

MUSIC PLOT and SCORE
FOR
HARRY GARSON'S PRODUCTION

"THE HANDS of NARA"

STARRING
CLARA K. YOUNG

By ERNST LUZ

DISTRIBUTED BY
Metro Pictures Corporation

1540 BROADWAY

NEW YORK CITY.

This story requires a serious interpretation. It therefore becomes necessary, to take extreme care in the selection of a program to synchronize to screen so as to avoid a sameness, both in tempo, emotion and effects. With this fact in mind, we suggest for No. 10—A romantic theme in major key throughout, for No. 5 a minor number, slightly accenting the Russian character and for Nos. 19 and 28, a slightly religious suggestion, added to a melodious number. The numbers selected in the plot are selected for their entertaining value, as well as the dramatic.

Length of Film 7 Reels 6700 Feet. Maximum Projection Time 1 hr. 30 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 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.

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:

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 AND DESCRIPTION	CUE TO STOP
1. Chanson Russe XX	"I have orders to etc."
2. Elegie—Barmotine XXX (Hy. Leg. Con Moto) (Dr. Accent) (Russian Revolution)	Stop short with volley of shots
3. Melanco'ie X	"And so after etc."
(Hy. Leg. Plaintive)	
4. America	"And so in this great city etc."
5. Russian Romance XXX (S. Hy. Leg. Rom.) (Russian Accent)	"The gateway to success etc."
6. Dance of Wood Nymphs XX	Fade out of studio scene when Nara shows (Light Desc.) (Studio Scene) her hands
7. Slumberland XXX	"After dinner etc."
(8 bar Hy. Intro. & Waltz)	
8. Shadowland X	"Through the evening etc."
(Light Desc.)	
9. Golden Showers XXX	Man left standing alone at box containing (Hy. Rom. Intro. & Waltz) hands
10. Romance D'Amour XX	Street scene
(Rom Leg. Theme)	
11. Carissima XX	"It is the old story etc."
(Waltz Lento)	
12. Midsummer Night's Serenade XXXX	"While at Mrs. Yates' etc."
(Hy. Leg. Rom.) (Not noisy)	
13. The Vampire XX	Stop short with shot
(Hy. Leg. Forboding) (Sensuous) (Shot)	
14. Lamentoso—Borch XXX	Nara and doctor on screen alone
(Hy. Plaintive Con Moto) (Dr. Accent)	
15. Romance D'Amour X	Man (fakir) seated at table playing solitaire
(Repeat No. 10)	
16. Russian Romance XXX	Play once and segue
(Repeat No. 5)	
17. Devotion—Herbert XX	"Inspired by the new faith etc."
(Hy. Leg. Rom.)	
18. Romance D'Amour X	Room interior scene
(Repeat No. 10)	

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19. Melody of Peace XXX "And while faith fought etc."
(Rom. Leg.) (Faith & Hope) (Slightly Religious)
20. Melancolie — Granier XXX "And with the passing months"
(Hy. Path. Leg.)
21. Canzonetta — Hammer XX "I'm serving those etc."
(Rom. Con Moto)
22. Russian Romance XX After "Your only chance etc."
(Repeat No. 5) (Telephone)
23. Devotion — Herbert XXX Play once and segue
(Hy. Rom. Leg.)
24. Poetique XX "And so etc."
(Waltz Lento) (Leg)
25. At Sunset XX "My boy it is unexplainable"
(Light Desc. Rom.)
26. Prelude — Rachmaninoff XX "Nara forgive me etc."
(Hy. Leg. Rom.) (Dr.) (Storm effects to screen)
27. Midsummer Night's Serenade XXX Play once and segue
(Hy. Rom. Leg.)
28. Melody of Peace XXX Fade out as Nara walks from sick woman
(Repeat No. 19)
29. Lamentoso — Borch No. 29 XXX Street scene
(Hy. Path. Leg.)
30. Destiny X "The children are all sick etc."
(Waltz Lento)
31. Hurry — O'Hare No. 24 XX Nara lying on couch after doctor enters
(Agitato Over. Allo.) (Not too noisy) house (Quick)
32. Romance D'Amour XX To End
(Repeat No. 10)

ADDITIONAL INSTRUCTIONS FOR MUSICIANS AND LEADERS OF ORCHESTRAS.

During the playing of No. 26, storm effects made on tympany are very essential and should continue for just a very short period until No. 27.

The better interpretation of this picture depends entirely upon the leader in the pit, who should endeavor to synchronize to the emotional requirements of the screen and at the same time, use such musical illustrations necessary to give this program musical contrast.

When organ is used for orchestral rest period, such period should be Nos. 12-13-14-15-16-17.

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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