.

Such themes as "Asthore" (Trotère); "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 indicative of the wide field from which one may choose. "Asthore" is a plaintive theme with a touch of sadness in it, making 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 pro-

hibit its fitting a cheerful plot. The best results are gained by applying it as a theme to one who is absent and homesick.

"Still as the Night," carrying the idea of steadfast and undying love, will fit many of the principal rôles 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 to advantage 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 accompaniment to pictures, but there should be no difficulty in determining, in a general way, the proper interpretation of songs if words be carefully read. Inasmuch as 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 will receive more than due compensation by an accurate rendition of a song that may be well known to the theatre 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. The wisest course is to refrain from playing any song with which you are not thoroughly familiar.

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," "Habanera," and the "Don José 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 operas is a ticklish one. If properly chosen, they enhance the musical setting immeasurably, but if the leader is a poor guesser, that number becomes a thorn in the musical flesh of the auditors, pricking them at every appearance.

Under the heading of Grand Opera Arias should be filed those popular duets, trios, quartets and sextets which can sometimes be used to advantage. Hackneyed "has beens" like the "Trio from Faust," "Quartet from Rigoletto," and "Sextet from Lucia," should find the light of day only when that day is so wet and dreary that the patronage has completely crippled the cash box. Aside from the fact that these "Hurdy-Gurdy" favorites have traditional associations which forever bar them from depicting new ideas, no one wants to sit through a picture which he has paid to see and be regaled with music which he has frequently paid 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 *pièce de résistance* for the neighborhood.

It has been shown how careful a musician must be in using operatic selections. The same precaution must prevail in playing operatic songs. This axiom should be constantly before him: *Never portray musically an emotion contrary to that depicted 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 the 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 Romberg's "Blue Paradise" is a song called "Auf Wiedersehn," which freely translated means "Until We Meet Again." The title in itself holds 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 a sad farewell.

Going back to one of the older operettas, we find the example of thematic material in the song from "Dolly Varden," "As We Met in Lovers' Lane." The melody is light, but reminiscent of a great love, and the fact that there appears the line "A rose, a glove reminds me," makes it most suitable for a scene showing the hero fondling a flower or glorifying a glove which once belonged to his sainted 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 may 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 as verdant oases 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 hum or sing with the orchestra when they are playing something 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 "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 which 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 the splendid orchestrations of "The Lost Chord," "The Palms," and "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 allied, and yet must be listed separately, for reasons of practicability. In the former group we find "In the Gloaming," "Seeing Nellie Home," "Swanee 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 whispering or humming desecrates their sublimity. On the other hand, as a class they stand 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 for everybody a significance gained through hearing it during some crisis in their careers. It is closely associated with that epoch in their lives, and its repeated rendition brings back the sadness of by-gone 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 as a thematic motif, it will touch the hearts of the auditors and impress the picture strongly on their minds.

The subject of the song-theme 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 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.

VIII

PROPER PRESENTATION OF PICTURES

THE CHOICE OF INCIDENTAL MUSIC

MANY orchestra 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.

It is the very nature of a good theme that it should be distinctive, not only in melody but in harmonic strength and individuality; therefore, we can find no fault with the theme. The error lies with the leader who neglects to bolster it up with incidental music.

Many plays have failed, not because of the poor acting of the star, or for lack of plot, but because the supporting cast did not support. The artistic acting of the principal rôle stood away so unmistakably from that of the "small parts" 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 price of one admission. He might not regret the box-office toll if the star occupied the stage the entire evening, but the weak cast spoilt the performance.

So it is with a picture setting that has nothing in it of merit save the theme. One cannot play the theme for the entire picture, yet its very merit makes the other selections seem worse than they really are. It has been said that "a little leaven leaveneth the whole lump," but in this instance the adage cannot be applied. Do not put the quality into

one number, but spread it throughout the entire setting, if good results are to be obtained.

There are four ways to introduce a feature. Some play the theme while the characters are presented and the main title, with its accompanying subtitles, recounts who is to blame for that which is to follow. Sometimes a carefully prepared number which embodies the general atmosphere or dominant emotion of the play ushers in the picture. 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 *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. If the principle for which the theme has been chosen be introduced in an elaborate fashion, the choice of the theme becomes more meritorious. 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 those 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 prepare the minds

of the audience musically for what they might expect, opened with the "España" rhapsody by Chabrier. Immediately, the patrons' minds were imbued with the idea 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 apologetically, as though feeling its guilt and fearing the censure of its auditors.

There are strong similarities between certain schools which may mislead the average lay mind, but the risk of foisting upon the public something that one knows is wrong, is not worthy of the idealist or the real artist. Some Italian music borders on the Spanish, while many Russian compositions sound oriental. There are classifications to be found in the latter to which one should closely adhere, such as Egyptian, Japanese, Chinese, and East Indian.

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 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 who 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 for the musician to extend his field of endeavor. Moreover, he makes himself ridiculous in the eyes of those serious-minded players of his orchestra who are themselves embryo leaders and who are fired with laudable ambition.

Allowing the picture to be screened in silence is an unforgivable offence that calls for the severest censure. No picture should begin in silence under any conditions, as will be discussed in a later chapter dealing with silence as a factor in picture playing.

The time will come when the picture will be preceded by a musical overture in which will be found the theme and the principle 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.

Those musical directors who have relegated themselves to a sort of treadmill existence, who no longer plan for greater musical results, or who do their work with one hand continually on their watchfob, have mentally classified all scenes into a few simple *tempi*. To these, a ball-room scene, garden party, or social event, calls for a bright waltz; sad scenes mean slow waltzes; deep grief of any kind needs an adagio pathétique; and so forth. For these, the analysis of scenes is as yet an undiscovered science, and their failure to comprehend such causes them no qualms of conscience. Theirs is the simple life with little to do to-day and nothing to-morrow. Incidentally, the salary is little to-day and will be nothing to-morrow.

The choosing of an incidental theme for the pictures can never become an exact science and, for that reason, the occupation is bereft of monotony and the stigma attached to

drudgery. From close observation of tests made in picture fitting and by the use of common sense, a few rules or principles can be laid down, which, if followed, cannot carry the musical director far astray.

Secondary to suitability, the music in a setting should be varied. Without variety of *tempo*, there can be but little variety of color; and a musical accompaniment consisting of a series of waltzes would be a very sorry sort of picture portrayal. All bright scenes should not be fitted with the same style of selection. Serenades, intermezzos, light waltzes, mazurkas, two-steps and caprices may be used effectively to convey brightness and at the same time provide variety. Ballads, lullabyes, slow serenades, cavatinas and reveries suit slow scenes that may be tinged with sadness or regret. Here again one gets ample variety. Neutral situations must be fitted according to locations, conditions, or plot development, and, if many of them appear, the music should be sufficiently varied to dispel any idea of an integral connection one with another.

Do not use too much music composed by one man. Each has a certain style and technique which is noticeable to an almost incredible extent, even among the masses. The melodies may be different, the *tempo* changed and the harmonic treatment may be widely divergent, but we hear people say; "That sounds like Debussy"—and it is Debussy. Every composer is stamped with his hallmark, and no one knowing his Grieg could be told that "Morning" was by Massenet.

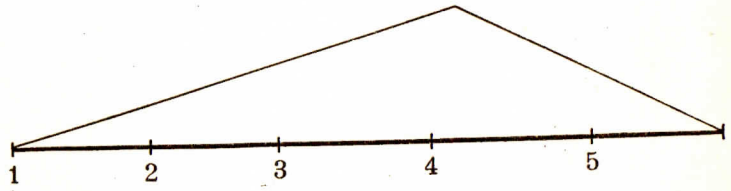
Thus, to obtain variety in its widest sense, the choice of composers enters largely into the question; although the composer should not be sacrificed for the sake of variety, if the selection be different in *tempo* and arrangement, but peculiarly characteristic of the composer.

In conjunction with variety, we must have a standard style to our musical settings. Classic or non-classic music must prevail for the entire picture under ordinary conditions.

It is unwise to mix into a musical setting, comprising excerpts from grand operas or symphonies, the popular "Shoo-fly" one-steps of the day. They have their place in many light comedy dramas, and the intrusion of Grieg's Peer Gynt Suite into this class of musical material would be equally foolish.

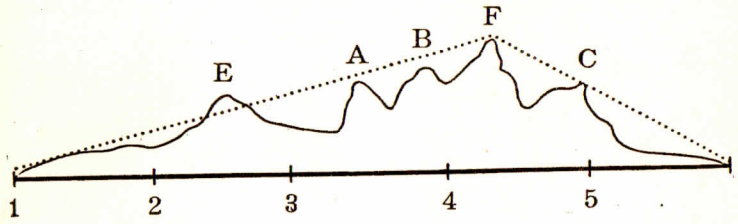
Exceptional instances arise where, for the sake of contrast, there may be a mingling of these widely opposite forms, but the basic principle of picture accompaniment differs in no way from that of grand opera, comic opera, or burlesque. Can one imagine "You've Got to Quit Calling Me Hon'" being interpolated into "Thaïs," or "Fors' è lui" being sung in the performance of "The Beef Trust" burlesque show? To violate this principle is to make of your setting a musical mélange that is meaningless. The incidental music must be equal to the theme in quality.

Then again the music must be selected with an eye to its sonority or volume, and graded upward to the climax and downward to the anti-climax of the picture. Taking it for granted that the climax is reached in the fourth reel of a five-reel feature, the music should follow the development of the play, gradually increasing in sonority and massiveness until the climax number is reached, when it should die down with the photoplay. This gives us a mountain with a long grade upward and a rapid descent from the peak.



Now, if the theme be stronger than the incidental music, somewhere in the first or second reel there will be a minor climax point in the graded incline. If one or two incidental

numbers tower above the others, more minor climaxes will be heard and the gradually ascending grade will show a series of hillocks.



Naturally, F is the climax point of the play, yet E overshadows it. A, B, and C are all prominent, and who can tell which point is the real climax?

The same fault might easily creep into the score after the climax has been reached, and create in the minds of the audience an uncertainty regarding the actual culminating point of the plot.

Reversing the principle, no number should be introduced which is weaker than the preceding one while ascending to the peak, for this will create a valley too far below the picture. It will weaken the musical support and lessen the interest of the auditors to an extent that will make it difficult to regain their attention.

Thus we find three elementary principles for the selection of incidental music that have proved their worth:

First. Get a variety in *tempi* and composers.

Second. Use a uniform style or class of music.

Third. Obtain a graded sonority; up toward, and down from, the climax of the picture.

Naturally, the duration of incidental numbers must depend upon the length of scene for which they are used. The key matters only so far as it gives a smooth progression from one piece to the next. Synchrony and key-sequence are the

technical requirements that enter into the playing of all music for the pictures.

No doubt many new rules regarding the choice of incidental music will be evolved and developed in the future, but the leader of to-day can safely follow the three enumerated in this chapter. They will save him from many a pitfall and, when memorized, will smooth out the manifold difficulties which he now encounters in score making.

IX

PROPER PRESENTATION OF PICTURES

FITTING THE FEATURE

IF DIRECTING brains, a large library and a fine orchestra can create good music, a picture can be properly presented by the use of the same agents.

Never have pictures received the careful and close analysis now given them by musical leaders before attempting to fit the scenes with music. The selection of cues upon which to change the music becomes the cornerstone 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.

At last the light is snatched from beneath the bushel. Many well-known periodicals have presented more or less intelligently the subject of music for pictures. This is a frank admission of the importance of this new science, but accurate information should be obtained before the public is given data that are misleading.

It is not necessary to enter into any controversy on the subject; but, in view of its timeliness and seriousness, it is but fitting that the important facts on this vital question be fully stated.

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 be proficient 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 displaying variety

of color, changes of tempo and diversity of character. To arrange 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.

Of course, many producers employ competent musicians to prepare cue-sheets for all their releases. But some orchestra leaders prefer to fit the feature in a way that is more suited to their individual taste and particular combination. They procure a viewing of the picture in the projection room of their own theatre and make their cue-sheets accordingly.

When viewing the picture, with paper before one and a stop-watch at hand, the screen is carefully scrutinized. The first cue for music will be "At Screening." The exact time at which the viewing began is noted and the watch is set accordingly. The characters are introduced and the play begins. The first selection should be left a blank. As the scenes change, the cues are noted and the time for each is carefully set down. Memoranda are made according to a person's individual methods, and he will probably make a note of the kind of scene, and indicate the tempo of the music necessary. Possibly a definite selection comes to the mind and is put down for the time being. Proceed throughout the entire picture in this manner, arranging the changes of music, tentatively fitting the theme and classifying each scene according to its predominant thought. Then time each change, also catch the hour when the picture is finished and the aggregate time of screening is known. The time of each scene is already established. If the picture has been projected faster than the usual speed used by the exhibitor, add a few seconds to each scene by a little mathematical calculation. This gives the exact length of the musical numbers required for the setting. The mechanical work has been completed.

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 subtitles 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 is well defined and occurs 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 subtitles repeated, such as T—"A week later," and a little further along in the footage the same title reappears. The title, itself, usually indicated a change of music. Time has passed and the situations changed, necessitating a change in the music. If the selection 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 the 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 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 of indicating 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 the "bad husband" is seen 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. Then the hero's father is seen 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 scene showed the hero and heroine 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.

Sometimes a pathetic scene, like the grief of an aged mother, is shown. The orchestral number selected is "Ase's Tod" by Grieg, when "One Who Has Yearned Alone" would be more appropriate. When a harrowing death scene was to be fitted, the loudest thunder has been used, and the scene becomes less impressive by contrast. Why use the "El Guarany" Overture for a picayune fight when one may need it for

a terrible battle scene, or "La Chevauchée" from Valkyrie" for horsemen riding, when it may be us stirring onslaught of rushing cavalry charges? beautiful selections arranged for strings alone, are if ever—used in large orchestras. Yet they are most easily produced, and provide a charming change that soothes the ear. It is a grave mistake to use numbers that overshadow the scene depicted. Each stands out by itself and the attention of the patr flected from the picture. Losing for the moment t of the plot, they sit back and listen to the music.

Many leaders try to fit every passing scene o back," and provide a choppy, meaningless méla irritates the audience. Each scene or series of scen has a predominant thought or motif behind the acti It is the thought which should be portrayed, and if back" occurs, it does not signify a change in the emotion. Thus the music should continue until a change is established. For example, a father is o longs for his only son. We are shown in a "flash" sipated son drinking in a saloon. This lasts for fiftee and returns to the death-bed scene. Sorrow is the emotion, and to change to a fox-trot for the "Fla disrupt the continuity of the scene. The father family slowly leaves the room with the doctor, and w shown an exterior of the home of the hero. This is to change the music to lighter vein in keeping with t follows.

The organist accompanying the picture may fit t back" *sottovoce*, or use the *Vox humana* in the playi number which accompanied the full scene brough attention by the "flashback." He may do so grace synchronously without detracting from the pictur ducing a choppy effect, so long as he follows a c sequence. Judgment and discretion must be

unimportant "flashes" be brought out predominantly in the musical accompaniment, thus losing the requisite gradation up to and down from the climax of the feature.

There may be a series of scenes conveying 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 juncture. 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 reinforcing the disturbances depicted upon the screen, but when used continuously become meaningless and a nuisance.

Hurries, Agitatos, Pathetics, etc., which have been composed for the so-called "Motion Picture Series," have fulfilled their missions and are no longer used in the better houses. The trend is upward, and the public is looking for the best in music as well as in pictures. Riots, battles and "sob stuff" are always of importance to some one "out front," and should be treated seriously in fitting the music. There are hundreds of classical numbers among the standard overtures most adaptable for depicting such scenes. It would be well worth while to extract these portions and have them copied for such occasions. The works of the masters will bear repetition.

A girl who has been dragged into the depths by a profligate youth relates the story of her downfall to her former lover, who finds her sick and hungry in a squalid tenement. She tells about meeting this bad boy at a football game (flash of foot-ball game, showing shouting multitude, etc.), then how they elope (flash of automobile and hasty retreat). She tells how they lived together and of his promise that he will marry her (flash of homelife together). As she continues the recital of her wrongs, each episode is shown by a "flashback."

The dominant emotion of the scene proper was utter grief and desolation. The flashes were varied in their emotions, extremely short in some cases, while others were protracted. To play sad music throughout the entire scene was out of the question and would make ridiculous the situation shown in the "flashes." To fit each "flash" and return to the scene proper was impossible. There was only one thing to do. A sad, slow number was arranged for the strings alone and as the "flashes" appeared, they were fitted by using the brass or woodwind (or both) in a number that would fit the situation and sound through the dominant theme yet not predominate. This meant special orchestration to fit the keys and harmonies. The larger picture houses have on their staff an arranger of more than ordinary ability to cope with just such problems. This fact alone shows the upward trend of picture music.

In portraying the emotion of a scene, allow the atmospheric affects, such as rain, waves, storm and wind, to be done "back scene." In the "Beloved Traitor," for instance, there was a death-bed scene of deepest sorrow, while outside raged a storm of wind and rain. The usual method of fitting this scene would be to use a "Tempest" number or a "Hurry." In one prominent theatre, the "Lamento" by Gabriel Marie was played by the orchestra, while off-stage the wind machine worked overtime. It was a long scene, and had the Hurry been played, it would have become monotonous in the extreme.

A novel effect seldom attempted, because it necessitates a special arrangement of the music, is that of allowing the organ to drone out a slow *Andante* characteristic of sorrow while the orchestra plays the same selection arranged as a Hurry. In this instance, it would be well to leave out all the mechanical effects and depend upon the music alone for the thought and emotion of the scene.

After having determined upon a suitable selection to fit each scene, one can use the pruning-hook. With the climax

of the picture firmly fixed in mind, go over the setting carefully, piece by piece, and determine whether each selection is working toward the climax in the proper proportion. Is there a gradual upward grading? 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?

The setting is now complete with the exception of the first number, the overture to the picture. One should now be fairly familiar with the subject, having grasped the main thought and knowing what it is about. Select the first number to fit that thought. Now a musical setting—well timed, atmospheric, supporting the action and fitting the feature—has been constructed.

It is a regrettable fact that almost all capable organists prefer to disregard in its entirety the orchestral score which has been specially arranged for the feature. At the supper show, or while playing alone, the organist usually consults his own sweet will as to the appropriateness of the music required and plays it accordingly. For that reason any one seeing the performance accompanied by the orchestra which renders the specially prepared score for the picture leaves the theatre with the happy feeling of deep appreciation. A friend who has been so unfortunate as to hear the same performance under organ auspices is dissatisfied with the whole program. Upon consultation they find that they hold opposite opinions of the entertainment but are unable to ascertain the reason. There is only one—the organist. Had he improvised from the score already furnished, each auditor would have received the same impression with a difference only of tonal coloring. If the score is good enough for the orchestra, it certainly should commend itself to the organist.

X

PROPER PRESENTATION OF PICTURES

FITTING THE SCENIC

SOME consideration has always been given to the musical fitting of the feature, the *pièce de résistance* of every exhibitor's program. Showmen have pointed with pride to the many striking effects worked into the scenes by their orchestras. They have hired expert electricians to produce the lighting, and have regarded the feature as representing the culminating point in the performance. So far as the Pictorial Review, the Comedy and the Scenic were concerned, it seemed necessary only to play a march, a two-step and a waltz to make a complete program. The music for the Scenic was always considered of least importance and therefore received only a mediocre setting.

New ideas are continually cropping out, and what was considered "good enough" six months ago is now *passé* in this age of wonderful achievements in picture playing.

Scenics are divided into classes and, if educational subjects are 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 educationals. There is the panorama of nature; the great Rockies, Alps and Andes; the mighty Frazer River and celebrated parks and gardens. There are zoological films, showing animals in their native haunts; fishery scenes; industrial plants; botanical studies; the life of the bees; foreign lands, their customs and points of interest; and many other educational subjects.

It has been the custom to portray all these by introducing a waltz as the accompaniment, and regard the problem well solved. Propositions so easy of solution are usually inaccurately and erroneously done, as in this instance.

A waltz as an accompaniment to the scenic is just that—an accompaniment—and a poor one. The waltz cannot knit the minds of the patrons to the panoramic beauties displayed, neither can it portray the atmosphere of the great out-doors. 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 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. It seems sad to give up the old waltz after these years of faithful if fruitless service, yet the times and changed conditions make it imperative that every picture should be carefully studied for its musical requirements.

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, but one class remains. This class embodies all kinds of descriptive numbers and, unfortunately for picture players, it is somewhat small in quantity. It owes its existence to those true musicians who, scorning the

heart interest and disdaining the world's applause, have given 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 distinctly 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; 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 Menuet" 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 Zephyrs" by Jensen, or "April Moods" by Eugene; while for big windstorms at the seashore, the "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, or "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 made. For example, to open an Egyptian picture, the playing of "Salaam Effendina" would be most suitable

because it is known as the Egyptian national hymn and the atmosphere is instantly and strongly established. After the picture has been introduced, a Mosque is shown with the populace at prayer; then play "Orientale" by Cui, or "Moresque" by Lack. These two are comparatively short and should fit the prayer scene and provide an excellent opportunity for synchrony. Another number will probably be needed and the selections should be made according to the scenery or action shown.

There is always a little action even in Scenics, and this should be a guide for the tempo to be 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. That laziness and sense of ennui must be carried out musically to obtain the maximum results. On the other hand, when the business section, the wharves and peopled streets of Tokio, Japan, are shown, it would be foolish to attempt to fit the lively scenes with an atmospheric Andante. The activity of the Japanese calls for an equal degree of activity in the music.

The playing of the Scenic does 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. The Scenic always provides opportunity for some real music. This is the 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. When both eye and ear are pleasantly affected at the same time, there should be reason for praise.

As a rule, the Scenic runs for fifteen minutes. Where 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. The recurrence of the theme strongly impresses it upon the minds of the auditors and forever links that picture with its accompaniment.

Do not use two numbers where one will do, even if it be necessary to repeat it once. Two, in contrast, will confuse the minds of the auditors and two of a similar nature will more greatly disconcert them. 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 well defined lines laid down for orchestral leaders. He should select one number and stick to it, with improvisations if such be found necessary. 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 leeway given to the organ than to the orchestra, for the former has a greater scope for changing its registrations and range. But in many cases this privilege has been abused, and organists have taken it upon themselves to disregard the fundamental principles of picture fitting, playing what their sweet wills favored. Those who play the most wonderful instrument known to mankind can ill afford to hamper the upward growth of picture music.

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 till the picture has been completed. The same melody should be strongly fixed to that picture and the change of color will obviate the possibility of monotony.

'Cello, Violin, and French Horn solos may be used most effectively as an innovation 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. There are no set rules that will guide the musician in his selection of suitable material for nature studies, but his good sense should tell him what class of music will prove most appropriate, and his artistic intuition should designate the instrumentation.

Some producing companies issue an educational feature divided into two parts of five hundred feet each. In this case, there should be a contrast in the music, which must be perfectly synchronized, so that by no chance will the first selection overlap the second subject. Where an orchestra and organ are available, a more decided change of color may be brought forth by each playing one portion of the film.

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, whether they be from elemental or animated nature. Of all the pictures presented to the public the Scenic calls for greater ingenuity, more resourcefulness and keener discernment on the part of the leader than any other class of film.

XI

PROPER PRESENTATION OF PICTURES

FITTING 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 banged away on marches and waltzes. By accident, some scenes received a fair fitting, while others became grotesque through meaningless noises. No thought had been given to this part of the program. How could his employer expect it when his ingenuity had been exhausted in fitting the feature? The pictorial was only a filler, while much was expected from the feature as the *pièce de résistance*. So he continued his crazy banging, while the patrons likewise became "weary and ill at ease." Shortly after this remarkable display of talent, he resigned by the unanimous request of the audience, heartily confirmed by the management.

This method of fitting the Topical Review is obsolete. There was a time when the leader selected a couple of marches and three waltzes with which he managed to play the Pictorial. When the May Festival was shown, he started a bright waltz intermezzo. When a scene lasting only thirty seconds was flashed upon the screen, he continued the number right through it. His probable reasons were the shortage of the scene and the fact that what followed portrayed the interior of a famous

artist's studio which could be interpreted by the waltz. The incongruity of it was passed over lightly in those days, owing to the prevailing ignorance regarding musical settings.

Through the constant and consistent efforts of those musicians who are striving to uplift photoplay 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 theatres where large orchestras are maintained and high-priced conductors interpret the scenes. No slipshod methods are any longer tolerated by those who 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 preview 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 essential to note its requirements. It is not always wise to run the pictorial as released. Frequently, by changing the positions of certain scenes, a better musical setting is procurable. This means that the orchestra 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 positive hypothesis. Suppose that there is a Screen Telegram showing the following subjects in the order named: 1. DUPONT POWDER MILLS. 2. RED CROSS PARADE. 3. BAN JOHNSON 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 IMMERSING HIS BAPTIST FLOCK.

It can readily be understood that these scenes must be shifted, as it would be folly to finish the review with the

baptismal picture. The scenes should work up to a climax of hearty applause. To get this effect, 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 to allow for greater effectiveness. Try arranging the scenes in the following manner: 1, 3, 4, 5, 8, 2, 6, and 7.

This grouping will give ample variety of tonal color and change of tempi. The first item, showing how gunpowder is made and delivered to the army, is largely educational and neutral in atmosphere. A light Moderato with a pleasing melody and of considerable length can be used. This gains the interest of the spectators at once. Number three gives 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.

In number four, there is only the choice "Marche Lorraine." This is the official march, always played when French troops are on field review. Do not make the mistake of playing an American patriotic number for General Pershing; because, even though one may desire to be courteous, there must be accuracy in the portrayal of the atmosphere.

In order to vary the music slightly for number five, a light waltz could be played if the action permits it. There is no chance to go wrong if the "Boola-Boola Song" is used, because it is typical of Yale University. If the scene is one where diplomas are presented, play the air *pp* only as suggested. Of course, a scene of this sort would naturally be short and could easily be finished at the cadence.

Number eight has many possibilities in the way of interpretation. If the orchestra can afford to take the risk, it may 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 bit of quiet humor, the audience is ready for number two; and, when they hear the strains of "Onward, Christian Soldiers," they are bound to break forth in rounds of applause. This number should not be played as a quick-step, but with the natural dignity which befits it. The interest of the auditors is now running high and their patriotic spirit has been aroused to the point where the appearance of the President brings them to their feet.

For number six, another march of grandiose quality or some patriotic air that will fit the situation should be chosen. It will naturally be very short, so the change can quickly be made into that most popular of all present-day songs, "Over There," for number seven.

Care must be taken that, when the marching soldiers appear, the music is kept in perfect time with their step. This is extremely important to enhance the effect, and is an art in itself. This number can be played when our army is shown marching in France, and is a fitting finish to a fine pictorial. The interest has not been allowed to lag nor have the climaxes been overshot.

All selections should be started softly and be continued *p* while the subtitle is on the screen; then break into the required volume of sound immediately upon the appearance of the action. If further subtitles appear in the same scene, the music can quiet down until they fade out. For neutral scenes, like number one, for instance, the orchestra should be kept down and the brass cut out altogether. At no time play *ff* before reaching the climax. The volume should be graded according to the action; then, when the big moment comes, there is power with which to emphasize it.

Clap-trap effects should never be used in the Pictorial. The fact must not be lost sight of that it is news, not melodrama, that is being shown. It must be taken into consideration that the patrons of the theatres have doubtless read all

about what they are seeing, and they have associated the facts with ideas of dignity. Their sense of news propriety must not be jarred by the clanging of cowbells.

A bit of bad judgment was displayed by one of our best orchestras, in choosing music for a patriotic picture. The mobilization of troops was screened under the subtitles England, Canada, Australia, Scotland, etc., followed by a review of 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—England, France and Belgium. At first glance, three marches are needed, to wit, "Britons Never Will Be Slaves," "Marche 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 easily 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 the "Marche Lorraine" played up to the entrance of the Belgians. It is a well-known fact that the "Marche Lorraine" is played only 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 Départ" is always sung by soldiers leaving for the front. "Sambre et Meuse" is another well-known march, admirably suited to this very situation.

A little later in the same picture a problem 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; subsequently, after a subtitle "In London," they are shown marching in England, and again, after 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.

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 has been said that genius is the art of taking pains. Every theatre 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 a satisfied employer, and the last two mean a raise in salary. It pays to be a genius.

No picture can be fitted at one viewing without missing many vital details or sacrificing some important changes in the music. Picture fitting is no longer a question of throwing together indiscriminate selections, but has become an exact science. The day has arrived when producers fear improperly arranged music because of its power to ruin their feature. Music is the fulcrum on which, by the lever of good musical sense, a picture may be raised to great heights.

XII

SYNCHRONY

SYNCHRONY as applied to picture playing means the exact timing of the accompaniment to the score. It is an absolutely essential feature of a musical score arranged for motion pictures. Everybody in the audience appreciates it in a way, although probably few, except musicians, recognize the factor which obviates sudden stops and jarring changes in the musical setting.

Synchrony, however, 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.

Synchrony is only a matter of a stop-watch with a knowledge of addition and subtraction so far as the viewing of the picture in the projection room is concerned. But the idea back of synchronization goes further than that simple problem in mathematics.

In selecting a number for a score, allowance must be made to overcome the changes 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 may carry it no further than the following cue, but that is purely a matter of 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 the most desirable. These act as a block signal and insure against overrunning the cue. To properly gauge these blocks, the ability does not lie solely

in mathematics, but requires considerable musicianly art as well.

The secret of synchrony lies not so much in careful timing of the selections as in the accurate judgment of the musical director. Music need not be cut to fit the situation; 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.

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 always 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 because of censorship. These portions vary according to the varied minds of the censors. Thus the timing of a musical setting with the scenes 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 outrun the scene for which it was intended. Synchrony is usually based on a schedule projection of one thousand 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 may seriously disturb the unity of both 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 machine available, there is necessarily a loss of several minutes consumed by the changing of the film. This has a tendency to destroy synchrony, unless the leader is watchful.

With a live leader who takes an intelligent interest in his work at the head of the orchestra, these difficulties can be overcome; but any man who runs through the score, regardless of consequences, will 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 lack of familiarity with the pictures gives him no idea of the tempo required for perfect scene fitting. Other scores use a block system by frequently "cued" 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 to cue 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 an end with the finish of the scene; if long numbers are 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 coöperation. 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.

We have now reached what may 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 raised this department 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 clashing 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.

XIII

PLAYING THE PICTURE

MUSICAL DIRECTORS

THE poor impression conveyed to the minds of the public in the earlier days of the "movies" through the mediocre ability displayed by picture players has been one of the greatest handicaps confronting the musical director of to-day. He finds it a difficult problem to maintain a semblance of the dignity given to his profession in other branches. There is no unity of purpose among his fellow 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 a poor performance, they shun the place where they expect cheap music. They cannot conceive of musical art allied to screencraft.

Sellers of musical 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 high-class recitals where celebrated artists perform. They openly scoff at its artistic impossibilities, because the bad name still clings to music offered with pictures.

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 ill repute attached to his profession. He owes it to himself, to his employer, to his patrons and to music as an art that after accepting the position of musical director he should obtain the best possible results.

This is not going to be secured without surmounting many obstacles. The first hurdle will probably 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 light, melodious and jingling stuff. His patrons have said they liked it, so why change? As an employee, 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 long 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 be slowly beaten down when he knows that his performance is not going to be turned into a "high-brow" symphony concert.

Organists who have been called upon to play a real 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 calliope. 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 sake of mere monetary gain.

A pianist who has 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 elevates his art. The key twiddling that emanates from his own brain can never be anything that will interest his audience. This is not an aspersion cast upon his musical ability, but rather a reflection upon the mental attitude of the public, who enjoy only 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 opportunity for improvisation in modulating from one key to another during the change of music and scene. The comedy also affords opportunities for individuality. Let the pianist consider his art first. 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 practise. Naturally, their work suffers; it becomes indifferent and slovenly. It affects the orchestra as a whole, 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 that his top B slips on him, he knows that he needs to improve his *embouchure*. Practice will do it. If the clarinet player encounters difficulties in fingering 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 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.

The duties of a musical director become more arduous as the demand for better music becomes more insistent. More time must be devoted to musical settings to bring them up to the continually mounting standard of excellence. Hours must be devoted to research work, properly to fit some peculiar situation arising in the picture for the following day or week. Music will be selected only to be discarded when it is found impracticable either because of its recent use in a like capacity, because it is not of the proper length, or for a host of reasons that may render it out of the question. It may be just possible that because he cannot find the necessary theme, he will be forced to arrange it from memory. In the larger houses, where they have a librarian, the work is lightened somewhat; but in any case, the musical director has but little time for conducting after he gets his show into 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 craftsman can show results without good tools. A large library is the big asset of the successful leader or director. It must be properly classified according to his individual needs, so that time is saved in the selection of numbers required. For time—or lack of it—plays a very important part

in the life of the leader. 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-hand and installed in a theatre expressly for the use of a leader has but one advantage; it saves him from 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 how it can be utilized. Taking chances on what some one else has classified, could only 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 meed of praise and recognition, largely because the attention of the producers has not been called to the necessary qualifications of a good musical director. At the same time there is general ignorance prevailing in the lay mind concerning the art of picture music. 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 a chance of securing a homestead if his ambition and initiative be strong enough. A general should be thoroughly conversant with all the duties of a soldier, but it certainly does not follow that every soldier would make a good general. So it is with music. A player may be a virtuoso as such, but would fail utterly as a musical director, especially if he were called upon to fit pictures. Incidentally, 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 playing, while good fellowship alone is not conducive to good work. A leader must command respect and assert his authority while in the pit, but be one with his men 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 appreciation of the efforts of the musicians and occasionally pass the word of praise. This tact is inborn and is probably the greatest of all necessary attributes of a good leader.

A good director of music in the picture theatre must have a wide knowledge of pictures and men; a keen insight and instinct for dramatic and musical 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.

Besides being able to handle men to the best advantage, a director in charge of a picture theatre should know considerable of the technique of picture making. His knowledge of the dramatic values should be wide, not gleaned from the blood-and-thunder "Ten, Twent', and Thirt'." 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 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 itself, as the producer intended it should.

Music values must be thoroughly understood by the competent director. The old way of fitting pictures meant that if a pathetic number were required the leader would

search out a slow Andante of a sad 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 number 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 expressed by the scene.

It must also be borne in mind that it is neither right nor necessary to "kill" a composition by forcing it into a gap too small for it.

A musical director must study his audience. He must give the musical tid-bits which the heart craves, if it is possible to do so without marring his presentation. Every theatre clientèle differs in its musical tastes, and as the first principle of business is to make money, that clientèle must be catered to. Progressive leaders quickly find out the desires of their patrons and instantly win favor and applause by gratifying them. Leaders have lost their positions through mistakes in judging the tastes of their auditors.

Remember that the theatre orchestra has a responsibility toward the 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 may play the best excerpts from all the masterpieces. Already the uplift in motion picture music is felt, and the people are demanding the best available. It lies with musical directors everywhere to continue the education of the masses to the higher classes of music. It is a noble work, and, if well performed, has in itself a mighty reward.

In fitting the picture, do not lose sight of the interpretation intended by the composer. It is not enough to decide upon a rendition which appeals to you, individually, but one must go deeper than that and visualize the composer at his work and arrive at the inspiration which prompted him to write as he did. Then do not use the music for a situation foreign to his intentions.

The time has come when a musical director must do more than play or conduct. He must read widely the trade journals. He must familiarize himself with the pictures being produced and learn when they are 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; above all, he should visit other cities and other picture theatres for new ideas relating to picture presentation. Wise exhibitors will gladly provide for the expenses incidental to such a foraging expedition, and in fact will insist upon their leaders' taking the time necessary for research and review work. Nothing can bring the theatre better returns in dollars and cents.

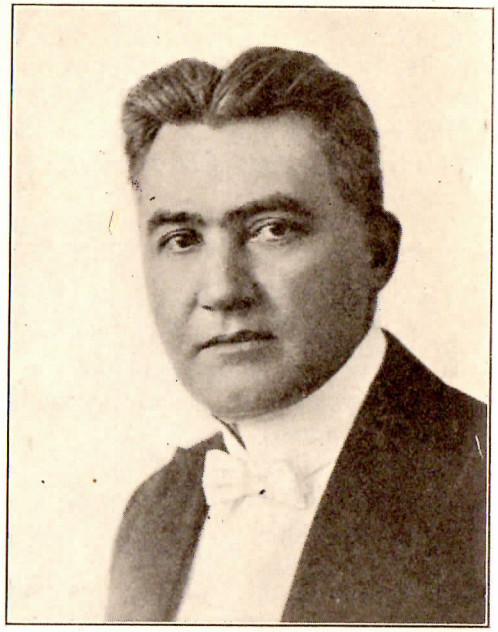
Time-clocks have no place in the life of a musical leader. He must enter into the duties to which the screen has called him with a whole-heartedness and singleness of purpose not to be deflected by side issues. The calling is worthy of his artistic ability, but it requires more than simple artistry to raise his 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 the classics. Let there be no let-down in the musical morale, and picture music must come into its own.

This chapter would not be complete without a personal tribute to a few of the excellent directors that have won a niche in the Motion Picture Hall of Fame. The only regret is that lack of space prevents adding the names of many other worthy musicians who are devoting their honest efforts toward advancing the art of Musical Presentation of Pictures throughout the land.

John Arthur, familiarly known as "Jack," began studying music at the age of four, gave his first recital at seven and went to England for post-graduate work three years later. As a child wonder, he toured Scotland, playing a few dates with Harry Lauder.

Returning to his native city, Toronto, Canada, he entered the College orchestra under the baton of Dr. Torrington and gained much valuable experience in the playing of oratorios When the Toronto Symphony was formed, John took his rightful place in the violin section and learned much from the works of the great masters.

Following a short road season with Lew Dockstader, the "Movies" called and Jack accepted the call. He became conductor of a fourteen-piece orchestra in the Loew Theatre, later being appointed musical director for the new Regent Theatre in Toronto, where the quality of the music is unexcelled. Mr. Arthur's clever musical accompaniments to the film have earned for him much favorable comment, and a piece of "God's country" has been placed on the picture-playing map.



Carl Edouarde leans strongly to showmanship; and his Irish good looks and kindly disposition have been mighty forces in his work. He is responsible for the musical success achieved at the Strand Theatre in New York.

Mr. Edouarde was born in Cleveland, Ohio. Beginning the study of the violin at an early age, he later went to Europe to complete his musical education. He graduated from the Royal Conservatory of Leipzig in 1899 and returned to this country for a tour with Liberati's Band as a violin virtuoso.

Following this engagement, Mr. Edouarde assumed the Professorship of harmony and theory in the Cleveland Conservatory of Music. He resigned his chair several years later to become conductor of Knapp's Millionaire Band, later organizing the Carl Edouarde Concert Band and establishing offices in New York City for the booking of this aggregation. While leader of this organization, Mr. Edouarde was the author of many compositions.

When the Strand Theatre was opened, its founder offered the post of Musical Director to Mr. Edouarde. His success in this new field has been phenomenal and his name is known from coast to coast.



The name of Hugo Riesenfeld is so intimately associated with the music at the Rialto-Rivoli Theatres in New York that it is unnecessary to dwell upon the importance of this gentleman in his official capacity.

Mr. Riesenfeld was born in Vienna, his father being Bohemian and his mother Hungarian. He began the study of the violin at the age of seven and made such progress in his art that he graduated from the Vienna Conservatory of Music in piano, violin and composition when he was only seventeen years of age. He is also a graduate of the University of Vienna.

In 1897, Oscar Hammerstein engaged Mr. Riesenfeld as concert-master at the Manhattan Opera House. Two years later Klaw and Erlanger chose him as conductor of one of their musical comedies, and it was under their management that his first comic opera was performed.

When the Rialto Theatre was planned in 1916, Mr. Riesenfeld was selected as the conductor of the orchestra in this picture house beautiful. He also assumed the direction of the orchestra when the Rivoli was opened two years later. Since then he has been given the entire direction of both theatres.



Nat. W. Finston, formerly musical director of the new Capitol Theatre in New York City, is a born New Yorker. When but a child, Mr. Finston began the study of the violin, and after mastering this instrument he took up the study of theory, composition and the piano.

His first engagement was in the old Fifth Avenue Hotel. The following year he was a member of the Volpe Symphony, later becoming second violinist in the Russian Symphony Orchestra, then concert-master with this celebrated orchestra in a trans-continental tour.

Although at that time not yet twenty years of age, Mr. Finston secured a two years' contract as second concert-master of the Boston Opera Company. But he felt that he could be happier in his native city, and returned to New York to accept the position of assistant concert-master in the New York Symphony. This post he resigned to accept a position in the Philharmonic as concert-master.

Mr. Finston was not slow to see the promise in the picture field, and joined the Rialto orchestral staff. When Mr. Riesenfeld was appointed Musical Director, Mr. Finston was chosen to wield the baton at the Rialto. This position he occupied with much credit to himself and the theatre until he resigned to assume his more important duties at the Capitol Theatre.

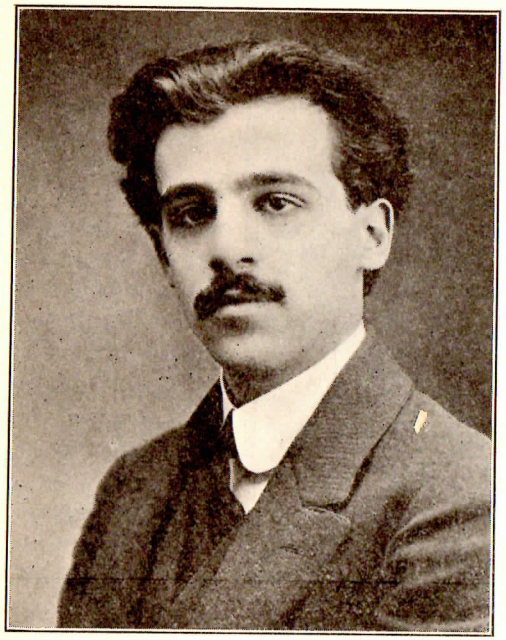


Francis J. Sutherland is another 100 per cent. American musician who attained considerable prominence in band work and later found the photoplay field verdant with opportunity. Mr. Sutherland was for ten years conductor of the Governor's Foot-Guard Band in Hartford, Connecticut. As a cornet soloist, he made many friends and admirers.

Under the régime of B. A. Rolfe as managing director of the Strand Theatre, New York, Mr. Sutherland was brought down to fill the position of first trumpeter in the then new symphony orchestra.

When the war broke out, he organized and directed the famous 104th Field Artillery Band, which saw much service abroad.

Upon his return to this country, Francis J. reverted to his old love—picture playing—and became assistant conductor to Carl Edouarde at the Strand Theatre.



Erno Rappé, the well-known musical conductor of the Capitol Theatre in New York, was born in Budapest, Hungary, and is a graduate of the Royal Academy of Music in composition and piano.

Mr. Rappé studied conducting under Ernst Schuch, General Musical Director of the Dresden Royal Opera House, and afterward held responsible positions as musical director in various European theatres.

When Mr. Rappé came to this country, he was engaged by Henry Savage, and some time later accepted a similar position with Harry Lauder. For two seasons Mr. Rappé was musical director of the Modern Music Society in Carnegie Hall. But, like many another excellent musician, Mr. Rappé was able to visualize the great possibilities in the motion picture field and resigned from his position to devote his time and talents to helping shape the destinies of his art in its newer and broader avenues.



Alois Reiser is a musician first and always. As an arranger he has few peers, and his compositions of chamber-music have that classical turn which one expects to find only in the works of the old masters.

His instrument is the 'cello, and although not widely heralded, there are few that have his tone-quality or correctness of interpretation.

For many years Mr. Reiser studied the art of picture music under Carl Edouarde and became assistant conductor of the Strand Symphony Orchestra. When the Strand was opened in Brooklyn, he was selected from a large list to take charge, and has acquitted himself in a splendid manner.



S. M. Berg needs no introduction to the picture-playing fraternity. He is justly known far and wide as the "Cue-sheet man."

He was born in the city of London, England, becoming at the age of five a pupil of Herr Walter, the boyhood friend of Liszt. When only thirteen years old, he was awarded the Silver Medal, a prize presented by the famous Guildhall School of Music for proficiency in the art.

The first cue-sheet in its true sense, with timing and descriptive titles, was prepared by him, and he gave up wielding the baton to devote his time to this work. He then edited the musical section of the "Moving Picture World" and established the Motion Picture Department of G. Schirmer, Inc. But not contented with the scope that this position offered him, he established himself as a Music Publisher for the Film in 1916. When the "Exhibitor's Trade Review" was founded, he became Associate Musical Director for that recognized trade paper.

XIV

PLAYING THE PICTURE

ORCHESTRAL BALANCE

THE wise exhibitor sees the handwriting upon the wall and is increasing the number of men in his orchestra. He perceives the tendency toward a large ensemble and notes the wonderful possibilities to be derived from a large body of musicians. In the first place, it is good showmanship. It gives his theatre a distinction that will be sure to draw a better class of patrons to his box-office. This patronage takes up 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 a most expensive adjunct.

When an orchestra is to be augmented, or a larger one installed, there always comes the vexing question of instrumentation. Of what shall the orchestra consist? How many string and wood-wind instruments will be necessary to balance the brass section, or vice versa? Is a harp needed, or can a piano be relied upon instead of second violins and violas?

There has always obtained a general rule as to what constitutes an orchestra of a particular size. This rule is often followed more or less as a matter of course without any serious thought being given to 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 an additional violin. This is really a vaudeville orchestra, completely top-heavy in the brass section and totally unsuited to the proper playing of pictures.

It has never been thoroughly understood why American vaudeville houses adopted this combination, because of the many arguments against it from the musical standpoint. It

is entirely overbalanced, the string section being almost inaudible when the brass is playing, while the wood-wind portion, as represented by the flute and clarinet, sound peculiarly out of place. When the drums have a *forte* passage, the entire orchestra is lost in a 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 requiring even a respectable accompaniment were forced to have their music specially arranged. It became the reason for "Shoo-fly" music, and one of the longest strides backward that music in America has ever taken. English and other foreign artists laughed at us and then swore lustily. In spite of all criticism, this combination of musicians became permanent in the variety theatres throughout the country and is still with us, much to our shame.

Orchestras of this make-up are to be found in many picture theatres, and are worthless as an agency for picture portrayal. Many experiments to make the music at least bearable have been attempted. 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 the orchestra be overbalanced in its instrumentation, no amount of ingenuity will cover up the fault.

A ten-piece orchestra should be made up entirely of strings and wood-wind, with 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 the piano 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 rise to any occasion requiring volume. The use of an harmonium with this instrumentation would be excellent, as it could well take the place of the brass without introducing its brassy quality.

People are beyond the point where noise will suffice their musical requirements. They call for better balance, more artistic rendition and more intelligent selection. They do not want to be entertained, as some leaders seem to think, by the music. Their purpose 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 alone are to blame. Musicians have been looking for jobs, and when employed they have ceased to think about improving their work. They take it for granted that, because the combination is the same as that to which they have been accustomed, it fits the situation. They never consider the acoustic properties of the theatre; they never think of beautifying their surroundings; they let their light 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 properties, 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 his material on hand in the way of instrumentation. First of all, the leader must get his balance, and the way he gets it matters little, so long as the desired result is obtained. The men may be changed, other instruments

substituted, their position altered; but, whatever means is employed, the leader must arrive at 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 requires 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 observe this fault in symphony aggregations. The habit into which we have fallen of dropping the viola and second violin parts, and using the piano instead, is probably the reason 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 have 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 is for the leader to judge whether his orchestra is perfectly balanced. Tests should be made from all parts of the theatre, listening to the playing of a variety of numbers.

If a leader will take up this problem of balance conscientiously, and solve it, he will take a long stride forward in the progress of picture playing.

XV

PLAYING THE PICTURE

LIGHT—COLOR—ATMOSPHERE

MANY exhibitors throughout the country possess beautiful theatres with the latest electrical devices. They have a perfect switch-board, footlights, "spots," and "colors." They are careful properly to diffuse the lights from the dome and side lamps. The exit signs receive much attention with a view to preventing a conflict 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.

The first cousin of music 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 eye and ear. Proper lighting is interpretative to a remarkable degree and acts instantly upon our emotions. Greater interest is created if music is accompanied by varied lighting effects, synchronized to the changes of musical moods.

Imagination is strong within us and every one likes to visualize a scene musically described. Each will have a different mental picture so far as details are concerned, and it is impossible accurately to portray those details, yet a suggestion of the dominant idea is quite practicable. Backdrops of atmospheric design 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 the side projectors, blue and red colors can be blended for scientific effects, pleasing to the eye.

The overture "Roumanian Poem," given in the Strand of New York, used 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 simulated the thunder and rain, while side projectors 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 faint and gradually the storm ceased. Then the stage-lights came up, and later the entire theatre was flooded with brightness, typical of the return of sunlight.

In the presentation of the "Blue Bird" at the Rivoli, Mr. Rothapfel opened with a drop made to take the form of a huge barren mountain of incalculable height. It was a somber 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 theatre used the screen as an additional aid to the "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 theatre 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 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, sheep were seen 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 theatre was flooded with light. It provided entertainment of a high order.

Nothing can be overlooked in the proper presentation of pictures, nor can one afford merely to 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 theatre is a place of entertainment, primarily, and must keep pace in every department with the onward march of progress. Patrons look for novelty, 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.

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 profession of portraying pictures musically has advanced to a fine art. It requires more than musical 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 esthete. To-day, 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 according to well established 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 (comprising violins, viole, 'celli, bassi and harp), the wood-wind section (made up of piccolo, flute, oboe, clarinets, *cor anglais*, bassoon, and contra-bassoon), and the brass section (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 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, at least, can 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 different arrangements of the strings, we get different shadings 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, concrete and 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 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 go far to change the color of the music. The quality of the flute in its mellow richness is entirely different from that of the oboe. The latter has a piercing sound, 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. 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.

There is also another family of wood-wind instruments which is used effectively in bands—the saxophones. This family comprises five voices known as tenor, soprano, alto, baritone and bass. Its execution and fingering is comparatively simple, as each is a *C* instrument. The alto and baritone saxophones are more commonly used because they are more sonorous in quality than their weaker brethren.

Frequent attempts have been made to introduce these instruments into the orchestra, but so far they have met

with little success except in the case of a Jazz band. Nevertheless, if a part were properly written for them, it would open up new opportunities for distinctive coloring.

While speaking of possibilities, we might mention the banjo, guitar, banjorine and other plectrum instruments. Eventually, the exhibitor who desires individuality in his performances, will engage a plectrum orchestra to add variety of color and take care of special effects. It must of necessity be only an addition, otherwise the monotony of the peculiarly emitted tones would drive away his patronage.

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 clap-trapping of cymbals and snare-drums 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 the theme is a new idea that is finding favor among both musicians and patrons. 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 music 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 trumpet and trombone.

The organ combines in its many registers all the colors of the orchestra with the addition of many colors of the voice. All the wood-wind instruments are represented in the oboe, flauto, clarinetto and horn registers of the organ. By careful couplings, the tones of the brass may be heard. Strings are easily imitated, and the deep, sonorous tone of the diapasons ably exemplifies the bassoon, the double-bass and the tuba. For diversity and variety of color, the organ possesses the greatest possibilities of any musical instrument or combination of instruments. The facilities for rapid change are manifold and depend only upon the dexterity and the knowledge of the organist. In volume, the organ may easily drown out the largest symphony aggregation, and yet its pianissimo is softer than that which can be obtained from a small body of musicians.

In special scores for big features the varied treatment of the theme has already been successful. It has the added advantage of resting the soloists, this 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-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 by 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 of it in his music. He stands the

preëminent colorist among composers. We can well understand his saying, "I must have beauty, light and color." That he received all three is evinced in his musical writings.

Frequently, 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 is the product of the fevered brain of the extremist?

ATMOSPHERE IN MUSIC. 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, Spain and the Orient. We also have tribal music which is distinctly atmospheric—American Indian Music, negro melodies, chantey songs of the French Canadians, Hawaiian music, and many numbers characteristic of South America.

There are three forms of music peculiar to each nationality —Song, Dance and Classic numbers. The dance-form is probably the most profuse and also more aboriginal in its treatment, because the other forms are colored somewhat by outside musical influences. 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 individuality of the composition and causes a weakening of atmospheric effect in equal ratio.

The national air is not always characteristic, though by constant use it becomes 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 adopted by various other lands, and is sung by us to different words. The "Marseillaise," though born in France, has become widely known, and is sung by the Socialists,

Anarchists and Nihilists in every land. Thus it has lost its atmosphere in a measure.

On the other hand, the old national hymn of Russia could never signify anything but Russian atmosphere, and though certain composers have brought forth a new one, it too is atmospheric beyond question. Japan, America, Spain, Greece and Sweden have typically atmospheric music for their national airs. Italy has made no definite selection for symbolic purposes, but "Garibaldi's Hymn" brings some people to their feet, while the "Marcia Reale" receives recognition and respect.

One cannot rely on a number by referring to its name. Neither can one feel sure of its character by noting the composer. Names mean nothing so far as musical analysis is concerned, for Tschaikowsky wrote his "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 equaled in the portrayal of the downtrodden peasant. Among the many composers who have written in the atmosphere of their country, we have Verdi, Wagner, Dvořák, Grieg, Debussy, Ippolito Ivanow and Valverde.

We have also 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 others have essayed Oriental music with 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 historic events, college songs and circus music. These may vary greatly in form and melody, but breathe the atmosphere of the peculiar conditions under which they originated.

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 are even yet remembered and sung by the bourgeoisie.

Coming down to the practical side of this subject, we find that there is a volume of atmospheric music to be obtained. This fact should not be overlooked by the orchestra leader in picture theatres. Many pictures come to a house where the musical director is endowed with but a small library, and seventy-five per cent. of the picture receives an American setting when it really deserves all Russian or Spanish. The leader should do some research work, and not depend on familiar standard musical numbers. Songs make excellent themes, and dance-music played according to the action of the picture is intensely atmospheric.

For example, in setting a Russian picture, care should be taken to gain variety. Do not 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 is all Russian. The public is awake and expects it.

Taking it for granted that the feature has been well set with all Russian music, why not permeate the entire performance with Russian atmosphere? Have the singers in costume render Russian songs; choose a typical Russian Overture, such as "Prelude" by Rachmaninoff. The Topical Review and Scenic could be booked with this idea in view. Then note the remarkable drawing power of such a show. This is not a new idea, but one which is being worked out in one of the foremost theatres in the country. Recently, the writer was most forcibly struck by the way this plan was carried out. It gives continuity, good publicity, and freedom from that "variety-hall, lightning-change" idea. The following sample program may be suggestive:

1. OVERTURE—Prelude.....Rachmaninoff
   Theatre Orchestra
2. PICTORIAL REVIEW:
   Showing Russian Soldiers entraining, Cossacks Riding, Kerensky Addressing People, Russian Fleets, etc.
3. SONG—"Longing".....Rubinstein
   Sung by Miss Jane Jones
4. SCENIC—The Caucasus Mountains
5. BARITONE SOLO—"Wanderer's Song".....Tschaikowsky
   Sung by Bertram Brown
6. FEATURE—"The Fall of the Romanoffs"
7. ENTR'ACTE—"Kol Nidrei".....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 should be costumed as Russian peasants, soldiers or Cossacks, as deemed wise. The lobby display should bear out the general idea, while a Cossack on a white horse for street parade purposes would gain considerable attention.

In this age of specialists, we must concentrate 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 theatre and its box-office receipts.

XVI

PLAYING THE PICTURE

SILENCE—ITS USES AND ABUSES

"ALL I want is silence, and very little of that," said the Irishman, and in his humor there is some truth. We have other axioms 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 punch to a 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 blatant trumpet. 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 available. It required considerable deftness of timing and a close following of the picture to make the required synchronous effect. Moreover, if the orchestra arrived at the big chord before the climax had been reached in the picture, there was a semblance of burlesque that completely spoiled the feature. To attempt to retard the music in case the tempo had been too fast previously, would only nullify 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 spell-bound by the swiftly 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.

During the playing of the "Hearts of the World" at the Forty-fourth Street Theatre, in New York, the accompaniment paused 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 became the prevailing method of expressing disgust for "Willful Wilhelm" in the picture theatres throughout the country.

Strange as it may seem, silence sometimes 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 affected while a praying scene is shown. In "Enemy Aliens," during the 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 *da capo* to the original theme. The break becomes too 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 thought of the principals, and 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 phrase, "and in the meantime." Great judgment must be used if these "reflection" scenes be silently treated, lest the audience think that something has gone wrong with the orchestra. Too much of a good thing is not a good thing at all, and although we know that the silent pauses in a musical setting can be used to great advantage, it would be dangerous to resort to them continually. The less they are used, the more effective they become when employed.

Let the musical director playing pictures seriously consider the many qualities of silence, for, in its judicious use, he has one of the strongest vehicles for conveying dramatic values.

ITS ABUSES. Since we have dwelt extensively upon the subject of the use of silence in picture playing, its abuse should also receive some consideration.

Frequent silent moments in changing from one number to another detract from the picture and create a sense of piecemeal artistry that is distasteful 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 one 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 rests must be done without 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 speechmakers understand the value of the rhetorical pause, which usually signifies expectancy of dénouement or gives time for the auditors to absorb and digest the last emphatic statement. This silence can be effective only 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 materially by the use of a rhetorical pause. The sad music slowly dies away as the scene showing the unhappy heroine gradually 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 débris. At the same instant the music, with a crash of

cymbals 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 instead.

Some orchestras still persist in allowing the opening title and introduction of principle rôles 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 has a certain foundation in fact.

This preliminary silence is not only an abuse of a dramatic factor, but the loss of a greater opportunity for truly effective music. 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 the abuse of silence, let us note the misuse of what, for want of a better name, we call semi-silences—those interludes where one instrument plays a few bars alone.

During the run of "The Hypocrites," a few years ago, the orchestra played "El 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 lessening of sound that must be in keeping with the spirit of the scene to be permissible.

Small orchestras in surburban or small-town theatres are usually very painstaking in their musical programs, and to an extent that sometimes gets them into difficulties. Desiring to obviate unpleasant harmonic changes of key, they always 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 blaring 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 Timber." It was educational in its mission and delineated the history of the tree from stump to sawmill. At a point where the log began to slide down the mountainside 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 may be used only when the element of surprise is needed. Continual recourse to it would naturally bring it down to the level of clap-trap effects and ruin its usefulness as a dramatic factor or unexpected innovation.

EPILOGUE

Futurity

COMPARISONS may be odious, yet it seems necessary to go back to the piano and drum period of picture presentation to illustrate the strides in the profession. Just as the picture industry has advanced step by step, so has music kept pace, providing a higher form of entertainment with each upward rung. Its mission has been identical with that of better pictures—to draw a better class of patrons—and it is fulfilling its destiny. In the infant days of photoplays, the people who 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 the neighborhood absented themselves from his theatre. By special publicity, he got them to come—once, but they would not return. He thought that the poor ventilation or the rough interior of his store-room was to blame, so he moved into better quarters. The desired clientèle came again, but his new theatre 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" theatres. His interior and lobby lights were strictly up-to-date. Still, there was evidently something lacking somewhere.

He was not in the remotest sense a musician or even a devotee of the art. He could not whistle a tune to save his bank roll, for his vocation was business and not art. His music sounded all right to him, and many of his regular patrons

expressed themselves enthusiastically on the subject. Therefore, although he changed every other item in the old régime, his piano and drums still kept up their diabolical accompaniment to his pictures.

One day he attended an exhibitors' convention in a large city and was surprised to learn that some theatre owners were spending as high as three hundred dollars a week for musicians. From his practical standpoint it looked like bad business, for he did not see where he could add anything to his overhead expenses and make a living. He admitted subconciously that a larger body of men looked better, and the music seemed softer and sweeter, but sweeter sound alone could not compensate him for the additional cost.

A few days later he was informed 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 told that the day of the five-cent picture house was gone and that the ruling charge for admission to these 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, although at first many of them fell asleep. The rumor went abroad that a "symphony" orchestra was the feature at his theatre. The better class of people came again—and stayed. To-day he has another house, larger, more up-to-date, changes pictures only twice a week, features an orchestra of eighteen pieces, and has installed a huge pipe-organ which is played by a capable artist. His box-office receipts prove the sound investment made in good music.

To-day we have in America probably sixty picture theatres with thirty or more men in the orchestras; 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 even to speculate, lest our prediction fall far short of the ultimate mark. A review of a few pertinent facts may give some inkling of the possibilities.

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 orchestral 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 theatres the audience is more conversant with the dual art of pictures and music, continually demanding a better musical performance. The exhibitor keeps in close touch with his orchestral leader. What was good enough a year ago is decidedly poor now. The work of fitting pictures has become more exacting in its details than ever before. Frequent repetitions of a number are frowned upon, and woe betide the leader who 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 being filled with more competent artists. Never before have there been such efforts along the line of research work by the arranger. Composers of recognized ability have entered the picture field and find therein a wide opportunity for displaying their talents. "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 picture must have atmosphere, and be in 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 arranged in varied forms for the different characters 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, 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 essential.

We feel that the music of the future will be a score that combines both forms of treatment. Each score will be fitted for its atmosphere, dominant feeling and tempo, synchronized and properly keyblended, 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 gather within its fold the greatest composers, musical directors and virtuoso players of the day.

Though great has been the advance of the silent drama, greater yet has been the progress in its music; and the future holds a promise, stupendous in its magnitude, that picture music will rank favorably with grand opera and symphony.