

MUSIC PLOT FOR "THE RIDDLE: WOMAN"

By ERNST LUZ

Maximum projection time 1 hour, 20 minutes

Desc. of Music	Number Suggested	Cue to Stop Number
1. Theme X (Rom. Leg.) (Love Song)	"Sympathy" from "The Firefly" (G. Schirmir)	"Lilla Gravert Was a Riddle, etc."
2. Hy. Leg. Rom. X	"Andante—Langey No. 26" (C. H. Ditson)	"The Hour of Vespers"
3. Angelus (Organ with Chimes)	Organ only	"Eric Helsingor, etc."
4. Ens. and Waltz Minor XX (Gambling) (Sensuous)	"Songe D'Amour" (E. Ascher)	"You Can See What God Thinks of Money, etc."
5. Hy. Leg. Rom. X (2nd Strain Dr.)	"Agitato No. 55—Borch" (Belwin)	After Drunkard Annoys Farrar and Is Thrown out
6. Theme X	Repeat No. 1	"Across the Water, etc."
7. Short Hy. Rom. and Waltz XX	"Marigold" (Boston Music Co.)	Connects 1 and 2
PART 2		
8. S. Hy. Rom. Con Moto X	"Hearts Aflame" (Belwin)	"Having Returned to Copenhagen, etc."
9. Theme X	Repeat No. 1	"I Think She Is in the Garden"
10. Hy. Rom. Leg. XX	"Hope's Awakening" (Photo Play Mu. Co.)	Farrar Enters House Meeting Man at Door
11. Hy. Minor Sensuous XXX (Breaking Glass) (2nd Strain Dr.)	"L'Esprit de Nil" (Sam Fox)	"All Through the Evening, etc."
12. Hy. Dr. Agitated X (Not Melo)	"Agitato No. 44—Brockton" (Carl Fischer)	"You Know Why You, etc."
13. Short Plaintive	"Pathetique—Norton No. 9" (Jacobs)	Father Falls on Couch
PART 3		
14. Rom. Con Moto XX	"Dream Pictures" (Vanderloot)	Connects 2 and 3
15. Rom. or Path. Leg. XX	"Heartease" (Remick)	"The Bleak Weeks, etc."
16. Hy. Leg. Path. XX (Foreboding) (Cresc. at rescue)	"Apple Blossoms" (Leo Feist)	"Why Live, etc."
17. Theme XX	Repeat No. 1	Man Rescues Farrar at Cliff
18. Light Desc. Rom. XX	"The Chirpers" (Walter Jacobs)	"In America, etc."
PART 4		
19. Repeat Theme X	Repeat No. 1	Connects 3 and 4
20. One Step X (P after dancing)	Ad. Lib	Father and Daughter Walk off Screen after Two Girls See Larz's Auto
21. Hy. Leg. Rom. XX	"Nocturne—Karganoff" (G. Schirmir)	"The Celebration of Her Fifth, etc." (Quick)
22. One Step X (P F. P. to screen action)	Ad. Lib	"Dear, I Have a Proposal, etc."
23. Repeat Theme X	Repeat No. 1	"I'm in Trouble"
24. Light Con Moto X (Polka)	"Marianne" (Belwin)	"Could She Assist Helsingor, etc?"
25. Short Hy. Rom. and Waltz X	"In Flowerland" (Photo Play Music Co.)	"The House of Little Boy Blue"
26. Light One Step X (More lively at solo dance)	Ad. Lib	"As Trustee for, etc."
26. Oriental Fox Trot X (Vamp Character) (P at exteriors)	"Jazz Vampire" (Jos. W. Stern)	"Kristine Is Being Bankrupted, etc"
PART 5		
28. Hy. Agitato (Sh. Acc. Vy. Accent. Open P.)	"Furioso—No. 2—Langey" (G. Schirmir)	After Girl on Skates Does Solo Dance
29. Hy. Leg. Rom. XXX	"Le Reve" (Carl Fischer)	Connects 4 and 5
30. Light Desc. X	"Chit Chat" (Ditson)	After Helsingor Seated at Table with Woman Flirt
31. Hy. Rom. Leg. XXX	"Melody—Cadman" (Boston Music Co.)	After Struggle or Bedroom Scene
32. Hy. Leg. Rom. XX	"Atonement" (Sam Fox)	"While Helsingor's Recovery, etc."
33. Ens. and Waltz Minor XX (No. 4)	"Gloaming" (Photo Play Music Co.)	"With Helsingor's Recovery, etc."
34. Hy. Dr. Opening and Hy. Leg. or Path. X	"In the Ruins" (Photo Play Music Co.)	"Though Self-Preservation, etc."
PART 6		
35. Hy. Leg. Path. XX (Dr.)	"Romance—King Manfred" (Carl Fischer)	Letter on Screen (Quick)
36. Hy. Minor Sensuous XX (Con Moto)	Repeat No. 11	Connects 5 and 6
37. Hy. Leg. Foreboding X	"Dramatic Tension No. 9" (Belwin)	"Although Bought off, etc."
38. Hy. Myst. Agitato XX (Not Melo. Dr.)	"Agitato—Borch No. 23" (G. Schirmir)	Girl (Marie) Throws Herself down on Bed
39. Plaintive	"Lamento—Brockton No. 33" (Carl Fischer)	After "In as Much as You Lacked the Common Sense, etc."
40. Repeat Theme	Repeat No. 1	Helsingor Falls to Floor after Being Shot

OPERATOR'S CUES FOR DISSOLVING REELS

- End of Reel 1—Fade out of Larz and Kristine after "We know what's best, etc."
- End of Reel 2—Farrar bends over father after father falls on couch.
- End of Reel 3—Fade out after Larz kisses Lilla after father and daughter walk off screen.
- End of Reel 4—Closeup of jealous man after Helsingor seated at table with woman he flirted with.
- End of Reel 5—Helsingor sits down after Lilla leaves room and letter on screen.
- End of Reel 6—Fade out of husband and wife in embrace.

EFFECT NOTES—During No. 11 an imitation of breaking glass to screen action would be very effective. A big crescendo during No. 16 is suggested by screen. No. 26 must be synchronized to dancing on screen and played more lively at solo dance. Dramatic interpretations are necessary for Nos. 5 and 35.

MUSIC NOTES—The theme should be a love song selected from known classics, the refrain to be used at all times as the number does not play over 1½ minutes. With care, this picture affords excellent opportunities for musical synchronization.

No. 2 should be a short melodious number suggesting the foreboding. No. 3, a religious effect on the organ with chimes. No. 4, a waltz in minor key with a short introduction, slightly suggesting the sensuous. No. 5, this is a similar number to No. 2, beginning the number at the usual agitated strain. No. 7, a concert waltz with a short slow introduction, slightly suggesting the dramatic. No. 8, a semi-serious number suggesting the romantic and played in moving tempo. No. 10, a melodious number of serious intent, played legato and suggesting the romantic. No. 11, a number in minor key suggesting the sensuous and dramatic. No. 12 should be a heavy dramatic agitato movement, selected from some standard number. Do not use melodramatic numbers. No. 13, a short andante in minor key. No. 14, a melodious number, suggesting romance and played in moving tempo. No. 15, a more serious number than No. 14. No. 16 is a much more serious number than No. 15 which should continue pathos and suggest the foreboding. No. 18, a light melodious descriptive number. No. 21 is similar to No. 2. No. 24, a light 2-4 suggesting the polka. No. 25, a short concert waltz with a slow introduction of no more than eight bars. No. 27, an Oriental style fox trot, suggesting the vamp. No. 28, a short heavy accented agitato. No. 29 is similar to No. 2. No. 30, a light relief number. No. 31 is similar to No. 10. No. 33 is similar to No. 4. No. 34 must be a serious number of pathetic appeal, the opening of which must be heavy and dramatic. No. 35 is similar to No. 16. No. 36 is the same as No. 11. No. 37, a short number positively suggesting the mystical and foreboding. No. 38, an agitato movement, suggesting the dramatic. No. 39 is similar to No. 13.

When organ is used for orchestral rest period, such period should be Nos. 13, 14, 15, 16, 17 and 18.