

# Music Plot for "Grandma's Boy"

By ERNST LUZ

Desc. of Music	Number Suggested	Cue to Stop Number.
1. Light Desc. XX (School Days)	"Don't You Remember These School Days" (T. B. Harms) (Subject to Tax)	"Nineteen, Meek," etc.
2. Pop. Ballad XX (Boy and Girl Love) (Silver)	"If You Like Me, I Like You" (Wolfe Gilbert)	Intro. Verse and One Chorus
3. Light Desc. XX	"Prizie Pranks" (Boston Music Co.)	"One Mile Later," etc.
4. Light Humorous Rom XXX (Dog Bark)	"Vanity" (G. Schirmer)	After Grandmother Chases Tramp out of Yard
5. Rom. Intro and Waltz X	"Tenderness" (Fischer)	Connects 1 and 2
PART II		
6. Light Desc. X	"Babillage" (Belwin)	"Evening," etc.
7. Song XX (I Love You, I Love You) (Ideal of My Dreams)	"Sweetheart" (Leo Feist) (Subject to Tax)	Girl Sits at Organ
8. Light Lively Humoresque XXX	"Danse Fantastique" (Fox)	Girl Stops Singing
9. Myst. Agitato	"Agitato No. 2" (Schirmer)	"Come on, Let's Have Some More Fun" Connects 2 and 3
PART III		
(Shots)		"Every Able Bodied Man," etc.
10. Hum. Myst. Fox Trot XX	"Mysterious Blues" (Fox)	Second Time Lloyd Yells H-E-Y
11. Light Myst. Allo Agitato X (Fear)	"Agitated Hurry" Langley No. 33 (Ditson)	Lloyd Gets Into Bed and Covers Up with Sheet
12. Every Cloud Has a Silver Lining XX	Published by Carl Fischer	"He thought He Was the Biggest Coward"
13. Light Forboding Agitato XX	"Agitato-Risenfeld No. 28" (Schirmer)	After Board on step knocks soldier under chin
14. Hy. Character Theme X (Humorous Accent) (Forboding)	"Verdi Extract" Vol. 2-No. 1 (Photo P. M. Co.)	Connects 3 and 4
PART IV		
		Lloyd Hangs Revolver on Wall
15. Allo Agitato (Duel)	"Presto" Lake No. 5 (Fischer)	Confederate Soldier Enters Room
16. Fox Trot XXX (April Showers)	(Pub. by T. B. Harms) (Subject to Tax)	Lloyd on White Horse
17. Allo Agitato X	"Agitato-Lake No. 12 (Fischer)	Lloyd Walks in Shack Alone
18. Repeat No. 14 X	Same as No. 14	Lloyd Knocks Down Tramp
19. Light Galop X (Open P)	"With the Wind" (Jacobs)	Lloyd Thrown off Auto Lies in Brush
20. Lock Step Hum. X (Open P)	"Mosquito's Parade" (Witmark) (Sub. to tax)	Connects 4 and 5
PART V		
		Lloyd Being Drawn by Tramp in Wheelbarrow
21. Galop XX	"Ringmaster" (Jacobs)	Tramp Falls Down Exhausted
22. Repeat No. 20 X	Same as No. 20	Lloyd Pushes Tramp Out of Baby Carriage
23. Light Lively X	"Fluttering Fancies" (Candy Bettoney Co.)	After Lloyd Knocked Down
24. Allo Hurry X (Fight) (Hurried)	"A. B. C. Dram. Set No. 8" A-1 (Photo P M Co)	Direct Segue After Rival Trying to Walk Away From Lloyd
25. Galop X	"A. B. C. Dram. Set No. 8" B-2 (Photo P M Co)	After Fight at Hay Wagon
26. Light Myst. Agitato X (Fear)	Same as No. 13	Rivals Meet at Well
27. Irish Washerwoman	Published by Carl Fischer	"It Was Your Charm Granny," etc.
28. Silver Lining X (Chorus only)	Same as No. 12	Rival Comes From Well and Runs Away
29. Repeat No. 2 X (Chorus only)	Same as No. 2	TO END

## How to Make the Best Use of the Music Plot

### OPERATOR'S CUE FOR DISSOLVING REELS

End of Reel 1—Girl walks from garden gate after "Be sure and come over tonight."

End of Reel 2—Girl and Lloyd walk off after "Come on, let's have some more fun."

End of Reel 3—Lloyd walking off screen with punch bowl.

End of Reel 4—Tramp pulling Lloyd front screen in wheel barrow.

End of Reel 5—Fade-out after Lloyd carries girl over stream.

This photoplay needs and deserves quite an unique musical illustration. While it is a farce comedy, musically, it may be classed as a comedy drama. The comedy is grotesque and full of pep; the drama decidedly humorous and more or less burlesqued. This is a comedy that will go over without any music and unless you get fair synchrony, your program will destroy a real good picture.

No. 1 should be a light descriptive number suggesting school days.

No. 2—A popular light ballad, suggesting the love of a boy and girl.

No. 3 is just a light descriptive number.

No. 4—A light romantic number of humorous character.

No. 5—A long concert waltz with a short romantic introduction.

No. 6 is similar to No. 3.

No. 7 should be a song such as "Ideal of My Dreams" or "Because I Love You," etc., etc., and when possible, should be burlesqued on the organ accompanying voice.

No. 9—A mystical agitato, never forgetting that all these illustrations should be on the lighter side.

No. 10—A humorous mystical fox trot. None better than "Mysterious Blues."

No. 11 is similar to No. 9.

No. 12 should be the familiar song "Every Cloud Has a Silver Lining."

No. 13 is similar to No. 9.

No. 14 introduces a heavy character or villainous theme, which is quite long and should accent the humoresque. A heavy forboding effect played lively will give the comedy suggestion necessary.

No. 15—A duel agitato.

No. 17 is similar to No. 15.

No. 18 is the same as No. 14.

No. 20—A humorous lock step imitation. None better than "Funeral March of the Marionettes" or "Mosquitoes' Parade."

No. 23 should be a light lively 2-4 number.

No. 27—A short reel or jig—none better than the "Irish Washerwoman."

IMPORTANT NOTICE: It is not the music you play, but how you play it that will put this picture over. Do not overdo the effect. The picture does not need it. I would suggest "April Showers," fox trot, for No. 16.

Were I playing this picture, I should make no rest period and find other spots in the program for necessary rest periods. Every minute of this feature affords good opportunity for music. I would, therefore, not assume the responsibility of suggesting a rest period.

NOTE: "LUZ" music plots read like a book. No. 1 must be played before or with the screening of the picture and continues 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 music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing 1¼ minutes. Consequently when a number is designated by XX, it plays about 2 minutes. XXXX slightly more than 5 minutes, etc. When no X appears after description of number, it plays only a minute or less. When CUE TO STOP NUMBERS is in quotations "———" it means that the cue is reading matter or subtitle. All other cues the action on screen. All segues should be made quietly and clean. Segues should never be made hurriedly or excitedly, thereby making good musical interpretation impossible. When very quick segues or abrupt stops are necessary it will be mentioned in music plots or notes.

For further information regarding Music Plot or Score address Photo Play Music Company, 1520 Broadway, New York City.

AFTER *Play Date*  
Criticism

**"Grandma's Boy" Exceeds Expectations**

Judging by the way yesterday's audience at the Theatre received Harold Lloyd's newest Associated Exhibitors comedy in five parts, "Grandma's Boy" exceeds the liveliest expectations for this much-discussed and widely heralded film.

With its philosophy, romance, exciting clashes, satire on human weaknesses, pathos and optimism, "Grandma's Boy" is unlike anything Lloyd has ever done and displays the star as an actor of broader scope than his most ardent admirers have known. Here, in addition to being excruciatingly funny, he shows surprising ability as an emotional player, and the fact that he sometimes pulls hard at the tenderest heart strings, gives an idea of the difference of his five-reel effort from all his previous films.

In "Grandma's Boy" the story construction is so clever that the character development is as legitimate as in any serious play. At first one is almost led to expect merely a bucolic drama. Then the fun begins with its satire on the foolish fears that are a part of most human lives, and it is riotous.

Lloyd's scenes with Grandma, played by Mrs. Anna Townsend, an adorable old lady of 79, are among the most charming ever screened. Mildred Davis never before played with so much charm. Dick Sutherland's portrayal of the tramp is unequalled, and Charles Stevenson is excellent as the Bully.

Harold Lloyd has never been seen to such excellent advantage as in "Grandma's Boy," and never was there such a comedy as this. It remains at the Theatre until .....

**Harold Lloyd Has Made the Perfect Comedy**

If there has been any doubt at to just where Harold Lloyd stands on the ladder of fame, it is dispelled with "Grandma's Boy," his five-part Associated Exhibitors comedy, which places him at the top. Yesterday's audiences at the Theatre were filled with sympathy, pathos and thrills, the while they laughed as only those who have forgotten all personal troubles can abandon themselves to mirth.

"Grandma's Boy" is the perfect comedy! It contains a real story—a story with such a serious theme as cowardice, and the power of mind over matter. This serious undertone is probably why the comedy is so funny.

Lloyd is seen as a young man striving to be brave and failing at every turn, always in a humorous way, of course. Finally Grandma tells him of how his Grandfather overcame cowardice with a good luck charm. She gives the charm to the boy, who goes out and, with the confidence borne of possessing the charm, licks his small world to a frazzle. He finds that self-confidence is the secret of courage, and he wins his final and greatest battle—the heart of the girl—in a manner that leaves the audience laughing hysterically long after "The End" is flashed on the screen. It's a laughter wallop with a knockout punch!

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Publicity Campaign

**Harold Lloyd Puts Best Foot Further Forward With Every Film**

The best comedy, high or low, consists in surprise situations and sly digs at the foibles common to most humans. Harold Lloyd aims high, and hits the bull's eye with just these factors. Quinn Martin, critic for the New York World, said, "If a comparison is to be made of the funny business on our screen in the last year, honors must go to Mr. Lloyd."

Mr. Martin had not then seen "Grandma's Boy." This newest comedy of Harold Lloyd's



Available in Cut or Mat Form.

for Associated Exhibitors is in five parts, and is said to be so far ahead of his past comedy successes and ahead of anything ever seen in the way of screen comedy that it sets a high standard mark that it will be difficult to equal.

However, it is natural to expect Harold Lloyd to exceed this mark. For three years Harold Lloyd has been making exceptional comedies. Each one has been better than the last. Every time Harold Lloyd puts his best foot forward, and the public has become so used to each Lloyd comedy being funnier than the last, that they have faith in his ability to keep it up. He is always racing ahead, never falling behind or standing still.

"Grandma's Boy," like all Lloyd comedies, was produced by Hal Roach, from a story by Roach, Sam Taylor and Jean Havez. Fred Newmeyer, responsible for the direction of most of the Lloyd's, directed it. The cast includes Mildred Davis, Anna Townsend, Dick Sutherland and others. It comes to the Theatre at an early date for an indefinite run.

**Harold Lloyd Says Vanity Is Fatal to Success**

One of the keynotes of the phenomenal success of the comedies of Harold Lloyd and his sudden rise to the position of leading screen comedian, is his utter lack of conceit.

"Any actor," says Harold Lloyd, "who lets vanity get the better of him is bound to suffer for it. It leads him into the belief that audiences are looking to him for their fun, when the fact is they are looking rather to situations as he may contrive them, express them or bring them out."

"The greatest mistake anyone can make in this business is to think that the burdens are all on his shoulders, or that he is a repository of all the wit and wisdom on the lot."

So well do Harold Lloyd and his producer, Hal E. Roach, know this, that they employ the very best brains that they can find to help them. "Grandma's Boy," Harold Lloyd's newest comedy for Associated Exhibitors, is in five parts, and five months were spent in making it. Its real, human interest story involving the psychology of fear, was written by Hal Roach, Sam Taylor and Jean Havez. Fred Newmeyer directed it. The cast includes Mildred Davis as the Girl, Anna Townsend as the Grandma, Dick Sutherland as the Tramp, Charles Stevenson as the Rival and Noah Young as the Sheriff. "Grandma's Boy" comes to the Theatre .....

**Grandma Adored at Studio**

"Sweetheart" is the favorite nickname around the Hal Roach Studio for Mrs. Anna Townsend, an adorable little lady who boasts of her seventy-nine Summers. Mrs. Townsend is a widow who lives in her own little spic-and-span house, quite independent of her grown-up children. Finding much spare time on her hands, she applied for a job at a picture studio, and got it immediately. She worked for two years in pictures without letting her children know about it.

One day there was a family party at the theatre. "Oh, there's our Granny," one of the grandchildren cried. Sure enough, there she was! They descended upon her in a body to know the meaning why. "Why not?" independently asked Granny, as she rocked over her knitting.

Mrs. Townsend is a very important figure in "Grandma's Boy," Harold Lloyd's newest Hal Roach comedy for Associated Exhibitors—his first in five reels! This wonder comedy is coming to the Theatre at an early date.

**Lloyd's Motto for Humor**

"It must be human."

These four words are borne in mind and applied to every production bearing the Harold Lloyd touch, and behind those words are months of effort and painstaking labor.

That is the ultimate aim of every Lloyd production—to be funny and yet to have that human touch that makes all nature kin.

"Never for a moment," explains Harold Lloyd, "do we lose sight of the fact that our every picture must be possible; that behind every laugh must be a reason. Once we have the reason, then the laugh explains itself."

"Grandma's Boy," Harold Lloyd's newest Hal Roach comedy for Associated Exhibitors, in five parts, will be at the Theatre the entire week of Lloyd and Roach both claim it is the most interesting production they have ever worked on.