

MUSIC PLOT and SUGGESTIONS
FOR

"BROADWAY ROSE"

STARRING

MAE MURRAY

By ERNST LUZ

DISTRIBUTED BY

Metro Pictures Corporation

1540 BROADWAY

NEW YORK CITY.

The better illustration of this story requires close attention to those numbers placed to synchronize with dancing on the screen. While there must be a serious accent to the music, there is plenty of opportunity for the extreme light contrast. The popular song "Broadway Rose" is suggested on account of its titular value, as well as accenting a certain musical comedy atmosphere.

Length of Film 8 Reels, 8000 Feet. Maximum Projection Time 1 hr., 40 min. Speedometer Time 80.

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 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 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 close-up of Mae Murray.
- END OF REEL 2. After "Here Comes Mr. Darcey."
- END OF REEL 3. Fade out after Mae Murray lifting gown walks around dressing gown.
- END OF REEL 4. Man walks to stage door after colored woman given money.
- END OF REEL 5. Thompson in hall knocking at door.
- END OF REEL 6. Hugh and girl go upstairs.
- END OF REEL 7. Hugh seated on couch after "Let's forget. etc."
- END OF REEL 8. Lovers kiss at water's edge.

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 plot may be purchased from

BELWIN INC.

701 Seventh Avenue

New York City.

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

Music in Score & Description	Cue to Stop
1. Broadway Rose XX Intro. Verse & Choruses	"Spring has come to Manhattan, etc." T
2. Galop No. 1 X..... (Lively 2/4 Polka Galop)	"Polo couldn't compete, etc."
3. Celestine XXX (Semi Light Con Moto) (Slight Serious accent)	"It was great of you, etc." II <i>+ Sunset -</i>
4. Poppy Love Theme XX (Hy. Rom. Love Theme) (Slightly forboding)	"No thank you, etc." II
5. The Fishermaiden XX (Hy. Leg. Intro. & Waltz)	"Country flowers grow, etc."
6. Entr. From Les Frinnyes XXX (S. Hy. Leg. Rom.) (Serious Accent) (Disappointment)	"Reggie that's my cue to exit." 3
7. That Someday XX (Intro. & Choruses) (Rom. Leg. Love Theme)	"The stage door, etc." 3
8. Twilight Whispers X (Rom. Con Moto) (Dressing room scene)	"The contract will keep, etc." II
9. Poppy Love Theme XX (Repeat No. 4)	"Back in the shelter, etc." II
10. Pixie Pranks XX (Light Rural Desc.) (Light Lively) (Faster as auto shows)	"Tom Darcey, their neighbor, etc."
11. Fragrance of Spring X (Light Rom. Con Moto)	Mae Murray at victrola. T
12. Broadway Rose (Repeat No. 1) (Victrola) (Chorus)	Stop short as Mae Murray stops victrola.
13. Tacet	Until fadeout.
14. Adagio Cantabile—Berg X (Hy. Rom. Leg.) (Plotting Love)	"While the Rose of Broadway, etc."
15. Steeplechase X (Open p)	End of race. Darcey on screen with Mae Murray.
16. Adagio—Cantabile X (Repeat No. 14)	Mae Murray and Tom at log in wood. 3
17. That Someday X (Repeat No. 7) (Chorus only)	"Fireworks, comets, etc." 3
18. Graceful Blondinette XX (Rom. Con Moto) (Light side)	"For the last time, etc."

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Music in Score & Description	Cue to Stop
19. Arabian Twilight XXXXEnd of dance. (Hy. Ens. & Classy Oriental Dance)	T
20. Broadway Rose XStop short after "Speech speech, etc." (Chorus for curtain calls)	T
21. TacetAfter Mae Murray begins to speak.	
22. To a Violet XXXColored maid enters dressing room. (Hy. Rom. Leg. Con Moto)	II
23. Poppy Love Theme XXOnce through and segue. (Repeat No. 4)	II
24. Entr. From Les Erinnyes XX "The surprise party." (Hy. Leg. Rom.)	
25. Cupid's Caress XXXMae Murray enters room where mother prepared luncheon.	3
26. That Someday XXPlay once through and segue. (Repeat No. 7)	3
27. Adoration—Borowski XXX "Even if it is tied, etc." (Hy. Rom. Leg.)	
28. Celestine XXPlay about two minutes then segue. (Light Desc. S. Hy. Accent)	
29. Flirtation XX "The Lion in his den, etc." (Valse Light)	
30. Adagio Cantabile Berg X "Tea at Mrs. Thompson's, etc." (Quick). (Repeat No. 14)	
31. Violin & Piano Ad LibViolinist stops. (Short)	
32. Adagio Cantabile Berg XXXMusicians on screen. (Repeat No. 14)	II
33. Poppy Love Theme XHughes mother announces dance. (Repeat No. 4)	II
34. Three O'Clock in the Morning XX "That was charming, etc." (Light Mus. Com. Waltz) (Mae Murray dance)	
35. Nocturne—Tschaikowsky XX "Coming events, etc." (Hy. Dr. Path. Con Moto)	3
36. That Someday 3 - The marriage knot, II	
37. Poppy Love Theme II - play twice segue	
38. Reverie - Once-segue	
39. Down of Hope - If you won't sell I will	
40. Agitato - your father will never 3	
41. popular - 3	

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36. That Someday X "The marriage knot, etc."
(Repeat No. 7) (Chorus only)
37. Poppy Love Theme XX Play twice and segue.
(Repeat No. 4)
38. Reverie—D'Automne XXX Once through and segue.
(Hy. Leg. Rom.) (Dr. Accent)
39. Dawn of Hope XXX "If you won't tell, I will."
(Hy. Leg. Rom.)
40. Dr. Agitato—Simon XX "Your father wil never, etc."
(Desc. Con Moto Agitato)
41. That Someday XX To End.
(Repeat No. 7) (Chorus only)

ADDITIONAL INSTRUCTIONS FOR MUSICIANS AND ORCHESTRA LEADERS

For Nos. 4-23-33 and 37, a serious number allowing for dramatic accent and having theme value should be used. For Nos. 7-17-26-36 and 41, a melodious love theme of simple character is necessary. For Nos. 14-16-30 and 32, a serious yet melodious number, slightly accenting the forboding or plotting in not too heavy a manner is also essential. No. 12 should be played on a victrola. Nos. 1-19 and 34 accompany dancing on screen and require special care. No. 31 while very short can be made very effective by violin and piano alone, starting number with the subtitle and stopping with action on screen as scene fades in. Nos. 35-38 and 39 should be of flexible character to accompany dramatic action on screen without accenting the melo-dramatic.

When orchestral rest period is necessary, such rest period should be Nos. 21-22-23-24-25-26-27.

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

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