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# MUSIC PLOT and SUGGESTIONS

By ERNST LUZ

FOR

## "The Famous Mrs. Fair"

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1540 BROADWAY

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NEW YORK CITY.

### INSTRUCTIONS TO MUSICIANS

"LUZ" music plots read like a book. No. 1 must be played until the cue to stop in last column. Leaders should write the cues to stop in light pencil on each number together with any prompt or effect notations. This will make the annoying use of the cue sheet in the pit unnecessary.

In case of film breaking keep playing or repeating the number before you until picture again on screen and then continue to cues as usual.

All cues are to stop the number being played. A clean and direct segue is always required unless otherwise advised in cues to stop.

Never stop your orchestra by rapping on music stand with stick or any perceptible noise, but inaugurate a certain system of signs or method of conducting so that this can be accomplished noiselessly.

There must never be any noise in the pit during the performance.

Whenever cues to stop are in quotes "—" it means reading matter or subtitle on the screen. All other cues are descriptive and represent action.

Don't get excited or nervous and try to make segues too quickly and always be sure your orchestra is with you and knows what you are going to do when you stop or begin a number. When a really quick segue is required the word QUICK in parenthesis will appear in the cue to stop the previous number.

Instructions for playing each number will appear below title of number in music plot. The orchestra leader should view this feature with Music Score or Plot before him, and properly familiarize himself with cues to stop and the musical requirements before his first orchestral rehearsal.

In music plots each one-thousand feet of film is divided into ten units of time, each unit denoted by one X representing 1 1/4 minutes. Consequently when a number is designated by XX, it plays about 2 1/2 minutes, XXXX slightly more than five minutes, etc. When no X appears after description of numbers, it plays only for a minute or less. The actual time varying with different projection, the proper locating of cues to stop is the more essential.

### OPERATOR'S CUES FOR DISSOLVING REELS

END OF REEL 1—Fade out of Storm.

END OF REEL 2—Fade out of Jeff and wife kissing.

END OF REEL 3—Fade out of butler after the subtitle "Tell the Governor, etc."

END OF REEL 4—Fade out of Mrs. Fair after insert of letter.

END OF REEL 5—Last Scene. Close-up of Jeff and Alan's wife after Close-up Alan and mother kissing.

END OF REEL 6—Scene of Sylvia walking toward mirror (Last title "Send Mr. Gillette up.")

END OF REEL 7—Fade out of Alan in car dashing away.

END OF REEL 8—End.

Length of Film 8 Reels 7900 Feet. Maximum Projection Time 1 hr. 40 min. Speedometer time 82. \*

All inquiries in reference to Music Plot or suggestions should be addressed to Ernst Luz, 1520 Broadway, New York City.

Photo Play Music Company Publications and all other numbers suggested in this music plot may be purchased from:

### INSTRUCTIONS TO MUSICIANS

701 SEVENTH AVENUE

BELWIN INC.

NEW YORK CITY.

# "THE FAMOUS MRS. FAIR"

Note:—Always begin No. 1 with or before screening of picture.

## MUSIC IN SCORE AND DESCRIPTION

## CUE TO STOP NUMBER

1. Fly Home to Your Nest X ..... "For instance on Sunday morning etc."  
(Romantic Legato Love Theme) (Chorus only)  
(Play slow)
2. Hoch Hapsburg X ..... Stop short with pistol shot.  
(Austrian March) (Regal Processional)
3. Sympathy XX ..... Husband shows in bedroom dressing or "Jeff-  
(Heavy Ensemble Intro. and Waltz) ..... rey Fair"  
(Watch for wind effect at end of introduction of  
waltz)
4. May Dreams XX ..... "All through the country"  
(Semi-Heavy Legato Romantic)
5. Over There ..... "Unable to enlist etc."  
(Military March) (Parade)
6. Fly Home to Your Nest X ..... Play one chorus and segue.  
(Repeat No. 1)
7. Night Song XX ..... "For one long exhausting year etc."  
(Romantic Legato)
8. Battle Music—Riesefeld No. 29 XX ..... "Then a rainbow filled etc." (Quick)  
(Battle Agitato) (Open PP)
9. Over There X ..... One chorus. Interior scene.
10. Laughing Love X ..... Stop with train whistle and segue quickly.  
(Light Polka) (Love)
11. Over There XX ..... Fade out of street scenes (Piazza of house  
scenes)
12. Fiora X ..... After mother (Major Fair) enters house.  
(Short Heavy Romantic Ensemble and Waltz)
13. Fly Home to Your Nest X ..... Stop as husband enters house.  
(Repeat No. 1) (Chorus only)
14. Laughing Love X ..... "Well if he didn't etc."  
(Repeat No. 10)
15. June Bug Parade XX ..... Unit marches out of house.  
(6/8 Light Descriptive) (Slight March Accent) Mrs. Bryce enters house.
16. Minor Theme No. 1 XX ..... "In the weeks that followed etc."  
(Semi-Heavy Legato Romantic) (Slight Vamp)
17. On the Sky Line XXX ..... Telegram on screen.  
(Short intro. and light desc.) (Telephone bell)
18. In a Rose Garden XXX ..... "Talk about home life etc."  
(Semi-Heavy Romantic Legato)
19. Prelude from Kuniild XX ..... Wife with contract reenters room to husband.  
(Semi-Heavy Legato Romantic) (Heavy Character  
Theme) (Slight Forboding) (Plot) (Telephone)
20. Strand at Parame XX ..... "So Nancy fulfilled the terms etc."  
(Heavy Legato Romantic) (Not noisy).

# "THE FAMOUS MRS. FAIR"

| Number in Score.                                                | Cue to Stop Number                                                       |
|-----------------------------------------------------------------|--------------------------------------------------------------------------|
| 21. Guessing X<br>(Light Ensemble Intro. and Waltz)             | "And again Sylvia etc."                                                  |
| 22. Berceuse—Schytte XXX<br>(Romantic Legato)                   | Fade out of girl eating candy.                                           |
| 23. The Moonlight XX<br>(Light Descriptive Waltz)               | Fade out after "He seems such a nice etc."                               |
| 24. Prelude from Kuniild X                                      | Fade out of Gillette standing in lobby of hotel looking at passing girl. |
| 25. Minor Theme No. 1 XX<br>(Repeat No. 16)                     | Fade out of woman with mirror arranging hair.                            |
| 26. Gee Whiz X<br>(One step) (Cabaret Restaurant)               | Guests in cabaret drink liquor.                                          |
| 27. Running Wild XX<br>(Jazz Fox Trot) (PP at card game cut in) | "One great time etc."                                                    |
| 28. One Fleeting Hour X<br>(Heavy Romantic Legato)              | "Two months went by etc."                                                |
| 29. Guessing X<br>(Repeat No. 21) (Waltz) (Legato)              | Girl at victrola.                                                        |
| 30. Hot Lips<br>(Fox Trot) (Victrola)                           | Fade out of girl dancing to victrola.                                    |
| 31. The Moonlight<br>(Waltz) (Legato)                           | "Another month passed? But it couldn't pass Sylvia."                     |
| 32. Sawdust and Spangles X<br>(Light Galop)                     | "And then Nancy found etc."                                              |
| 33. On the Sky Line X<br>(Light Descriptive)                    | Telegram on screen.                                                      |
| 34. Indian Summer—At Dawn XX<br>(Heavy Romantic Legato) (Twice) | After "You can't expect her etc."                                        |
| 35. Indian Summer—Dance of the Pumpkins X<br>(Light Disc)       | Wife unpacking trunk.                                                    |
| 36. Indian Summer—Love Song XX<br>(Romantic Legato)             | "This is Alan's wife."                                                   |
| 37. Indian Summer—At Twilight XX<br>(Heavy Romantic Legato)     | Wife comes from room after husband.                                      |
| 37½ Minor Theme No. 1 XX<br>(Repeat No. 16)                     | Mother looking at daughter's portrait (Quick)                            |
| 38. In A Rose Garden XXX<br>(Semi-Heavy Drunk) (Not humorous)   | After mother talking to daughter.                                        |
| 39. Berceuse—Schytte XX<br>(Pathetic Legato) (Lullaby)          | "I don't know what I'd have done etc."                                   |
| 40. Novelette—Ambrosio XX<br>(Heavy Legato Pathetic Con Moto)   | Stop short as telephone rings.                                           |

## "The Famous Mrs. Fair"

41. Prelude From Kuniild X ..... "One more thing etc."  
(Repeat No. 19)
42. Cavatina—Raff XXXX ..... "Jeff—Has she any real claim on you etc."  
(Heavy Legato Romantic) (Not noisy)
43. Heavy Agitato No. 12 XX ..... Son and wife walk on screen after parents  
(Not Melo-Dramatic) (Open PP) (Not noisy) enter girl's room.
44. Prelude from Kuniild X ..... Girl's letter on screen.  
(Repeat No. 19)
45. Hurry No. 4 XXX ..... Station agent on screen gives telgram  
(Overture Allo.) (Long) to moving train
46. Dramatic Tension No. 67 XX ..... "You talk about going home etc."  
(Heavy Legato Forboding)
47. Hurry No. 4 XX ..... Boy jumps off train after train moves.  
(Light Mystical Agitato)
48. Strand at Parame XX ..... Man puts bottle of liquor on table.  
(Heavy Legato Romantic) (Forboding)
49. Hurry No. 3 XX ..... "One by one dark hours etc."  
(Allegro Agitato) (Open P)
50. Fly Home to Your Nest XX ..... To End.  
(Same as No. 1) (Two slow choruses)

### ADDITIONAL INSTRUCTIONS TO MUSICIANS AND LEADERS OF ORCHESTRAS.

No. 1—A romantic ballad, suggesting a lyric appeal, accenting the beauties of the home or a desire to return home, will assist a sympathetic interest. No. 2 may be an Austrian hymn in march style or any Austrian march as suggested. No. 3—A concert waltz with an introduction accenting the dramatic. No. 4—A semi-serious number, slightly accenting the forboding. No. 7—A number decidedly suggesting romance. No. 12 should be a short waltz with a short serious introduction, accenting an entrance. No. 15—A slightly humorous  $\frac{3}{8}$  number played in march tempo. No. 16—A melodious number in minor key, slightly suggesting the vampire. No. 17—A light descriptive number with a short ensemble introduction. No. 18—A melodious number of semi-serious appeal. No. 19—A semi-serious number suggesting the forboding. No. 20—A decidedly serious number slightly, suggesting the forboding. No. 21—A short waltz with a short lively ensemble introduction. No. 23 is similar to No. 17. The introduction is not necessary. No. 28—A melodious and serious number. No. 33 is similar to No. 23. No. 34 is similar to No. 28. No. 36 is similar to No. 7. No. 37 is similar to No. 28. No. 38 should be a slightly serious number suggesting the drunkard. Should not be done in a humorous manner. No. 39 must have a decidedly pathetic appeal and be a Berceuse or a number in lullaby style. No. 40 must continue the pathos, but should be a number allowing itself to be played in hurried tempo to action on screen. No. 42 must be a serious number, remaining melodious at the same time suggesting the ominous. No. 45 may be an agitato, but dare not be of the melo-dramatic style. No. 48 is similar to No. 42.

In this feature the number used for No. 1 should be the love theme and continued throughout as suggested. All other numbers suggesting repetitions of previous numbers will allow for substitution of other numbers of similar emotional intent.

When organ is used for orchestral rest period, such period should be from Nos. 17 to 23, inclusive.

Anyone desiring an orchestral score of this feature set up ready for use, containing all the numbers in the plot, may buy the same directly from:

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NEW YORK CITY.