

MUSIC PLOT and SUGGESTIONS
with instructions for Playing Music Score
TO
Rex Ingram's Super-Production

"FOUR HORSEMEN
of The
APOCALYPSE"

By ERNST LUZ

DISTRIBUTED BY

Metro Pictures Corporation

1540 Broadway

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 orchestra rehearsal.

In music plots each one thousand feet of film is divided into ten units of time, each unit denoted by one X representing 1¼ minutes. Consequently when a number is designated by XX, it plays about 2½ minutes, XXXX slightly more than five minutes, etc. When no X appears after description of numbers, it plays only a minute or less. The actual time varying with different projection, the proper locating of cues to stop is the more essential.

This superb Photoplay is too well known for further comment. Its proper musical portrayal is greatly enhanced by the following themes.

LOVE THEME—I Have a Rendezvous with You.

TANGO—ARGENTINA THEME—Julio of the Argentina.

CHICHI THEME—Chichi.

GERMAN THEME—Excerpt from Beethoven.

RUSSIAN THEME—Original.

JEALOUSY THEME—Original.

FOREBODING THEME—Excerpt from Chopin.

ENTRANCE OF FOUR HORSEMEN—By Ernst Luz.

DESNOYER'S LOVE THEME—Forever and Ever by Tosti.

All above numbers composed, arranged or adapted by Ernst Luz and published by Photo Play Music Company, 1520 Broadway, New York City, New York.

Length of Film—11 Reels, 10,800 Feet. Maximum Projection Time—2 Hours, 10 minutes.

Speedometer Time—86.

OPERATORS' CUES FOR DISSOLVING REELS

- END OF REEL 1: Julio and Dancer finish and bow. Foreground people at tables applaud.
- END OF REEL 2: After title—"When one leaves one's home to go to another land, etc." Scene fades out.
- END OF REEL 3: After title—"Perhaps some afternoon you will come and dance with me?"—Foreground of Boy and Girl.
- END OF REEL 4: After title—"It is the beginning of the end, etc." Close up—Man puts hand to head—long shot of room—end.
- END OF REEL 5: After title—"I shall advise your parents, etc." Foreground shot two men—scene fades out.
- END OF REEL 6: After title—"The Agony of humanity under the brutal sweep of the Four Horsemen, etc." Foreground shot—Three men by window—scene fades out.
- END OF REEL 7: Four Horsemen ride over house tops—scene fades out.
- END OF REEL 8: Foreground shot—Marguerite and soldier in wheel chair. She exits from scene.
- END OF REEL 9: Four Horsemen ride toward camera in cloud of smoke. Fade out.
- END OF REEL 10: Julio rushes in. Gets monkey from man—both start to exit.
- END OF REEL 11: Fade out of Russian's head after long subtitle—following all Four Horsemen crossing screen.

Music scores can be rented for this production from any Metro Exchange upon application in advance of showing.

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

BELWIN, INC.

701 7th Avenue

New York City

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MUSIC SCORE AND PLOT

for

"THE FOUR HORSEMEN OF THE APOCALYPSE"

by

ERNST LUZ

SUGGESTED OVERTURE:—PATRIE

(Play from beginning to No. 2 then cut from No. 2 to No. 6 and play to No. 9. At No. 9 add a long tympany roll on E, and cut to No. 13 and then Play to No. 16 and stop.) (Slow curtain at No. 13).

When no Prologue used, curtain rises at No. 13 in Overture and a direct segue into No. 1 is made at No. 16.

Note in plot about how much of each number is played. Picture should run 86 revolutions to minute on speedometer.

Orchestral organ part to each score. When organ used alone, use Piano Conductor score.

Number in Score	Cue to Stop Number
1. SERENATA D'ARGENTINA (Begin at Coda and D. C. at end of Coda) (Play Coda & Once through)	"While the German Heart, etc."
2. CORIOLANUS OVERTURE (German Theme) (Omit first 14 bars and play about 50 bars) (Accent children marching on snare drum)	"A BOY"
3. ALBORADO (Lively) (Play about once through)	"Steeped in the Old World Sin, etc."
4. SERENATA D'ARGENTINA (Omit intro. and begin with three pauses)	Play first strain only and segue direct.
5. JULIO OF THE ARGENTINA Play intro. brightly and rall, on last two bars until dancers show second time then into verse for dance. (Have drummer catch fall when Julio hits dancer. This simplifies segue).	Play intro. one verse and one chorus. Make big cresc. crash when Julio knocks down dancer in last two bars of first chorus. Short pause and segue to No. 6 with down bow of violinist on screen.
6. SAME AS NO. 5 (Chorus only)	1½ choruses not too slow. Julio and dancer stop and kiss.
7. MERCEDES WALTZ (Omit intro.) (Begin at Valse)	"And so Madariaga, etc." After fade out of Julio leading grand- father from dance hall.
8. LA PALOMA (Omit intro. & play lively for dance) (Drummer use slap-stick for handclapping).	Stop abrupt when mother claps hands on screen. Short pause and segue.
9. CUBAN DANCE NO. 4.....	"Von Hartroth Had, etc."
10. GERMAN THEME (Once through if not played too fast)	"And When the Morrow, etc."
11. DEATH THEME (Once through slow)	"Testamento" or after
12. INTER. GOYESCAS (Omit intro. and eight bars and have clarinette play next eighteen bars all alone then repeat eighteen bars with orchestra and stop no later than on the 26th bar.)	"I Shall Dispose, etc."
13. WHAT IS GERMAN FATHERLAND (Play once through and catch Germans march- ing off screen last four bars) (Watch 7 bar cut)	After Germans march off screen.
14. DESNOYERS THEME (Will play just once through if Desnoyers at desk at first double bar)	"The Old World, etc."
15. VALSE MIGNONNE (Play once through)	Desnoyers shows wife necklace.
16. MIDSUMMER (Play first strain twice, second strain twice, D. C. and respect 1st strain once or twice)	"Julio Was a True Son, etc."
17. JULIO OF THE ARGENTINA (Slow tango) (No drums or effects & P)	1 verse and choruses and stop abrupt when Julio opens studio door then segue.
18. RUSSIAN THEME (Once through & 4 or 8 bars)	"Desnoyers Had Made Friends, etc."
19. SOUVENIR-GEEHL (32 or 40 bars only)	"The Senator's Son Renee" (Quick)
20. AL-I-CE (Once through)	"Your Papa Will Never Miss It, etc."

21. I HAVE A RENDEZVOUS (Love theme) Play intro. and one chorus only, slow or
(Accent Marguerita Laurier's entrance in intro.) "Perhaps You Will Come, etc."
22. JEALOUSY THEME Once through.
(slow)
23. LOVE THEME "Spring Smiled, etc."
(Omit intro.) (not too slow) (Begin No. 24 when subtitle about ½ over).
24. SUNSHINE & FLOWERS "The Von Hartroth Family, etc."
(Play intro. & 1st strain brightly, repeat last
8 bars)
25. GERMAN THEME "The World Was Dancing, etc."
26. JULIO OF THE ARGENTINA One verse and one chorus until dancers
(Omit intro. & play as tango fox trot) seated.
27. LOVE THEME (Strings only) "Women Were Not Strangers, etc."
(Waltz tempo omit intro.)
(Play lively & PP. one verse and two choruses)
28. LES ROMANI Marguerita enters studio.
(Lively & FF from beginning)
(Once through and repeat 1st 8 bars)
29. VIOLIN SOLO Once through or "And Then For Many Days,
etc."
30. PRELUDE—CHOPIN After auto on screen in rain second time
(Tremolo) (Rain on stage) or Julio at fire place.
(About once through—not fast)
31. VIOLIN SOLO Once through slow. Monkey walks off
screen with umbrella.
32. RUSSIAN THEME Studio scene (Quick).
(Play eight or twelve bars)
33. WERTHER THEME After Julio kisses sugar or Russian shows
(eight bars only) on screen.
34. PRELUDE—CHOPIN Studio scene (Quick).
(Tremolo) (12 or 13 bars)
35. LOVE THEME Russian with apple shows on screen.
(Chorus only and repeat last four bars)
(Cresc. when husband kisses wife in first last
four bars of chorus)
(PPP last four bars at fade out after husband
kisses wife)
36. PRELUDE—CHOPIN "History in the Making, etc."
(1½ times through)
37. CYMBAL ROLL Through one subtitle.
38. RUY BLAS OVERTURE "The Turbulent Situation, etc."
(Begin at Lento before allo. and start allo. at
street scene and play overture to No. 4)
(Continue No. 37, cymbal roll through sub-title
"During the fateful month, etc.")
39. MYSTICAL CON MOTO Cresc. and stop abrupt when Julio opens
(Watch for door knock when husband knocks
at door) studio door. Make short pause until
(Play about twice through) Laurier moves then segue.
40. JEALOUSY THEME Once through and segue.
41. HY. DESC. AGITATO NO. 1. Cresc. and abrupt stop with tympany crash
(Try to catch opening of portiers at 2nd end- when Marguerita falls to floor. Short
ing of 1st strain, very effective) pause and segue when Julio lifts Mar-
guerita from floor.
42. JEALOUSY THEME Once through and segue.
43. DR. ANDTE "The Old World Hatreds, etc."
(Once through) (Wood)
44. CYMBAL ROLL "Mobilization"
(Cresc.) (one sub-title)
45. SNARE DRUM (March tempo) Through mobilization sign and street scene
(Play straight march for sign) until singer in cabaret on screen then or-
(Double time for street scenes) chestra (Quick).
46. MARSEILLAISE Play ten bars intro. and wait for green col-
(Intro. only) (Lively intro. for song) ored light on singer and singer sings
(Quick).
47. MARSEILLAISE Fast curtain on long shot of singer after
(Play lively, no repeat) closeup of Julio shows on screen second
time.

END OF ACT I.

ACT II.

"THE FOUR HORSEMEN OF THE APOCALYPSE"

48. Snare drum plays eight bars of 2/4 March Tempo
lively for Curtain, and make direct segue into
No. 49.
Lights out and fast curtain on first beat of drum.

49. FRENCH NATIONAL DEFILES Diminuendo after Julio enters room where
(Watch for cue after Julio shows on screen or Russian seated at window. Then segue.
after "Master is never home so early.)
50. RUSSIAN THEME After Russian sits down on window sill after
standing and talking to Julio
51. BUGLE CALL (1st Call) Once through and lively segue.
52. FRENCH NATIONAL DEFILES First room interior.
(Intro. & One strain)
53. PRELUDE—CHOPIN "I Have a Book, a Rare Book"
(1½ times through)
54. RUSSIAN THEME When angel messenger on screen (segue
(Play once and repeat first four or eight bars quick)
for French Horn alone) (when no French
horn repeat with orchestra).
55. FOUR BARS BRASS FAN FARE..... Once through into sub-titles "The Voice of
(Slow and broad) the Heart, etc."
56. HORSEMEN ENS. Once through or "The First Horseman."
(Repeat 4 bars before last bar)
(Maes. Dim. at end)
57. FIRST HORSEMAN (Once through) "The Second, etc." (Quick).
(Dim. at room after horseman on)
58. SECOND HORSEMAN (Once through) "The Third, etc."
(Dim. at room)
59. THIRD HORSEMAN (Once through) "And in Relentless Pursuit, etc."
(Once, not too slow)
60. FOURTH HORSEMAN At fade in or Four Horsemen in Clouds,
(Only 1st four bars slow with muffled drum) (Quick).
61. ALL FOUR HORSEMEN (Once through) Once through or fade out of horsemen.
(Cymbal Roll) (Brass only)
62. DR. ANDTE Russian looks out of window at woman in
street. Then looks into clouds (Quick).
63. ALL FOUR HORSEMEN Play twice lively.
(Cymbal Roll) (Twice through)
64. TYMPANY ROLL End of scene and subtitle "For Fourteen
(Stage effects) Days, etc." (Anticipate scene with No.
65.)
65. MARCH LORAINÉ "The Flames of War."
(Intro. & 1st two strains)
66. VIOLIN SOLO When Marguerita takes off Red Cross Hat.
(Once through, slow)
67. LOVE THEME "The Last of the Lacours" (Quick).
(Chorus only) (Drum follow marching on
screen until one street scene after monkey
marches) (two choruses)
68. AL-I-CE Lovers walk off screen after cat and dog
(Watch cat and dog) on table (Quick).
(About three strains) (Sand paper blocks)
69. ON THE MOUNTAIN "The Ceaseless Rumble of Cannon, etc."
(About 32 bars) (Timpany and stage).
70. TO ARMS "Only the Old Lodge Keeper, etc."
(Stop at allo.)
(Catch bed clothes thrown out of window on
man at 2 fz. beats, four bars after letter B,
making pause on 4th bar and omitting 6th
and 8th bars which are silent bars)
71. PLAINTIVE—B2 "Only a Flimsy Shell, etc."
(First strain only) (omit intro.)
(Cymbal) (play 1st strain twice)
72. BATTLE MUSIC "The Serpent Had Uncoiled Itself, etc."
(Once through D. C. and first strain twice)
(stage and tympany)
73. MAESTOSO NO. 17 After Germans open Palace Gate.
(PP when mother & child on screen)
(1½ times through)
74. DRAMATIC REPROACH "The Grim Warning."
(Brisk tempo) (Plays to letter 2)
75. TYMPANY ROLL (PP) Scene moves after German officer eating
apple.
76. MARSEILLAISE (PATH) Stop abrupt with volley of shots.
(strings only muted)
(Omit intro. & play from voice)
77. TYMPANY ROLL (PP) "After a Night of Terror, etc."
78. FESTIVAL MARCH Frenchman coming downstairs sits on lower
(omit intro.) (Play until 10 bars after 7) step.
79. GERMAN THEME "At Loudres, etc."
(Cresc. to action on screen)
(1½ times through)
80. FOREVER AND FOREVER After Julio in light suit on screen sees Mar-
(Omit intro.) (Play 1st strain twice) guerita as nurse.

81. LOVE THEMEPlay one verse and two choruses and segue.
(Omit intro.)
82. FOREVER & FOREVERIn middle of subtitle "For Three Days, etc."
(Omit intro.) (1st strain only) (Scene must be anticipated).
83. GERMAN SONGS PP at bedroom scene. Stop and segue quick
(play last strain and D. S. to Augustin) as old man gets up from bed.
(not too fast)
84. DANSE SLAVEGerman officer standing to give toast or "We
(Repeat 1st eight bars and cut to letter A) Will Drink, etc."
(stop at letter D)
85. 4/4 GERMAN SONG Once through.
(Rall. at end to catch dropping of glass)
86. HY. DESC. AGITATO NO. 1 PP and stop when old man dragged into
cellar.
87. IN THE RUINS Old man shoved into hole to dig.
(omit two bars vamp) (after intro.)
(Play tempo to screen after intro.)
88. BATTLE MUSIC Old man falls on ground after palace blown
up.
89. ALL FOUR HORSEMEN Close up of old Frenchman's head on ground.
(Once through, trumpets only)
90. MARSEILLAISE (PATH) "Through a Sea of Misery, etc."
(Strings only PP) omit intro. and begin at
voice)
91. VIOLIN SOLO After servant walks from old Frenchman.
(Play twice) Anticipate Julio in uniform.
92. MARSEILLAISE Stop when old man rises to embrace son in
(Omit intro. & begin at voice) uniform.
93. PASSION Cresc. accent or tympany and stop when
(Accent embrace of father and son at opening old man falls to floor. Slight pause and
FF) (omit last 9 bars) segue.
(repeat three times)
94. DR. ANDTE End of scene and through one subtitle to
"And From the New World, etc."
(Quick).
95. SNARE DRUM (8 bars double time quick tempo) Quick at first sign of fade out of subtitle
(March tempo) "And From the New World, etc."
96. OVER THERE One verse, two choruses. Direct segue.
(must begin instantly with scene of soldiers
marching) (omit intro.)
97. MADELON One verse and repeat chorus until father
(Omit intro. P after 1st chorus) talking to Julio after man bites into
doughnut.
98. LOVE THEME Big tympany crash and quick segue when
(Chorus only) shell bursts in field (Quick).
99. THE BATTLE "Fighting Against Her Love, etc."
(Omit two bars intro.) (Play about 42 bars)
100. FOREVER AND FOREVER "Oh Frightful Trend of Dreams, etc."
(1st strain only) (omit intro.)
101. MYST CON MOTO Julio in French trench with monkey after
(Brisk Tempo) (Plays about twice) German trench on screen. Anticipate
photo in locket.
102. LOVE THEME "And Through the Muck, etc."
(Chorus only repeat last four bars)
(1st time last four bars Marguerita reads
letter)
103. GERMAN THEME (FAST & FF) Stop abrupt when horseman death shows on
(Tremolo & F. Drum work up rain and screen (Quick).
explosions) (rain on stage)
104. MUFFLED DRUM Horseman fades out.
(7 open single strokes) (Play three times)
105. FOREVER & EVER Fade out when Marguerita kneels at husband's
(Omit intro. & play once without repeat slow) chair segue or "War's Toll" (Quick).
106. FORSAKEN "The Endless Path" (Quick)
(omit 1st two bars) (once through)
107. FINALE Play eighteen bars ending on chord of E
(Singer on stage) flat and segue.
108. LOVE THEME (Chorus only) Watch when Russian looks in clouds and
(Chimes on stage) (Play very slow on 8) four horsemen appear.
109. ALL FOUR HORSEMEN Once through.
(Two trumpets muted)
110. LOWER C. CHIME ON STAGE TO END.
(Slow like tolling funeral bell)
(Orchestra add mf. chord in C as curtain falls.)

EXIT:—I HAVE A RENDEZVOUS WITH YOU—FOX TROT.

Any further information desired can be immediately obtained from

1520 Broadway

ERNST LUZ

New York City

THE PROPER WAY TO PROGRAM "THE FOUR HORSEMEN OF THE APOCALYPSE"

METRO PICTURES CORPORATION

presents

"The FOUR HORSEMEN of THE APOCALYPSE"

A REX INGRAM PRODUCTION

In Two Acts

Adapted by JUNE MATHIS from the Epochal Novel by

VINCENT BLASCO IBANEZ

CAST

OVERTURE—"Patrie" BIZET

ACT I.

In which Madariaga, the Centaur of the Argentine, moulds into living characters, a mixture of Nationalities, who, after his death, leave the New World, which has been kind to them, to return to the Old World and squander their unearned wealth, making of themselves befitting subjects for the vengeance of the terrible "Four Horsemen."

FINALE ACT I.—"THE VOICE OF FRANCE."

INTERMISSION—10 Minutes

ACT II.

In which the Apocalyptic Beast, so realistically described in the Book of Revelations, sends throughout the world the terrible "Four Horsemen", CONQUEST, WAR, PESTILENCE and DEATH, to reveal to mankind that Destiny recognizes no favored class and that the Supreme Power of the Great Architect of the Universe can and does, at times, bring the masses and the classes to a common level.

FINAL ACT II.—"HOSANNAH".

EXIT—I HAVE A RENDEZVOUS WITH YOU.

Musical Numbers you will hear which you may want to remember.

Love Theme—"I Have a Rendezvous with You"	Ernst Luz
La Serenata de la Argentina	Harry Olsen
Julio of the Argentina (Tango)	Harry Olsen
Chichi (A Parisian Episode)	Walter Hauenschild
In the Ruins (Desnoyer's Lament)	Leo Kempinski

Orchestration and Dramatic Interpolations by Ernst Luz.

Musical Director

ADDITIONAL NOTES FOR EXHIBITORS OF "THE FOUR HORSEMEN"

Be sure to read Leader's Instructions for playing the Music Score, Pit Drummer's instructions, stage effect instructions, stage plot for lights and instructions for operators in booth.

Following are the words in English and French for the first verse of "THE MARSEILLAISE", which should be sung as the Finale to the first act.

"The Marseillaise" should be sung in the key of "A", making a tone higher transposition necessary for orchestra. The range of "Hosannah" is F-F.

French

Le jour de gloire est arrive!
Allons, enfants de la patrie!
Contre nous de la tyrannie
L'entendard sanglant est leve!
L'entendard sanglant est leve!
Entendezvous, dans les campagnes.
Mugir ces feroces soldats?
Ils viennent jusque dans nos bras
Egorger nos fils, nos campagnes!
Aux armes, citoyens!
Formez vos bataillons!
Marchons, marchons! Qu'un sang impur
Abreuve nos sillons!

English

2. Ye sons of freedom, wake to glory!
Hark! Hark! What myriads bid you rise!
Your children, wives and grandsires hoary,
Behold their tears, and hear their cries!
Behold their tears, and hear their cries!
Shall hateful tyrants, mischief breeding,
With hireling hosts a ruffian band,
Affright and desolate the land,
When peace and liberty lie bleeding?
To arms, to arms, ye brave!
Th' avenging sword unsheath!
March on, march on, all hearts resolv'd
On liberty or death.

Following are the words to "HOSANNAH" which is sung in the Finale of the Second Act.

Hosannah, Hosannah, we freedom hail,
May peace prevail.
Hosannah, Hosannah, for those who died,
Their nation's pride.
The cross their shrine, LORD HOST DIVINE.
The victory's thine,
Lord God, Lord God, 'tis Thine.

Stage Effects of "The Four Horsemen"

ACT 1

RAIN MACHINE—simultaneously with scene after sub-title.

"AND AS THE DAYS PASSED, ETC."

until Julio seen at fireplace.

ACT 2

Thunder Drum and Thunder sheet after Angel on screen, and Brass Call in Orchestra, for Red Scenes and for first Horseman and second Horseman. Soft rumble when Russian on screen. Nothing for third and fourth Horseman. Heavy Thunder Drum and Sheet when all four Horsemen ride across screen. Nothing until Russian looks into sky. Then Thunder Drum and Sheet for all Four Horsemen and continue Thunder Drum alone through Red Scenes and sub-title, "For fourteen days, etc." until after music starts. Cannon Shots until sub-title "The Ceaseless rumble, etc." then medium thunder. Drums accenting Beast and Cannon Shots until sub-title. "His family, etc." then soft rumble to sub-title "Only the old lodgekeeper, etc.". Short tacet until sub-title "Only a flimsy shell, etc." then Thunder drum softly, accent Cannon and Explosions. Second man at shot pad to get two rifle shots as man on roof shoots two Uhlans. Continue Thunder Drum for big battle until all Four Horsemen cross screen second time. Accent all Four Horsemen with Thunder Sheet.

Long tacet until after scene moves after, "A Grim Warning" then a volley of shots immediately second close-up of German Soldiers with rifles shows.

Long Tacet until after sub-title, "For three days, etc." and after Germans sing toast at table then one single shot immediately followed by three shots close together as old lodgekeeper shoots German officer molesting girl.

Short tacet until "The morning light revealed, etc." then soft drum accenting cannon in field. Silent for tinted interior cellar scenes. Big crash after the old man is thrown into hole to dig—then big battle noise until castle blown up and all Four Horsemen cross screen second time Thunder Sheet for all Four Horsemen.

Long tacet until after, "She is very kind, etc." when father and son on screen after Julio closes eyes. A big explosion followed by big battle until subtitle, "Weary and worn out, etc."

Long tacet until scene on after sub-title, "And through the muck, etc." Rain Machine and Thunder Drum, accenting with wind whistle and adding Thunder Crash and Sheet when two men crawling in mud see each other and shell passes through air, followed immediately after by big crash and sheet for big explosion, stopping very short when Fourth Horseman, "Death" fades in.

THE END.
CURTAIN.

Stage Plot for "The Four Horsemen"

NECESSARY PROPS:

Rain Machine, Thunder Drum for Cannon Shots, Wind Whistle, Triangle, Chimes: C.D.F. A.B.C.D.E. Rack and Hammer.

STAGE EFFECTS IN ACT I.

Rain effect starts at sub-title "And then for many days, etc.", after Marguerite comes to Julio's studio, and continues until Julio at fireplace, after second scene showing Auto in Rain.

CURTAINS AND LIGHTS FOR ACT I.

Add foots (pink and blue) to house lights before Overture starts. After about 3 minutes at brass accent in Overture take off house lights. About 15 seconds later take pink out of foots leaving only blue: At tympany roll solo, without orchestra, take out foots quickly for Curtain.

Slow Curtain after tympany roll solo in overture and quick to Screen Curtain and open slowly immediately after operator throws picture on Curtain. Be careful never to show a white screen.

CURTAIN CUE AT CLOSE OF ACT I.

Screen Curtain closes fast at end of song "Marseillaise", or when Singer shows on screen after second close-up of Julio shown in Cabaret. Quick to Stage Curtain and drop fast and then house lights for intermission.

CURTAIN AND LIGHTS FOR ACT II.

Add foots to house light before Orchestra plays.

At first beat of drum in Orchestra Pit take off simultaneously all foots and house lights and open with a fast curtain. Draw screen curtain immediately after operator flashes picture on screen.

For end of Act 2 close in slowly on screen curtain at scene after long sub-title after Four Horsemen ride across the screen. Quick to Proscenium Curtain and drop quickly. House lights on after Curtain down.

STAGE EFFECTS IN ACT II.

Thunder Drum—after Angel on screen for Beast scenes and 1st and 2nd Horsemen. Omit 3rd and 4th Horsemen and use Drum for all Four Horsemen, twice after 4th Horsemen on. Accent Beast and Cannon Shots in Sub-titles and Battle scenes until Sub-title "Fighting against her love."

Important: When village blown up. When Castle destroyed. Explosion after father at army camp telling Julio of Marguerite. Rain Machine at Sub-title, "And through the Muck and Mire, etc." until 4th Horseman, Death, shows in cloud scene.

Prompts and Cues for Picture Operators

The Four Horsemen Production

1. Never rewind any reels in booth during the performance.
2. Examine carefully all film, reels and patches between every show.
3. Be sure and get correct and accurate end of reel cues and dissolve from one reel into the other without showing tails, white or dark screen, interrupting picture continuity or making a jump.
4. Framing your picture properly in aperture plate before starting machine is very important.
5. Start Reel 1 of every show on the same machine. (Right or Left). This is very important as no two machines run exactly alike and should you start one show on the right machine and the other on the left you will annoy the musical director and require him to change his show accordingly at each performance.
4. Clean your machines and motors after each performance and oil properly.
5. Get your correct speed about 12½ minutes to 1000 ft. Not any slower and mark off, then make sure and hold it. To do this, machines must positively be kept clean.
6. Speedometers should be used and film should run registering 86 revolutions to the minute.
7. Never test your speed until after film has been run through the machine at least twice.
8. In case of break; go quietly and hurriedly to rethreading. Don't get excited or nervous about the Orchestra Leader, he knows what to do. MORAL: Don't have any breaks. With proper film examination it becomes a remote possibility.
9. Be at your machine as soon as the footlights are on and be ready to project your picture.
10. The minute the house lights are out and the Proscenium Curtain is all the way up throw the picture on the screen curtain which is the stage cue to draw screen curtain.
11. End of Act 1: Ends with long shot of singer in Cabaret after second close-up of Julio in Cabaret shown before street scene showing crowds of people.
12. This end is about 200 ft. in the sixth reel. Add these 200 ft. to the 5th reel and be positive that this finale is the last in the machine at the End of Act I.
13. Always try to co-operate with the Musical Director as the show is up to you two and you can very materially help each other.
14. Remember that what you do is also a cue for the stage crew and if you go wrong, they naturally all must go wrong.
15. Keep your eyes on the screen every minute and we'll all have good luck.
16. VERY IMPORTANT: Never try to make up time lost by breaks or your carelessness. The musical director does not want to suffer for your mistakes.

Instructions for Pit Drummer

Four Horsemen Production

NECESSARY EQUIPMENT

Tympany and Drums, Slapstick, Tambourine, Castinets, Triangle, Sand Paper Blocks, Wood Block, Shot Pad and Chimes.

OVERTURE: Roll on Cymbal as flames show on opening sub-title scenes after No. 13 in Overture.

1. Five slapsticks as Centaur on horseback hits slave sleeping in covered wagon.
2. Snare Drum play double time march tempo as German children march across screen. Orchestra continues No. 2.
5. Drum roll and crash when Julio knocks down dancer. Tambourine and Castinets should be used in Nos. 5 and 6.
8. Slapstick imitates clapping of hands as woman appears second time on screen. Very important as orchestra stops simultaneously with slapstick.
17. Slight tympany roll accent when Julio opens studio door.
24. Accent baby's fall from wagon on tympany in Introduction.
26. Use tambourine and castinets.
28. Drummer wath screen and catch falls and action during street fight.
37. Roll on Cymbal through two sub-titles. Continue through 1st 4 Lento Bars of Overture to street scene.
39. Door knock when Laurier knocks on Julio's studio door. 5 quick knocks. Iron knocker on heavy hard wood block. Tympany roll accent when Julio opens studio door.
41. Slapstick when Laurier hits Julio on face with glove. Tympany roll and accent when Marguerite falls to floor in studio.
44. Roll on Cymbal with cresc. for sub-title, "The Old World Hatreds, etc." Quick segue.
45. March Tempo, single time, on snare drum for Mobilization sign title then double time on double drums for street scenes until orchestra starts Introduction to Marseillaise.

END OF 1st ACT

OPENING 2nd ACT

48. 8 Bars Drum Solo 2/4 March Tempo Lively and FF segues direct into No. 49.
- 56., 57, 58. Don't read part. Watch screen for action and use tympany and cymbal for red scenes. Diminuendo at room scene.
59. Tacet.
60. Muffled Drum. 4 Bars only. Single strokes.

61. Cymbal roll for all four Horsemen.
62. Tacet.
63. Cymbal roll for all Four Horsemen Plays twice.
64. Heavy Tympany accent through Red room scenes and next sub-title showing Beast until Orch. plays No. 65.
67. Drum follow soldiers marching on screen from when Julio and Marguerite about to kiss after letter and sub-title, "It is fortunate, etc." on screen and continue regardless of what orchestra is playing. P. & F. until after one marching scene after monkey marches.
68. Sand paper block when cat and dog seen on table. Very short.
69. At end of 70 accent on tympany sub-title, "And the ceaseless rumble, etc." Very important acts as solo.
72. Follow battle action on screen with tympany and effects. Accent Four Horsemen crossing screen twice heavy with cymbal roll.
75. At sub-title, "A Grim Warning" PP tympany roll until orch. plays 76.
76. Second time German soldiers' rifles shown on screen a volley of shots is necessary. This effect should be done on the stage. Important. Watch it.
77. After volley of shots a PP tympany roll until sub-title, "A Night of Terror, etc."
78. Two slapstick effects when German officer in bath tub slaps orderly in face. Don't imitate when soap thrown in orderly's face.
86. Watch screen for single shot immediately followed by three shots as old lodgekeeper shoots German officer running upstairs with girl. This should be done on stage.
87. Watch screen for action on screen and imitate mf. When orchestra stops after old man thrown into hole to dig continue heavy tympany roll and segue No. 88.
88. Follow battle action on screen and accent Four Horsemen crossing screen twice heavy with cymbal roll.
93. At end of number accent Desnoyer's fall to floor with tympany roll. Important. Orch. stops with roll.
95. 8 Bars lively double time drum solo during sub-title, "And From The New World, etc." Direct segue into 96.
97. Sand paper blocks when monkey scratches soldier's head in trench scene.
98. Big tympany crash when shell bursts two scenes after "She is very kind, etc." and continue roll for next number 99. Battle Music.
103. Follow screen closely and accent three heavy shell bursts at end and be ready for quick segue into 104.
104. Muffled Drum when Horseman Death on screen. This is a solo and important. Seven single strokes played three times. After 104 drummer should go on stage for Finale.
107. Triangle on stage. Voice sings 5 bars, triangle 4 bars, then voice 5 bars and triangle 4 bars again. Part in book printed together for entire finale.
108. Play upper notes bell part very slow on chimes until interrupted by muted trumpets in pit playing all Four Horsemen No. 109.
110. Play Low C. Chime very slow imitating the death toll of church bell until end of picture and orchestra plays chord in C. Then into pit for Exit March.

END OF ACT 2

Dedicated to Arthur Hackett
I Have A Rendezvous With You

Words by
TILLIE and NANCY JAY

Ballad

Music by
ERNST LUZ

Refrain *Andante Expressivo*

I have a Ren - dez - vous with you

When spring - time wakes in sil - ver dew.

Out from the mists of ab - sence hear - ing Those joy bells ring - ing a

new. Just as the dawn wakes each flow - er

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