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MUSIC PLOT and SUGGESTIONS

By ERNST LUZ

FOR

"SHERLOCK BROWN"

STARRING

BERT LYTELL

DISTRIBUTED BY

Metro Pictures Corporation

1540 BROADWAY

(Loew Building)

NEW YORK CITY.

This picture is what might be termed a comedy melo-drama. The plot is necessarily melo-dramatic for the purpose of accenting the lighter or humorous title role played by Bert Lytell. In selecting and playing the melo-dramatic suggestions, the above should be remembered. For the purpose of maintaining the heavy legato or forboding accent, I suggest the following number, knowing that it will accent the emotional and at the same time maintain the melodious.

Forboding Theme—Boreas Published by Carl Fisher
Length of Film 5 Reels—5000 Ft. Maximum Projection Time 1 hr. 5 min. Speedometer Time 78.

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 orchestra rehearsal.

In music plots each one thousand feet of film is divided into ten units of time, each unit denoted by one X representing 1 1/4 minutes. Consequently when a number is designated by XX, it plays about 2 1/2 minutes, XXXX slightly more than five minutes, etc. When no X appears after description of numbers, it plays only 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 as girl goes to elevator after "If you won't go to him etc."

END OF REEL 2—Fade out as girl leaves telephone

END OF REEL 3—After "We must report to Chief Bard"

END OF REEL 4—After "Meet me on the pier etc." Bert Lytell walks off.

END OF REEL 5—Fade out as Bert Lytell and girl walk toward camera on dock.

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 music plot may be purchased

from:
701 SEVENTH AVENUE

BELWIN INC.

NEW YORK CITY.

"SHERLOCK BROWN"

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

MUSIC IN SCORE & DESCRIPTION	CUE TO STOP NUMBER
1. Boreas XXX (Not noisy. Myst. accent) (Hy. Leg. Forboding)	"Wonderful man etc."
2. A. B. C. Dram. Set No. 20—A1 (Hy. Leg. Misterioso)	Man picked up on floor
3. A. B. C. Dram Set No 20—C3 X (Hy. Plaintive)	"Conference in New York"
4. Blossom X (Light Desc. Con Moto)	Bert Lytell on screen
5. Game of Tag XX (Light Desc. Humorous)	"At the Trask Hotel"
6. Tears of Love XX (Waltz Lento) (Light Minor Desc.)	Two men and army officer on screen
7. Boreas X (Repeat No. 1)	After "If you won't go to him etc."
8. Love Among the Flowers XXX (S. Hy. Rom.)	"At Wallace's New York home"
9. Boreas XX (Repeat No. 1)	Butler opens door after Wallace puts envelope in flower pot
10. Romance (Hegner) XX (Hy. Leg. Rom.)	Butler enters room
11. Boreas X (Repeat No. 1)	"The Secret Service won't believe me etc."
12. A. B. C. Dram. Set No. 20—B2 (Desc. Agitato) (PP at "Here's your Book")	Stop with crash as flower pot breaks
13. In Flowerland XX (Rom. Ens. and Waltz)	"Are you Chief Bard etc."
14. Romance (Cruenfeld) XXX (Hy. Leg. Con Moto) (Dr. Accent)	"I haven't it"
15. Electric XXX (Waltz Lento) (Hy. Minor)	Sandalwood or Lytell gets fire axe
16. Boreas X (Repeat No. 1)	"Now will you tell"
17. Hy. Desc. Agitato No. 2 X (Hy. Desc. Agitato)	"Where in the world etc."
18. Naughty Nymphs XXX (Long Hy. Intro. and Waltz)	"For the envelope. Didn't she give it to you"
19. Bluette (Sanford) XX (Hy. Humorous)	Lytell leaves Chief Bard's office

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20. Macbeth Intermezzo XXX "At Rileys"
(Hy. Rom. Leg.)
21. Chansonette (Baron) XX "Meet me on the pier etc."
(Light Desc.)
22. Boreas XX "At the pier"
(Repeat No. 1)
23. Au Fait X Woman enters stateroom
(Light Desc.)
24. Midnight XX After "Ladies and Gentlemen etc."
(Short Hy. Leg. and Waltz)
25. Romance (King Manfred) XX "It's not on board etc."
(Hy. Leg.)
26. Swallows X "Well Bard we've failed etc."
(Light Hurried)
27. Loves Glamour XX To End
(Rom. Leg. Con Moto)

ADDITIONAL INSTRUCTIONS FOR MUSICIANS AND LEADERS OF ORCHESTRAS.

Nos. 1-2 and 3 should accent the melo-dramatic, bringing in musical contrast, first light then humorous for Nos. 4 and 5. No. 6 introduces a female plotter of the vampire type, consequently a minor waltz is suggested. No. 8 should be a melodious number of semi-serious intent. No. 10 — a decidedly serious effect, maintaining the melodious. No. 14 should be a serious number, the second strain of which would allow for agitation or con moto. No. 15 is similar to No. 6. No. 17—a long heavy agitato that can be played in flexible manner. No. 18—a long semi-serious introduction and waltz. No. 19 is similar to No. 5, but slightly more serious. No. 20 should be a melodious serious number of romantic appeal. No. 25 should again suggest a plot, followed by a light hurried number for No. 26, ending the picture with a romantic number of flexible character and good melody.

When organ is used for orchestral rest period, such period should be Nos. 14-15-16-17-18 and 19.

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

1520 BROADWAY

PHOTO PLAY MUSIC COMPANY

NEW YORK CITY.



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