

Music Plot for "A Sailor-Made Man"

By ERNST LUZ

Description of Music	Number Suggested	Cue to Stop Number
1 Sailing	(Published by Photo Play Music Co.)	Once Through and Segue
2 Light Desc. XXX	"In Cheerful Mood" (Carl Fischer)	"It's Too Hot to Play Croquet," etc.
3 Pop. Rom. Ballad X (Want a Girl) X	"Sweetheart" (Feist)	Possibly subject to tax or license One Chorus and Segue
4 Light Desc. XXX	"Roguish Eyes" (Jacobs)	"I've Decided Not to Join Your Navy"
5 Lively 6-8 Desc. X (Hurried and Vivace to fall)	"Kelpie Dance" (Jacobs)	Stop With Crash as Lloyd Falls to Floor
6 Comedy March X	"Potato Bug Parade" (Jacobs)	Connects 1 and 2
PART 2		
7 Fanfare Regal March	"Marche Triumphale"	"Six Months Later," etc. Diminuendo and Fade Out as Lloyd Kisses Queen's Hand
8 Light Desc. Humoresque XX	"Kewpies' Rendezvous" Photo Play Mu. Co.)	"Also Off the Shore," etc.
9 Fox Trot	"Lucille" (Rossiter)	Box Hits Officer. Stop Short with Effect
10 Short Hy. and Waltz XXX	"Chagrins D'Amour" (Candy Bettoney Co.)	Ship Officer Walks up to Lloyd
11 Light Hurried X (Prize fight)	"Saddle Back" (Jacobs)	Prize Fighter Falls Down
12 Sailing	Same as No. 1	Connects 2 and 3
PART 3		
13 Light East Indian or Orient X	"Amina" (Photo Play Music Co.)	Going Ashore for Souvenirs Natives Walking on Carrying Chair
14 Hy. Leg. Forboding X	"Prelude in G. Minor Min-Rachmaninoff" (Schirmer) (First movement only)	"Shore Leave"
15 Light East Indian X or Orient (Lively)	"Namouna" (Jacobs)	"You Take Them Four," etc.
16 Allo Hurry XX	"Agitato-Lake No. 22 (Fischer)	End of Fight. Lloyd Lights Cigarette
17 Light Orient XX	"Nyla" (Vandersloot)	"Black Castle," etc.
18 Oriental Dance (Pop)	"Aloma" (Feist)	(Possibly subject to tax or license) Exterior Scene (Quick)
19 Repeat No. 3 (Chorus only)	Same as No. 3	Once Through
20 Repeat No. 14 X	Same as No. 14	After Girl Disappears
21 Allo Hurry	Same as No. 16	Connects 3 and 4
PART 4		
22 Galop XX	"Etincelles" (Candy Bettoney Co.)	Lloyd Falls in Water
23 Comedy Myst. X	"A.B.C. Dram. Set No. 5-A1" (P. P. Mu. Co.)	Lloyd Comes From Water
24 Galop X (Imitate thuds of club)	"On the Mill Dam" (Jacobs)	After Lloyd Knocks Down Last Native
25 Repeat No. 3 XX (Chorus only)	Same as No. 3	"And Then" or Slightly After
26 Sailing	Same as No. 1	TO END

How to Make the Best Use of the Music Plot

Operator's Cues for Dissolving Reels

End of Reel 1—Fade out after Lloyd re-joins navy recruits marching.

End of Reel 2—Lloyd walks back on deck with pal.

End of Reel 3—Sailor pal runs after natives after Lloyd knocked down.

End of Reel 4—Fade out after Lloyd blackens face.

Music Notes

This comedy has very excellent musical opportunities of the light and humoresque character without cheapening the picture by the continual playing of so-called jazz, or modern popular music. The old song, "Sailing," can be very appropriately played for Nos. 1-12 and 26 and will materially accent the title, as well as the action on screen.

No. 2 should be a light number not popular.

No. 3—A well selected ballad or popular song, the lyrics of which should suggest yearning for a sweetheart.

No. 4 is similar to No. 2.

No. 5 should be a lively 6-8 number or vivace, similar to "Tarantella." This number should be hurried and played to a climax and stopped with a crash as Lloyd falls to floor.

No. 6 should be a grotesque comedy march.

No. 7 should open with a fanfare and continue in regal style until cue.

No. 8—A light humoresque or grotesque number.

No. 10—A concert waltz with a short, slow introduction.

No. 11—A light 2-4 hurry or galop.

No. 13—A light number, suggesting the East Indian or Orient.

No. 14 should be a suggestion of villains or plotting. Be careful to illustrate this in humorous styles. The first movement of Prelude in G Minor by Rachmaninoff is very good.

No. 15 is similar to No. 13.

No. 16—A long, melo-dramatic hurry.

No. 17 is similar to No. 13.

No. 18—An Oriental dance—a popular number can be used.

No. 20—The same as No. 14.

No. 21—The same as No. 16.

No. 23 should be a comedy misterioso—a good Pizzicato number is desirable.

The better musical effect is only obtained when the feature is played without an orchestral 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 sub-title. All other cues are 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.

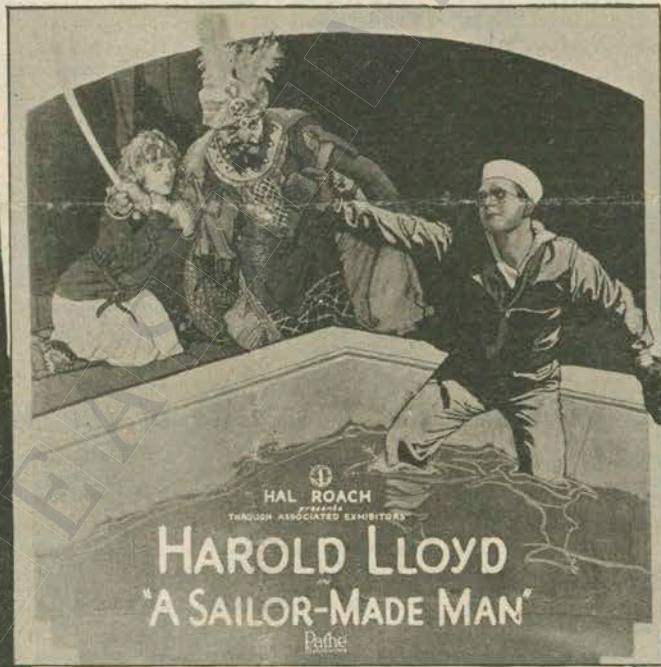
For further information regarding Music Plot of Score address Photo Play Music Company, 1520 Broadway, New York City.



TWENTY-FOUR SHEET



THREE SHEET



SIX SHEET



ONE SHEET

POSTERS

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