### HARMONY AS WELL AS MELODY IN LEHAR'S MUSIC

"Alone at Last" Brings Operation aposition Almost Wagnerian in Type.

### By GAETANO MEROLA

ano Merota, who was formerly for at the Manhattan Opera under Oscar Hammerstein, is anducting Franz Lehar's ope-"Alone at Last," now at the

something about the music of Last," Franz Lehar's light has attracted both the real music lover and the individual whose mu



tunes. However, the novelty of introducopera that approach-es that of grand opera has quite con-founded many theatregoers, even though it has pleased them. The success of the opera speaks well for the open-mindedness of the American pub-

diet i

consists

he, for they have not only accepted but a distinct innovation in the really of light opera.

Many of those who have heard the won-derful music of the second act of "Alone at Last" have accused Lehar of plagiariz-ing the music of Richard Wagner. This is not true, for it is distinctly Lehar, though the influence of the modern ro-mantic school of music in the harmonic mantic school of music in the harmonic treatment of the themes and the use of the progressive tonal scale are discernible. untrained ear this, of course ounds like cacophony, but as one becomes nore acquainted with the music, or to the ne who is accustomed to hearing more n one theme treated at a time, it will found that Lehar never abandons a scrency of melody. It is the substrata which he has worked an exquisite musi-

If Lehar, in this act, and especially third scene, in which he followed the principal characters of the opera to summit of the Jungfrau, has found it necessary to employ the orchestration and harmonic treatment that is usually asso-ciated with grand opera, he has done it logically. No matter how little one may logically. No matter how little one may care for highly developed music, one would be offended if when Franz and Dolly reached the summit of the Jungfrau Lehar should have presented music with the rythm of a popular one-step or fox-trot. These two, with their hearts crying their repressed love, leaving the sordid, scandalmongering crowd below them, ascend to the glorious heights of the majestic Jungfrau, where in the sublimity of the clouds they are free to speak their love, their hearts untrammeled by the base conventionalities and motives of the pigmy world heneath them. Could Lehar have expressed himself any differently than he has if he wished to interpret their emotions and the ed to interpret their emotions and the about them by means of

As Franz and Dolly left the common-place and ordinary, so did Lehar in his music. The music is symbolical of the leolation of the characters; merely one thread connects them with the world beand that is the recurring phrase of Alpine call sounded on the French is. Musically this scene is the most musical paintings.

Many difficulties were met with when "Alone at Last" was first put in rehearsal. The nature of the music demanded prinambitious that has ever been attempted armonic treatment of the melodies cipals with trained and tried voices. It is not an exaggeration when I say that nearly 100 candidates were examined for throughout the entire opera, and also in attention bestowed on the orchestration. Lehar becomes as much a revolu-tionist to light opera as Richard Wagner was to grand opera. Before Richard Wag-two splendid singers were chosen. The tionist to light opera as Richard Wagner burst all musical traditions in grand chorus requirements were also very high opera the voice and melody were pre-eminent, the orchestration merely a means to an end, which, especially in the Italian and from the first there was constant elimination of voices. school of opera, was to display the singer. However, Wagner changed all that and Lehar in devoting as much attention to the orchestra as to the voices, and the co-ordination of the music with the action of gave the orchestra as important a place in the score as he did the voice, and in many instances permitted it to dominate

THE METAMORPHOSIS OF GRUMPY-THE STEPS BY WHICH CYRIL MAUDE ACHIEVES HIS EIGHTY-THIRD BIRTHDAY



Mr. Maude arrives in his dressing room and opens letters urging him to take every care of his health, as men of 83 are susceptible to the climatic changes of travel.

as in "Die Leibestod" of "Tristran and Isolde."

operatic music. Although the first strik-ing example this country has had of the new treatment is in "Alone at Last," it is

because his former operas in this country

were not conducted according to the original

inal score. When I was given the score of "Alone at Last" by the Messrs. Shubert

to get ready for production, they granted my request to present it as Lehar had written it, a thing to which few managers would have consented. I was forced to

make one concession to the custom of musical productions in this country, how-ever, and that was to introduce the chorus. The original score called for no chorus, so

that I had to form it from Lehar's melo-dies, but in doing so I followed his style of harmonic treatment. In speaking of

my intention of presenting the opera ac-cording to the original score to a fellow conductor, he was assumded and pre-dicted a complete failure, averring that

the American public would not appreciate it and would not accept it. Fortunately his prediction proved of little worth, though I confess that I felt a secret fear

Except in the music of Victor Herbert

the composers in this country have paid but scant attention to the harmonic treat-

ment and the orchestration of their operas

as a result of which the American public has been fed musically on just tunes and

melodies. There has been absolutely no

musical coloring; they have been mere pen-and-ink sketches. Lehar's operas are

I have no doubt that the example set by

the story, will have a tremendous effect on American composers of light opera.

YES, ALONE AT LAST!

appear at the Lyrin, selects a curious and yet achieve that ladation so much desired by the troins of Lebura operation.

that he might prove correct.

Lehar has done the same thing in his



IV. Next, the old man's face-a masterpiece produced with paint, powder, brush and stick.



V. The withered hands.

### Another Pantomimic Artist of the Dance

During the past two or three years, since the dance craze has overwhelemed almost everything else on the stage, it was accepted that the limit of novelty and newness had been reached in this art, but it remained for Mildred Macomber, who is making her first appearance in this country this year, to introduce some-thing entirely new and unusually novel in a combination of dancing and acquatics.

Miss Macomber, who will be seen at
Keiths next week, comes from a family of pantomimists and is recognized as a marvel in "silent-acting" throughout Europe where her greater success has been attained. From the time she was able to walk, this girl studied the art of pantomime and dancing and so clearly does she tell her story without the use of a single word that it is not necessary to read the program to find out what it is all about. Whether it be in her "Classique Dance" when she appears like a breath from the clouds and gives a real atmos-phere to the beautiful picture, or when she tried to learn the nationality of the strange young man who so mysteriously invades her domain, it is the same. There is all the tenderness of the young girl in her love-making and all the fire of the tragedienne in the tragic parts of the

# The Optical Look

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## Will Deming Be

# Poet Laureate?

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Having nothing on today—
Cold outside, can't take a tramp,
Have to smare a two-cent stamp,
Just a line to let you know.
Though I've hustled like a Turk,
Still you find me out of work.
Advertised Dramatic Mirror.
Situation not much clearer.
Got some wires, two or three,
Manager sent them C. O. D.
Had one offer, wouldn't so—
Well-fed Komedy Kempany show.
Could have Joined a gang of fighters.
Hope your plans have now matured.
If you'd keep me out of hock.
Organize another stock;
Put me on your conic staff.
I long to make the people igugh.
Won't take up your busy time
With this d—n had dongared rhyme,
Just remember, if you will.
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Who wants to join your little fleck,
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### Philosophy of the Theatre THEN.

There are excellent comedians who, outside of their art, are very silly.—Coquelin. NOW.

There are silly comedians who, outside their art, are very excel-lent.—George Jean Nathan, in

### POLICE WHISTLE DIRECTS WORK OF NEW PICTURES

Herbert Brenon, Fox Film Corporation's Director, Depends on Novel Method to Direct

Almost any good motion-picture direc-tor can handle a small cast of players in front of a camera and produce a pleas-ing and worth-while short feature film. Almost any director of ability can take a man or woman of intelligence before a

camera and make the player do a "big scene" well.

But in all the world there are scarcely more than two or three directors who can handle 16,000 persons at once before a camera and profese results that astonish the human eye and brain.

At the very front rank of these few men stands Herbert Brenon, the motion-picture genius to whom William Fox, the big American film producer, has intrusted the tremendous job of making the America Kellermann million-dollar the Annette Kellermann million-dollar

picture at Kingston, Jamaica.

This picture was begun the middle of last August at Kingston. It is now much more than haif completed, and up to date the Fox bookkeepers and auditors have their books to reveal that more than 170,000 has been read out in actors, salehave their books to reveal that more than \$70,000 has been paid out in actors' salaries and for equipment. This picture will be finished around the middle of April, and by the time the last instalment of film is laid down in the Fox offices in New York its total cost will be in the neighborhood of \$1,20,800.

Many details about this picture and the incidents connected with its production have been told to the nubilic. There

the incidents connected with its produc-tion have been told to the public. There have been descriptions of the rejuvena-tion and reconstruction of a large part of the Island of Jamaica under William Fox's own experts' direction. There also have been stories of the gnome city, with its thousands of child actors in the roles of dwarfs.

of dwarfs.
But thus far there have been no stories
printed about the wonderful Moorish city
which cost \$200,000 of William Fox's money for construction work; of the slave mart and bazaars with thousands of men and women costumed with Oriental opulence. In the marine scenes, with hundreds of

mermaids in the picture simultaneously, Herbert Brenon revealed once more his artistry as a director. For some scenes these mermaids practiced and rehearsed for weeks that they might have perfection and simultaneousness of stroke. Scores of these girls were dashed again and again against Jasged rocky ledges and made to stick at their tasks till the camera had recorded fust what Director General Brenon wished recorded.

But the people in these scenes were the very pick of their kind brought down from the "States." They were the quick-witted, alert and quick-observing American girls from the natatoriums and sands mermaids in the picture simultaneously.

can girls from the natatoriums and sands of our two ocean coasts and our lake beaches.

took a great interest in the "Rauakas" The 10,000 persons in the slave market (natives) and wrote and produced the and Moorish city scenes, were of quite different type. Several thousand of them were negroes. Other thousands were Hindus, and still more of them were alert to but untrained native Jamaicans totally unused to being "shot" by the motionthe Queen herself being a rare musician and composer. Few Americans know that she wrote the Hawalian song, "Aloha

picture camera operators.

Day after day these vast "mobs" were swung through their evolutions. Under Ohe," meaning "till we meet again." She gave my father an autograph copy years broiling suns they were sent again and again through their paces, the signals for them to start or stop being given by Director General Brenon or his assistants with New York police whistles, such as are used to handle the 5th avenue auto-When I was six years of age, we moved to Seattle, Wash., and a few tyears later located in a small mining town in British Columbia, Canada. The place was having mobile traffic or the crowds at 42d street and Broadway at 11 o'clock at night, when a "boom" and the cost of living very the Metropolitan Opera House has turned its vast audience into the streets to join high. There were only two planes in the town, and when I expressed my desire to the hundred thousand other theatre take up music, I learned that I had to pay goers just out of the other amusement 50 cents an how for the privilege of places

When you see this gigantic Kellermann picture exhibited some time in June and My lessons were very infrequent, hav-ing to depend on a strolling musician that visited the town occasionally, so I might throughout the summer you will wi a vast uprising of the slaves and see the armed troops hold back the maddened say I was self-taught. I also learned to play the guitar. At the age of ten I was playing the piano in the local orchesthousands. You will see a made-to-order city of huge proportions—a city built of concrete and structural steel just as "regtra and the big pipe organ in the church.
Two years later the choirmaster died,
and I was made choir director, a position
I held until I was 16. In the meantime.
I had developed what my friends called
a fine voice, and I retired from the choir ular" cities are built—filled with surging humanity, tugging, swaying, striking and being struck. And it will be worth remembering at the time that every movement in this great panorama was made at the direction of one man-Herbert to join an opera company. Later I became identified with the Savage Opera Company, remaining with it several sea-

You will see a speaker delivering an You will see a speaker delivering an inflammatory oration from the balconade of a huge building to an audience of 10,000 persons. You will see this great throng worked up gradually into frenzy. You will with cataclysmic abruptness see 20,000 hands upraised as if all were pulled up at once by invisible strings, and your memory will go hurrying back to this advance description of the staging of this part of the picture, and perhaps in your brain there will be the sound of the policeman's whistle that tells this meb when to begin "action" and when to stop. to'stop.

sons. I then went to Boston and studied the plane at the New England Conserva-tory of Music.

Completing my musical education, I

Completing my musical education I entered vaudeville, doing a singing and planologue act. Manager Grover, of "Lost in New York," saw me and offered me the part of "Peggy" in the play. I healtated, as ray experience had been mostly in the concert and operatio field, but Mr. Grover prevailed, and after I played the role, he declined I was a "find." I am very happy.

played the role, he declared "find." I i am very happy.

Autobiographies

of the Players

KITTY O'NEIL

My father, a native of Tipperary Coun-

ty, Ireland, was educated in London, Eng-

land, and became well known as a news-

My mother was an Australian, whom he

met and married in San Francisco. The couple went to Honolulu, for their honey-

moon, and liked the country so well that they remained there a number of years. My father was a warm personal friend

of King Kalakow, and a frequent visitor to the royal palace. He was one of the

pallbearers at the King's funeral. He

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