

17—"Reverie" by Vieuxtemps (4/4 Andante) until—T: "The abandoned Copper mine."  
 18—"Continue to action" until—S: "Mrs. Vanderpool finds cone."  
 19—"Continue ff" until—T: "Money is easy if you don't care."  
 20—"Valse Caprice" by Rubinstein until—T: "You hav'nt heard anything of my boy."  
 21—"Romance" (3/4 Andantino) for Violin and Piano by A. Hegner—T: "The city Club Pringle makes an acquaintance."  
 22—"Continue to action" until—T: "High Finance."  
 23—"Extase" (9/8 Andante Moderato) by Ganne until—T: "The only way to save the girl."  
 24—"Continue pp" until—T: "Late that night."  
 25—"Mysterioso" watch explosion until—T: "Great news for high financiers."  
 26—"Chanson Joyeuse" (6/8 Allegro) by Ravina until—T: Both "Are you following me."  
 27—"Continue pp" Note—watch Cuckoo Clock. This effect is important until—T: "That clock makes me nervous."  
 28—"Continue to action" until—T: "About midnight Pringle makes a discovery."  
 29—"Organ short scene" to action until—T: "More high finance."  
 30—"Short Galop" to action until—T: "You might as well confess."  
 31—"Organ short scene" to action until—S: "Automobiles on road."  
 32—"Continue Galop" to action watching explosion until—T: "Oh Henry I can never afford another one."  
 33—"Continue pp" until—T: "Let bygones be bygones."  
 34—"Second Valse" by Godard until—T: "They fell for it."  
 35—"Theme" until—\* \* \* \* \* END.

### **"POOR LITTLE RICH GIRL"**

(Artcraft Picture Corporation)

(Reviewed on page 1713)

This picture does not suggest any Theme

1—"Skaters' Waltz" by Waldteufel. Note—Play introduction only and repeat if necessary until—T: "Mary Pickford as Gwen."  
 2—"Skaters' Waltz" by Waldteufel. Note—Begin with figure 1 until—T: "The poor little rich girl's father."  
 3—"Romance" (3/4 Andantino) for Violin by Hegner to action until—T: "And every morning at the stroke of ten."  
 4—"Hyacinth" (Intermezzo) by Hatch until—S: "Dancing teacher and Gwendolyn."  
 5—"Continue in 4/4 Tempo" same tempo as on screen until—T: "The dreaded four o'clock drive."  
 6—"Romance" (6/8 Allegretto) by Rubens until—T: "Empty Hearts! Empty Lives, etc."  
 7—"Baby Sweetheart" (Pizzicato Serenade) (6/8 Moderato) by Corri—S: "Organ grinder in street."  
 8—"Organ watch action" and produce necessary effects until—T: "Go and grind the organ for her."  
 9—"Continue "Baby Sweetheart" until—T: "Mr. Organ Grinder I'd like a dollars worth of music."  
 10—"Silence" until—S: "Organ Grinder starts to play."  
 11—"Organ watch action" and produce necessary effects pp during scenes organ until—S: "Servants stop the organ grinder from playing."  
 12—"Organ" watch sudden stop followed by  
 13—"Short Agitato" pp until—T: "It was my fault mother."  
 14—"Heloise" (2/4 Andantino) Intermezzo by Langey until—T: "The anticipated to-morrow."  
 15—"Continue to action" until—T: "Well I'm a bear."  
 16—"Continue or repeat" ff Tympany Roll during Gwendolyn's fall until—T: "Gwendolyn bit me."  
 17—"Continue to action" until—T: "Give Susie Ann Gwendolyn's best lace dress."  
 18—"Intermezzo" (2/4 Presto) by Arenski until—T: "So they punished the poor little rich girl."  
 19—"Serenade Hongroise" (Moderato) by Jonciers. Note: (this number is Hungarian only in name) until—T: "I'm Mikey Doolan the leader, etc."  
 20—"Gavotte" by Gosse. Note—play lively according to action until—T: "Now you've spoiled my best fight."  
 21—"Continue pp" until—T: "Gwen's father who's wealth is more apparent."  
 22—"Organ to action" until—T: "Exterior street scene."  
 23—"Short gruesome Mysterioso" (with orchestra) until—T: "Wuxtria! Wuxtria! Panic in Wall Street."  
 24—"Adagio Cantabile" from B Minor Sonata by R Strauss until—T: "No they tried to but I'm still fighting them."  
 25—"Continue ff" until—T: "The eleventh mile stone on Gwen's lonely path."  
 26—"Passacalle" (3/4 Allegro Moderato) Intermezzo by Gregh to action T: "Gwen's father in his financial dilemma."  
 27—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Gwendolyn near toys."  
 28—"Continue to action" until—T: "Society celebrated Gwen's birthday."  
 29—"Ballerina's Vision" Valse Lento by Braham until—S: "Gwendolyn coming along."  
 30—"Continue pp" until—T: "The leader of the smartest."  
 31—"Continue to action" until—T: "Get her to bed we'll be late."  
 32—"Prelude from the first Carmen suite" by Bizet to action pp or ff until—T: "The spell of the drug."  
 33—"Organ to action" until—S: "Gwen rolls down the stairs."

34—"Tympany Roll" followed by  
 35—"Fairy Tales" by Komzak. Note: begin with second (6/8 Allegretto Movement) to action until T: "The child's mind wanders."  
 36—"Continue pp" until—T: "Take you, for instance, etc."  
 37—"Organ to action" pp until—T: "Organ grinder in view."  
 38—"Organ produce effect" of organ grinder until—S: "Gwendolyn in bed."  
 39—"Organ improvise to action" until—T: "And then began the frenzied struggle."  
 40—"Cradle Song" by Bach (Andante) for Strings only until—T: "You'll never find happiness."  
 41—"Continue to action" until—T: "Here in the forest dark and deep."  
 42—"Organ to action" until—S: "Girl dancing on lawn."  
 43—"Lady Edna" (Pizzicato Caprice by Bennet) Note: without introduction to action until—T: "The hopes of dreamland lure the little soul."  
 44—"Continue to action" pp during interior scenes until—T: "Happiness, Happiness we have found it at last."  
 45—"Song D'Enfant" (4/4 Andante, no troppo) by Gabriel until—T: "Early morning brings the man."  
 46—"Continue to action" until—T: "Oh, I love Mud."  
 47—"Continue pp" until—\* \* \* \* \* END.

### **"THE BARRICADE"**

(Reviewed on page 2029)

(Metro Production)

"Dream of the Flowers" (4/4 Andante) Flower Song by Cohen is the Theme

1—"Among the Lilies" (4/4 Moderato) by Frey until—T: "Amos Merrill, President, etc."  
 2—"Berceuse" (Andante) by Iljinsky until—T: "Gerald Hastings, a young Wall Street broker."  
 3—"Continue to action" until—T: "John Cook, the man from the West."  
 4—"Organ to action" (short scene) until—T: "At the home of Mrs. Reginald."  
 5—"Any fine concert number" for Violin and Piano. Note—must be produced on Violin and Piano only. Watch action very carefully and stop with musicians (on screen) together.  
 6—"Silence" until—T: "She is Hope Merrill."  
 7—"Organ improvise pp" until—T: "In the stillness of the great office building."  
 8—"Extase" (Andante) by Ganne until—T: "Flashback to Mr. Reginald's guests."  
 9—"Intermezzo" by Whelpley until—T: "Letter I am too old, etc."  
 10—"Continue ff" until—S: "Old man with gun."  
 11—"Continue ff with ad. lib. Tympany Rolls" until T: "The lie, the cowardly excuse, etc."  
 12—"Continue or repeat to action" until—S: "Cook in his room undressing."  
 13—"Theme" until—T: "After the books of the United Securities Company, etc."  
 14—"Heart Wounds" (4/4 Allegretto Expressivo) by Grieg until—S: "Girl enters office."  
 15—"Continue lively" until—S: "Girl leaves."  
 16—"Continue to action" until—T: "In a short time a tea time call, etc."  
 17—"Sieste" (Moderato) by Laurens until—T: "Like Ingomar, etc."  
 18—"Theme" until—T: "You need not worry about the power."  
 19—"Continue to action" until—T: "The golden peal of wedding bells."  
 20—"Open with Bell Effects (Chimes) followed by Mendelssohn Wedding March as an organ solo. Play Wedding March as long as necessary, then continue on organ" until—T: "After the fatal step in the privacy, etc."  
 21—"Any Place in Heaven" by Loehr to action until—S: "Bird cage in view."  
 22—"Continue pp" with ad. lib. bird effects until—T: "The new home built upon the quicksands, etc."  
 23—"Three Songs by Brahms" until—S: "Cook knocking at door."  
 24—"Produce effect" to action while playing pp until—T: "Don't you dare come near me."  
 25—"Theme ff" during disputes until—T: "Weeks later."  
 26—"Piano Solo" improvise to action (watch screen very carefully) until—T: "Gerald Hastings was a constant caller."  
 27—"Silence" until—S: "Gerald at piano."  
 28—"Piano improvise to action" until—S: "Gerald stops playing piano."  
 29—"Organ improvise" to action until—T: "The following evening."  
 30—"Fourth Symphony in F minor" "Andantino in Modo di Ganza" by Tschaiakowsky until—T: "In my business, I'm compelled, etc."  
 31—"Continue ff" until—T: "When the great day arrived."  
 32—"Long Agitato" to action start pp until—T: "I have just found out it's Hastings."  
 33—"Another Agitato" to action until—T: "You here? What does it mean?"  
 34—"Rustle of Spring" (2/4 Agitato) by Sinding to action until—T: "We've won, the market is closed."  
 35—"Organ to action" until—T: "Home wherein everything, etc."  
 36—"Serenade" (4/4 Moderato) by Drigo until—T: "Yes, on my knees I have come."  
 37—"Theme" to action until—\* \* \* \* \* END.



# THE BARTOLA

Is the best musical instrument you can buy for your theatre,  
and we can prove it. Write us.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory Oshkosh, Wis.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

# MUSIC AND THE PICTURE

## A New Field for American Composers

THE great American opera has not yet been composed. Who knows but what the photoplay will be the field from which will spring the flower of American music?

The old masters have drawn their inspirations from the literary sources of their period, and all of them have had their themes, which formed the foundation of their works. Music has always had a cause. To depict emotions lies at the bottom of every musical composition. To express musical thoughts and ideas was always the aim of the great composers, but they did not always succeed. It was left for Wagner to be the inventor of the musical thought, i.e., to express the human emotion in musical ideas (motifs)—but, alas, some of his followers have gone to extremes. Suffice it to say that he established certain musical ideas which cannot be separated from the emotions which they express without accompanying their expression by word.

We have automatically become accustomed to associating musical ideas with our feelings without knowing the reason for doing so. We unconsciously express these feelings in pantomime with facial expressions. If we hear pretty music, we smile; should we hear a gruesome theme, we shudder; do we hear sad music, we are moved to sorrow, and so on. But the old masters would rely on the words, either in the lyrics or by the way of title to help them out—so we have "Traumeri" and "Serenade" and "Spring Song."

But why was it necessary to give them a title? Was not the music itself sufficient to express the thought? Shall we say that they were musical thoughts and ideas in the "making," for now when we hear these themes we know instinctively what they express? The great new field within the boundless area of the photoplay is now open to the composer. The undesignated emotions are flashed before him in rapid succession, the wordless dramatic ideas are unfolded before him in such a wonderful panorama that it is only necessary for him to link his musical thoughts to them with all the power of his imagination. The musical ideas which he has been collecting for years now find their expression in the scenes and emotions enacted before his eyes. No longer does he have to wait for his inspirations; they are at his very door.

A composer need not state that he is going to write a tone-poem on the "Tempest." The "Tempest" is prepared; all he needs to do is to express it in musical language.

For the photoplay there are no limitations, and so to the music writer for the silent drama the field is the world.

Who is the man who will write this greatest of all photosymphonies? Only he is capable who can embody in his music not only the effect upon the ear, but the deep expression which speaks from the inmost soul. The sad strain in the primitive music of the Russian peasant is evident from the depressed condition of his very soul, and not from studied harmonic combinations in the class-room. Music from the soul speaks to the soul. The true actor makes his hearers feel rather than see the emotion, and so it must be with the musical expressions of the photoplay music composer.

This is why William Furst, who wrote the successful score for "Joan the Woman," spent weeks in the atmosphere of the studio with the players who were enacting so stupendous a production, which has become an epoch in the motion picture history.

The real beauty of this special music cannot be gleaned in one hearing. Music students will do well to go and see this picture with the purpose of studying the music, and go often, since it furnishes as much enjoyment and study as going to the opera. There are moments when the audience is moved to heights of emotion and enthusiasm to rise to their feet, but one must not forget that the music has played an important part to attain this result.

To write an opera some composers have spent years in suitable surroundings. Mr. Furst did his work in a few short months; part of it was done on the train from Los Angeles to New York.

The score is equally as large as many operas, since it takes almost three hours to perform.

We would not go as far as to call this a great "American Opera," but up to the present time it is without doubt the greatest modern composition for the photodrama. The Cardinal Film Corporation is to be complimented on giving opportunity for this stupendous step in the right direction for the cause of music with the photoplay.

J. C. ROEBER.

## "THE GIFT GIRL"

(Bluebird Photoplay)

Reviewed on page 1716

"Orientale" (6/8 Allegretto) by Cui is the Theme

- 1—"Padisha" (Intermezzo) by Loraine until—T: "And there in the indefinite."
- 2—"Finale from 'Ariele' Allegro by Bach begin pp then to action until—T: "Uzum Hassan the Vizier."
- 3—"Continue to action" until—T: "Although the Vizier."
- 4—"Dramatic Tension No. 2" by Reissiger until—T: "The child grew up."
- 5—"Oriental Characteristic" by Verdi until—T: "Prince Malos Tutors."
- 6—"Theme" until—T: "Abu Becker the Shiek."
- 7—"Oriental Love Theme" by Winkler until—T: "In the moonlight."
- 8—"Moonlight" (Moderato) by Finck until—S: "The fight."
- 9—"Short Agitato" to action until—S: "After the fight."
- 10—"Valse Suite" by Brahms until—T: "The marquis had a son."
- 11—"Good Medley on College Songs" until—T: "Rokaia arrives in Paris."
- 12—"Intermezzo" (4/4 Moderato) by Bohm until—S: "Auto accident."
- 13—"Allegro by Bach" to action pp or ff until—T: "This young lady has met."
- 14—"Nocturno" (9/8 Andante) by Grieg until—T: "In a week."
- 15—"Intermezzo" (3/4 Allegretto) by Pierne until—T: "Prince Malek having escaped."
- 16—"Theme" until—S: "Door slowly opens."
- 17—"In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: "A week later."
- 18—"Good Medley of College Songs" until—T: "Into the night."
- 19—"Home from the Club" Characteristic introducing "We won't come home 'till morning" by Lauerendeau until—T: "Rokaia was paid to care."
- 20—"Melody" (4/4 Moderato) by Kretschmer until—S: "Hindoos in room."
- 21—"Star Dreamer Oriental Serenade" by Bendix until—T: "You must come with me."
- 22—"Theme" until—S: "Steps of house."
- 23—"Berceuse" (4/4 Andante) by Ijinsky until—T: "Down with the star."
- 24—"Allegro by Bach" until—T: "Louise and the prince struggle."
- 25—"The Tempest" (Eight minutes hurry) by Lake until—S: "Marquis looks at Doctor."
- 26—"Love Theme" by Herzberg until— \* \* \* \* \* END.

## "HIGH FINANCE"

(Fox Production)

Reviewed on page 2359

"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis is the Theme

- 1—"Theme" until—T: "Jenk's rival Jonathan Platt."
- 2—"Continue to action" until—T: "And now we come to Preston Platt."
- 3—"Home from the Club" (Characteristic) by Laurendeau until—T: "He is not feeling very well this morning."
- 4—"Repeat Home from the Club" Note—this repeat is very important until—T: "Tell him to come to the office."
- 5—"Continue to action" until—T: "Mrs. Vanderpool has two interests in life."
- 6—"Schoen Rosmarin" (3/4 Moderato) by Kreisler until T: "I'm going to take a ten mile spin."
- 7—"Galop pp" until—S: "On road."
- 8—"Continue to action" (watch for railroad effects) until—S: "Interior of office."
- 9—"Garden of Sunshine" (Serenade) by Lincoln ff during disputes—T: "Nell's bluff to get away."
- 10—"Continue to action" until—T: "Guard this stock with your life."
- 11—"Canzonette" (2/4 Allegretto) by V. Herbert until—T: "I ain't afraid, etc."
- 12—"Zephyr" (a western Episode) by Trinkaus. Note: Omit all effects unless "necessary" until—T: "If you want to serve drinks, etc."
- 13—"Continue ff" watching shots until—T: "That was nothing, another day, etc."
- 14—"Indian War Dance" by Smith begin pp watching shots then to action Allegro Tempo until—T: "Far be it from me to boast."
- 15—"Organ to action" until—T: "The day when white and black begin, etc."
- 16—"Theme" until—T: "At Booter City Mr. Vanderpool, etc."