

MUSIC SCORE and PLOT  
FOR  
REX INGRAM'S PRODUCTION

"PRISONER of ZENDA"

STARRING  
ALICE TERRY

By ERNST LUZ

RELEASED BY

Loew-Metro Picture Corporation

1540 BROADWAY

NEW YORK CITY.

This production is a super in every sense of the word and extreme care should be taken so that the Production is not marred by a careless musical setting. For this reason, a special musical score has been prepared, conforming to the music used and suggested by the Producer and Director, Rex Ingram. Most of the themes are original for this production and very effective. The names of themes are as follows:—

"Zenda" Luz-Breau .....Published by Belwin, Inc.  
"Prelude" or Strelsau Music .....Published by Photo Play Music Co.  
"Heavy Forboding Theme" from Hamlet .....Published by Photo Play Music Co.  
"Regal Splendor" .....Published by Photo Play Music Co.  
"Majestic Fanfare March" .....Published by Photo Play Music Co.

Length of Film 10 Reels 9600 Feet. Maximum Projection Time 1 hr. 55 min. Speedometer Time 82.

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 after old soldier leaves Princess' apartment.  
END OF REEL 2—Fade out after Butler receives package and closes door.  
END OF REEL 3—Fade out after "The Duke of Strelsau, it is he etc."  
END OF REEL 4—Fade out exterior after "God Bless My King"  
END OF REEL 5—Fade out after "Fritz you must go to Zenda tonight etc."  
END OF REEL 6—Fade out after lady shakes hands with two men.  
END OF REEL 7—Fade out after "And Col. Sapt a matter etc."  
END OF REEL 8—Fade out as draw bridge let down.  
END OF REEL 9—Fade out of real King hanging on to prison door.  
END OF REEL 10—Fade out of train scene.

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

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

701 SEVENTH AVENUE

BELWIN INC.

NEW YORK CITY.

# "PRISONER OF ZENDA"

## PROGRAM SUGGESTIONS AND STAGE PLOT FOR SET, PROPS, & LIGHTS TO PRODUCE PROLOGUE TO REX INGRAM'S PRODUCTION "PRISONER OF ZENDA."

Stage should be set in gray and gold as Lady's Boudoir, Louis XVI period.

Must be light and allow for quick dark change.

Props:—A gold table, two chairs, settee and a small gold picture frame containing picture of old castle to be standing on table.

Entire action of prologue should take place back of transparent mesh drop or curtain. All lighting must be done back of mesh.

Lights:—Two spot lights one each in right and left first entrance. One baby spot hanging to fade in on princess seated on settee. Borders and chandelier if any, in amber.

Table and settee should be front stage on opposite sides. Two chairs dressing back stage on either side. A center door back stage would improve set.

Principals should be two ladies, the one a singer impersonating the Princess, the other a dancer or instrumentalist or both, who is supposed to entertain the Princess.

The Princess is seated on settee at rise of curtain, being entertained by second lady in peasant garb. After peasant girl's number the Princess rises from settee and motions for her to retire, sees the picture of Zenda Castle, on table at opposite side of stage, walks across stage to table, picks up photo and sings one verse and two choruses of Zenda.

When Princess rises, the peasant girl retires back stage, sitting on cushion on floor while both spots follow Princess.

The Curtain should rise on a dark stage and the scene and lights should fade in slowly.

In the second chorus of Zenda, the lights should again fade out slowly, and go out entirely at end of number for quick dark change.

The working of lights depends entirely on the theatre and set. The lighting must however, never be glaring and always subdued for the better effect.

A copy of the program of prologue as used at the Astor Theatre, New York City, follows:—

### "PROGRAM"

Overture: "HALKA" ..... S. Moniuszko  
Orchestra under direction of Chester W. Smith

### PROLOGUE

A lady of the Court of Zenda in Ruritania, assumes the role and garb of a peasant girl in her endeavor to amuse the Princess, who has left her domains, hoping to avoid a pre-arranged marriage with the dissolute Prince of Ruritania, about to be enthroned as King.

The Princess, however, is in no mood for amusement and longs to return to her people for whose welfare and happiness she has decided to make the supreme sacrifice.

### CAST

Peasant Girl ..... Baroness Norka Rouskaya  
Princess of Zenda ..... Miss Eva Clark

### MUSICAL SYNOPSIS

Violin Solo and Folk Dance ..... Rouskaya  
Baroness Norka Rouskaya  
Song "ZENDA" ..... Luz-Breau  
Miss Eva Clark

Late Prima Donna of "Sun-Kist" and "Ziegfield Frolic"

Presentation and Musical Setting by Ernst Luz, General Musical Director Loew's Theatres, Inc.

### CAST

Rudolph Rassendyll ..... Lewis Stone  
King Rudolf  
Princess Flavia ..... Alice Terry  
Colonel Sapt ..... Robert Edeson  
Duke Michael (Black Michael) ..... Stuart Holmes  
Rupert of Hentzau ..... Ramon Navarro  
Antoinette de Mauban ..... Barbara La Marr  
Count Von Tarlenheim ..... Malcolm McGregor  
Marshall Von Strakencz ..... Edward Connelly  
Countess Helga ..... Lois Lee

Adapted By Mary O'Hara from the Edward Rose  
Stage Version of Anthony Hope's Novel.

Photographed by JOHN F. SEITZ

Production Manager, STARRETT FORD

## ‘ PRISONER OF ZENDA ’

Projection Speedometer Time: 82

Suggested Overture ..... Halka S. Moniuszko  
(Cut from A. to B.—Cut from 8 bars after G, to 10 bars before H, and cut out repeat after K.)

Song: ZENDA ..... Luz-Breau  
(Both Overture and Song are to be used Ad Lib and when not used begin No. 1 with screening).

### NUMBER IN SCORE

### CUE TO STOP NUMBER

1. Regal Splendor ..... “At Burselon Hall etc.”  
(Play as written to Fine) (Regal March Maestoso)
2. Zenda ..... After portrait of lady on screen  
(Intro. 1 Verse and 1 Chorus) (Love Theme)
3. Endearment ..... “Strelsau etc.”  
(Intro. and 1st strain only) (Light Descriptive)
4. Prelude ..... “The four etc.”  
(Once through) (Light 2/4. Foreign accent)
5. A Frivolous Patrol ..... “Princess Flavia’s apartment etc.”  
(Plays to Molto Piu Lento)  
(Light descriptive. Regal accent)
6. Zenda ..... Old soldier walks from Princess’ apartment  
(Intro. and 2 Choruses)
7. Hamlet ..... “The wayside station etc.”  
(Last 29 Bars) (Heavy forboding character theme)
8. Prelude ..... “A day’s tramping etc.”  
(Once through and D. C. for 16 Bars)
9. Spring Blossoms ..... “Dame Nature etc.” After King shows on  
(Until Key of E Flat) (Light descriptive) screen
10. Contentment ..... Play first 37 Bars slowly and segue  
(Serious number. Slightly forboding)
11. Le Poeme ..... “In honor of etc.”  
(Played very slowly) (Introduction only)  
(Minor Waltz)
12. Prelude ..... “Remember Sire etc.”  
(1st 16 Bars only repeated)
13. Hamlet ..... “The dawn of Coronation Day etc.”  
(From beginning. Play introduction and two strains)  
(Introduction played in 8)
14. Nocturne (Kryzyzanowski) ..... After tossing of coin  
(Once through slow)
15. Serenade (Zerkowitz) ..... “At High Noon”  
(Once through in slow 4 to Bar)
16. March Triumphale ..... Trumpeters walk on screen in cathedral  
(Cut 8 Bars after first 18 Bars) (Go easy on trumpets after opening) (Regal March. Not too brassy).
17. Regal Splendor ..... Play intro. and 1st strain with repeat then  
segue direct
18. Zenda ..... After crown place on King’s head  
(One chorus play in 4/4 Maestoso as regal march)  
(Have Accompaniment in triplets like 12/8)

## "PRISONER OF ZENDA"

19. Zenda Coronation Hymn .....After close up of High Priest singing
20. To A Kiss ..... "And then through etc."  
(Omit 1st 9 Bars and play next 33 Bars)  
(Heavy Romantic. Regal accent)
21. Regal Splendor .....King and Princess pass in carriage  
(Play Intro. 1st strain once and cut to 3rd strain  
and make direct segue at Fine)
22. Trot Du Cavalier .....END OF PART 1  
(Omit 1st 4 bars and stop on B Flat chord, 4 bars  
before end of last strain) (Make slight retard in  
last 4 bars) (Light lively 2/4)

When no intermission, No. 22 plays until sub-title "For Flavia as Well as Rudolph Etc.,,

For introduction of Part 2 play No. 23, Intro. and one chorus screening part 2 on the 8th bar of chorus.

When no part 1 or 2 with intermission continue as follows:—

### —PART 2—

23. Zenda .....Fade out of Princess' room or castle exterior scene  
(Intro. and last 16 bars of chorus)
24. Hamlet ..... "You must go back etc."  
(Last strain only)
25. Zenda ..... "At Zenda Castle"  
(Intro. and last 16 bars of chorus played brisk tempo.)
26. Prelude in G Minor ..... "After the longest night, etc."  
(Play once through slow)
27. Prelude .....After "The throne will be his etc."  
(Plays until 8 bars after Tempo 1)
28. Hamlet .....Play last two strains once and segue
29. Contentment ..... "In the crowded days etc."  
(1st 21 Bars)
30. Zenda .....King and Princess ride off  
(Intro. 1½ choruses) (Play chorus lively until close up of King and Princess and then slower to cue)
31. La Poeme .....After lady walks from two men on castle balcony  
(Intro. and 1st Waltz strain twice)
32. Hamlet .....Woman at writing desk seals letter (Quick)  
(Last strain)
33. At Twilight .....After Princess and maid embrace  
(In Lively 4) (Play until 19 bars before end and segue) (Romantic con moto)

## "PRISONER OF ZENDA"

34. Hamlet ..... "At the Ball"  
(Last strain only)
35. Regal Splendor ..... Fade out after King and Princess front  
(Intro. 1st 8 bars and cut to 8 bars before Fine) screen
36. Misterioso Notturmo ..... "Go, go etc."
37. Allegro Infernale ..... After man thrown into water goes over falls.  
(First strain twice)
38. Misterioso Irresoluto ..... After hunchback draws hand across throat.  
(First strain twice) Quick segue as Michael drops handkerchief.
39. La Confession Waltz ..... Princess walks to seat in conservatory  
(Omit intro.) (Open MF then P for 3 strains each  
once through) (semi-minor waltz)
40. My Hero ..... After King and Princess embrace  
(Once through very slow with expression)
41. Misterioso Irresoluto ..... Col. Sapt interrupts lovers after "Flavia,  
I am not"
42. La Confession Waltz ..... Hunchback from window sees guard patrol  
(Omit intro.) (Play 3 strains once through each) below  
(Play P and cresc. at dancing only)
43. Misterioso Irresoluto ..... Col. Sapt talking to guards outside of King's  
(1st 2 strains with repeats) door
44. Heavy Agitato Con Moto ..... Col. Sapt uses smelling salts on Rudolph  
(Cut out 11 bars after 1st 16 bars and play fast)
45. Epilogue ..... "Dawn"  
(Once through lively tempo) (Heavy Pathetic Con  
Moto)
46. Le Poeme ..... After Rupert raps on Antoinette's boudoir  
(Intro. and 1 strain of waltz) window second time
47. Tragic Theme ..... After Antoinette slaps Rupert's face  
(1st strain)
48. Lost Paradise ..... "Now let us prepare etc."  
(Play until 1st double bar after D)  
(Heavy Legato Pathetic)
49. Tragic Theme ..... Rupert goes down stairway after entering  
(Play 2nd strain faster) (Play to 6 bars before 3) castle.  
Prison cell scene (Quick)
50. Halka Overture ..... Stop short as Rupert jumps into water  
(Begin at Agitato, repeat 1st 24 bars and cut out  
8 bars after 21 bars after letter G, and stop 4th  
or 5th before K) (Prompt cues for Overture, King  
in cell shows 14 bars before letter F. Black Michael  
killed at G. Subtitle "His Majesty" 4 bars before  
Presto)

## "PRISONER OF ZENDA"

51. Epilogue .....Once through slow and segue
52. Gratitude .....Make slight crescendo as Princess Flavia gets  
(Omit 1st 4 bars) (Decidedly romantic) out of carriage and stop for suspense  
pause when Rudolph shows in room.
53. Tacet .....Until Princess about to kiss Rudolph
54. Love Song—Nevin .....“The part you played with me etc.”  
(Once through slow) (Pathetic Legato)
55. My Hero .....Once through slow and segue  
(Not too fast)
56. Love Song—Nevin .....After fade out after Princess walks from  
(Once through) Rudolph
57. My Hero .....To End  
(Once through)

EXIT:—ZENDA—Fox Trot

NOTE:—After slight crescendo to stop No. 52, play all numbers to end of feature very quietly.

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

Close attention to notes and suggestions as shown under each number in score will assist you in putting over a first performance. Special care should be given to the two drum cues in Halka overture. When this overture is properly played, the most effective thing is to have the sword strike Black Michael at big Fzz at letter “G”, which will also make it possible to accent Rupert’s jump into the water, as the trumpets are playing “D”, at the beginning of the Presto movement. After No. 52, all music should be played very quietly to end. Avoid the use of any and all effects, as the story is an immense romantic appeal and the use of effects can only detract from this central thought.

When orchestral rest period is required, such period should be Nos. 23-24-25-26-27-28-29-30-31-32-33-34.

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:

PHOTO PLAY MUSIC COMPANY

1520 BROADWAY

NEW YORK CITY.

# ZENDA

## SERENADE

1<sup>st</sup> Violin

LOUIS BREAU  
and ERNST LUZ

Belwin P. S. E. 24

All<sup>to</sup> mod<sup>to</sup>  
pizz. arco rall. a tempo

Bells Wood  
pizz pizz

Chorus  
w.w.

1 2 Sva

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