Kinema and/or concert hall

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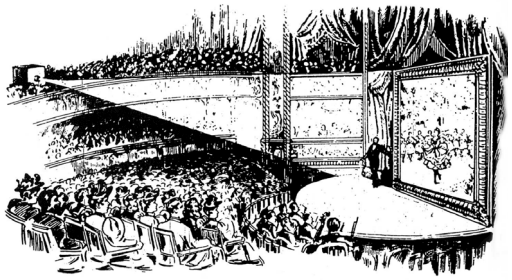
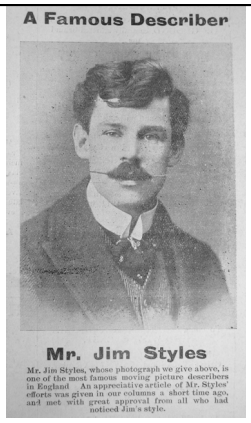
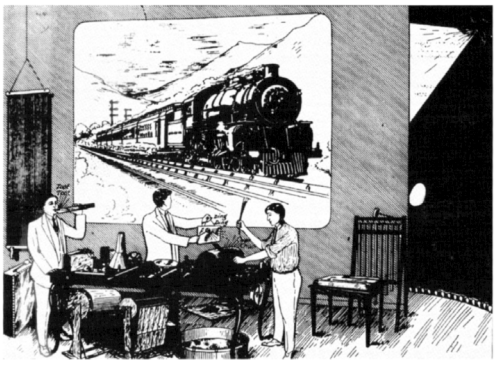
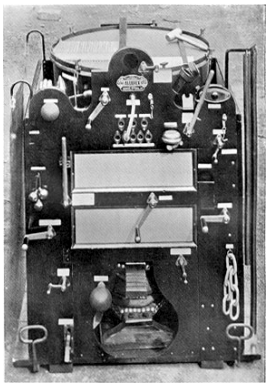
Gaumont's chronomégaphone

Film lecturer









Allefex sound effects machine

Voices behind the screen troupe

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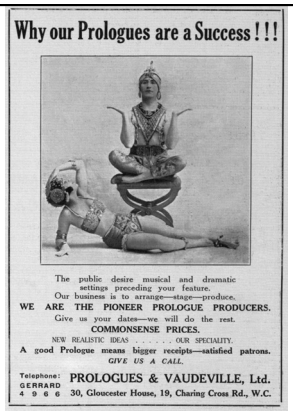
15.1. "The Nickel—See the Great Humanovo." *Manchester Daily Mirror and American*, 13 July 1908, p. 7.



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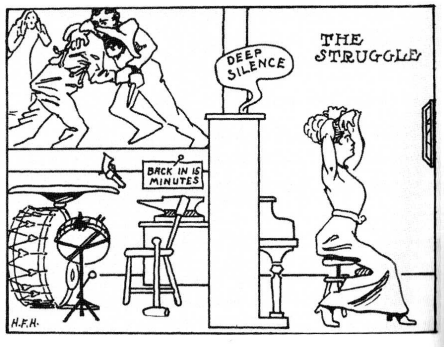


Bewildering even at first-hand as many of these stories can be, at second-hand (and Pamela's at that) they tend to induce deep thought about something else. "Well," said Percival, when they had reached the final round-up of the villain and the lovers had been safely tucked up in their nest, "and what music did they play?" "How in the world should I know?" exclaimed Pamela contemptuously. "I never took any notice of that. I never do. I go for the pictures." Crushed, Percival hastened to change the subject. For he remembered that only the week before he had visited a cinema where they had just installed a new orchestra and organ, and when he returned Pamela had immediately pounced upon him with: "Well, and what was the big picture like?" and he had replied, "Good heavens, don't ask me. I never noticed that. I never do. I go for the music."

The Bioscope, June 1925

There are, of course, certain well-recognised *verbotens* in this business of fitting music to pictures. For instance, it is not now considered fashionable in the best cinema circles to play the "Parsifal" during a slapstick comedy (though Percival says that if it were he would go oftener). Nor are the death-bed scenes usually accompanied in these days by syncopated melodies dealing with life in Dixie-land. But beyond these strongly-defined barriers the conductor should be allowed a fairly free hand. Percival tells me he likes those conductors best who never worry about what is taking place on the screen. If this is unreasonable, he says that the pictures should be made to fit the music, rather than the other way about. He doesn't oppose the playing of the "Prometheus" overture to the scene of a burning house. What he opposes is the constant interruption of the overture to allow for jazz accompaniments to the nearby cabaret dance. The fire ought to be made as long as the overture—that being the only kind of "appropriateness" he can tolerate.

Having got them, the managers (and musicians also) naturally want the public to know it, so they are giving the aforesaid public **the best music in their repertoire--concert music**; nobody seems to care whether it is consistent with the pictured scenes any more than they cared seven or eight years ago. Here and there a few voices are crying out in the wilderness in protest of the standard overture that ends in the middle of a pathetic scene. . . . Some leaders here and there adapt their music to their pictures, and choose numbers in keeping with the show. **There are more who do not.** But for all that, it is a great stride forward.

"Musicus," "A Step Forward," *The Cinema*, 12 Feb. 1914, 57.

"We have … an orchestra of twenty good players, and the conductor knows his business. Those patrons who come to hear the band close their eyes to the film, while the rest, who prefer the picture, close their ears to the band. Thus, though we show but one big picture, there are **two features going on at the same time** ! You pay your money and take your choice, opening and shutting your eyes according to your whim. It's business we're out for, and we find that our present policy pays."

Arthur Roby, quoting a cinema proprietor in *The Cinema*, 22 September 1921, p. 14.

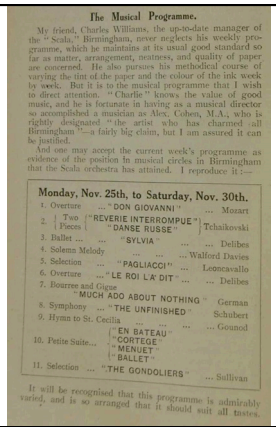
'The public, unconsciously, **have been taught to appreciate good music, classical and otherwise**. … The opportunities afforded them at the cinema have taught them to appreciate a form of music, hitherto unknown to them, and which, if they had been taken to a classical concert, they would not have appreciated.'

'…will not only become a high-class entertainment, where the finest actors and actresses can be seen in the silent drama, but will **also become a high-class concert hall** where the music of the present day composers will be heard played by the finest musician.'

Morton Hutcheson, *The Bioscope*, 23 October 1919, p. 24.

In the provinces, too, excellent work is being done. It is only in the most isolated halls that one can hear the solitary pianist nowadays; and usually that pianist is of more than average ability. This advance in the provinces is really of more importance than any progress made in the large towns, for in a thinly populated district the kinema has become picture theatre and concert hall in one. The local rustics may be totally unable to pronounce Tschaikovsky: but they are gradually becoming familiar both with his works and those of the old masters generally. It is in the provinces that kinema music is demonstrating its value as a means of musical education.

Gilbert Stevens, *Kinematograph Weekly* Supplement, *6* January 1921, p.xvii.



The Musical Programme.

My friend, Charles Williams, the up-to-date manager of the "Scala," Birmingham, never neglects his weekly programme, which he maintains at its usual good standard so far as matter, arrangement, neatness, and quality of paper are concerned. He also pursues his methodical course of varying the tint of the paper and the colour of the ink week by week. But it is to the musical programme that I wish to direct attention. "Charlie" knows the value of good music, and he is fortunate in having as a musical director so accomplished a musician as Alex. Cohen, M.A., who is rightly designated "the artist who has charmed all Birmingham"—a fairly big claim, but I am assured it can be justified.

And one may accept the current week's programme as evidence of the position in musical circles in Birmingham that the Scala orchestra has attained. I reproduce it:—

Monday, Nov. 25th, to Saturday, Nov. 30th.

1. Overture	"DON GIOVANNI"	Mozart
2. Two Pieces	"REVERIE INTERROMPUE" / "DANSE RUSSE"	Tchaikovski
3. Ballet	"SYLVIA"	Delibes
4. Solemn Melody		Walford Davies
5. Selection	"PAGLIACCI"	Leoncavallo
6. Overture	"LE ROI L'A DIT"	Delibes
7. Bourree and Gigue	"MUCH ADO ABOUT NOTHING"	German
8. Symphony	"THE UNFINISHED"	Schubert
9. Hymn to St. Cecilia		Gounod
10. Petite Suite	"EN BATEAU" / "CORTEGE" / "MENUET" / "BALLET"	
11. Selection	"THE GONDOLIERS"	Sullivan

It will be recognised that this programme is admirably varied, and is so arranged that it should suit all tastes.

Estimated timings
6'30" – Mozart
4'15 – Tchaikovsky I
1'15" – Tchaikovsky II
?? – how much of *Sylvia*?
4'00" – Walford Davies
?? – *Pagliacci* Selection?
6'00" – German B&G]
25'00" – Schubert Unfinished
12'00" – Debussy
8'00" – ? Gondoliers selection

The Cinema, 5 Dec. 1918, p. 68

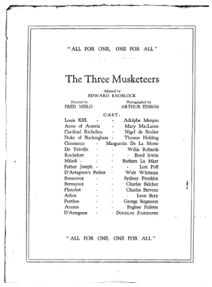
Walter Wanger in London.
General Manager of Production for Famous Players here for British Pictures.

Cameo portrait of Walter Wanger widely reproduced in 1921

"DOUG'S" NEW FILM.—A conference on the musical accompaniment to "The Three Musketeers," produced last night at Covent Garden. Mr. Eugene Goossens (right) directs the orchestra of fifty.

Daily Mirror, 20 December 1921

Opening night programme



"ALL FOR ONE, ONE FOR ALL."

The Three Musketeers

Adapted by
EDWARD ELDOCK

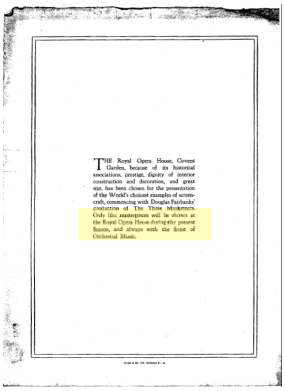
Produced by
FRED NIBLO

Designed by
ARTHUR EDSON

CAST.

Louis XIII.	Adolphe Menjou
Anne of Austria	Mary McAllister
Cardinal Richelieu	Walter McGrail
Duke of Buckingham	Thomas Holding
Constance	Marguerite De La Motte
De Tréville	Willis Robards
Rochefort	Boyd Irwin
Milady	Barbara La Marr
Father Joseph	Nigel De Brulier
D'Artagnan's Father	Walt Whitman
Bonacieux	Sydney Franklin
Barraqueo	Charles Belcher
Planchet	Charles Berwin
Aramis	Lon Poff
Porthos	George Siegmann
Athos	Eugene Pallette
D'Artagnan	Douglas Fairbanks

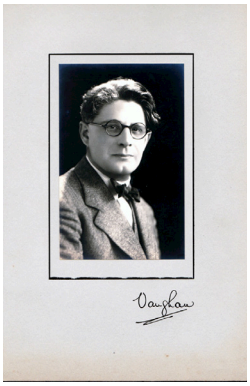
"ALL FOR ONE, ONE FOR ALL."



THE Royal Opera House, Covent Garden, because of its historical associations, prestige, dignity of interior construction and decoration, and great size, has been chosen for the presentation of the World's choicest examples of accomplishment in the Art of Operatic Production.

Only *bête noir* is that Thursday is Subscription Night, and always with the front of Orchestral Music.

Eugene Goossens, Snr [II], n.d.



Frederick Laurence, ca.1920

THE EPIC OF EVEREST

[orig. 1. Jensen, Murmelndes Luftchen – replaced by]
1 /'Lever de Soleil' [from Félix Fourdrain, *Dans La Montagne*
2/ Rabaud, *La Procession Nocturne*
3/ Laurence/Goossens, Tibettan Chant in F minor MS
4/ Borodin, *The Steppes of Central Asia:* 2 pp used.
5/ Borodin, B minor Symphony, 2nd movt (Scherzo): from beginning
6/ MS based on T. Howard Somervell/C.M.Smith Dodsworth], *The Mount Everest Suite*, 'Airs from Nepal and Sikkim' (Allegro)
7/ Borodin, B Minor Symphony, 1st movt (Allegro): from beginning
8/ Borodin, B Minor Symphony, 3rd movt. Andante: from beginning
[[8a]/ Korngold, *Die tote Stadt* (Lied des Victorin)]
9/ Laurence/Goossens, Tibettan Chant in Gb Minor
10/ Joachim Raff, Symphony No. 3 in F maj, Op. 153 [Im Walde] 1st movement
11/ Laurence/Goossens, Tibettan Chant (Horns in F)
12/ Borodin, B Minor Symphony, Finale (Allegro)
13/ Prokofiev, *Overture on Hebrew Themes*, Op. 34
14/ Mussorgsky, *A Night on Bare Mountain*
15/ Smetana, *Die Moldau* (Vltava), pp. 2-20.
16/ Fourdrain, *La Montagne*: Lever de soleil [same as opening]
17/ Goetz, Symphony No. 1 in F, first movement
[18/ Cue: Physically incapable of carrying our camera higher' is enfolded in a cut.]
19/ Félix Fourdrain, *Dans La Montagne*
[20/ Goetz, Symphony No. 1 in F, finale pages very turned, big cuts, stapled and even glued pages.]
21/ Smetana, *Libussa* Overture
22/ De Lalo, *Scherzo*. (transcribed for orch. by H. Mouton)
24/ MS hand-written
25 / Korngold, *Die tote Stadt* (Marietta's Lied)
26 / Henri Rabaud, *La Procession Nocturne*, pp. 7-8:
[27]/ Felix Fourdrain, *Madame Roland*, fig. 3 to end of Overture.