

MUSIC PLOT and SUGGESTIONS

By ERNST LUZ

FOR

"THEY LIKE 'EM ROUGH"

STARRING

VIOLA DANA

DISTRIBUTED BY

Metro Pictures Corporation

1540 BROADWAY

(Loew Building)

NEW YORK CITY.

This is a story of the comedy-drama type and care should be taken that no melo-dramatic effects are used, until the dramatic climax in Reel five. Certain dramatic suspense is, however, necessary throughout, but should be illustrated by the musical interpretation of a flexible number. A light romantic theme of a popular ballad character is also essential and assists in carrying the romantic interest. For the better portrayal of the above, I suggest for Light Romantic Theme—"Poor Little Me" Published by Irving Berlin
Hurried Dramatic Suspense Theme—"Serenata" by Tarenghi Published by Carl Fisher
Length of film—5 Reels, 5000 Ft. Maximum Projection Time 1 hr. 5 min. Speedometer Time 80.

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 1½ 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 when Viola Dana turns from camera after hearing Aunt talk.

END OF REEL 2—Fade out as Dick drives wagon off screen after lifting wife on seat.

END OF REEL 3—After "Oh Gosh I'm Hungry."

END OF REEL 4—After "I Think we can arrange it etc."

END OF REEL 5—Fade out of lover's rubbing noses.

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.

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

MUSIC IN SCORE & DESCRIPTION	CUE TO STOP NUMBER
1. Poor Little Me X (Pop. Rom. Ballad) (Intro. and Chorus)	"It looks calm and peaceful etc."
2. Frivolous Cupids XXX (Light Desc. Con Moto) (More Con Moto at end)	"There was another score to settle etc."
3. Poor Little Me XX (Intro. Verse and Choruses) (Repeat No. 1)	"After four years of college etc."
4. Hearts Aflame XX (S. Hy. Rom. Leg.)	"Her first wedding etc."
5. June Breezes X (Valse)	Bride runs out of room
6. Utility Theme (Briel No. 11) X (S. Hy. Leg. Rom.)	Orchestra on screen
7. Wedding March X (String Orch. only)	"Mr. and Mrs. Wells etc."
8. Serenata (Tarenghi) XX (Hurried Desc.) (Semi-Dr. Suspense)	"Her engagement ring etc."
9. Springtime (Drum) XX (Short Rom. & Valse)	Girl stops auto where bearded man
10. Poor Little Me X (Chorus only) (Repeat No. 1)	"So this is Paris" Slight tacet and segue.
11. Hearts Aflame X (S. Hy. Leg. Rom.) (Slap Stick)	Stop short as girl slaps husband's face.
12. Hearts Aflame X (Continue No. 11 after tacet)	"Big Creek"
13. Train Effect by Drummer	Train stops
14. Wedding Blues XX (Light Desc. Con Moto) (The end of the Honey- moon trail)	Intro. Verse and two Choruses "You're no Company"
15. Serenata (Tarenghi) X (Repeat No. 8) (Dramatic)	Exterior scene (night)
16. Lost Paradise XX (Hy. Leg. Nocturne Con Moto) (Not slow) (Fox Howl) (Owl Cry) (Forboding Fear)	Husband sees wife lying on ground
17. Poor Little Me X (Chorus only) (Repeat No. 1)	Husband hurts leg
18. Between the Acts XX (S. Hy. Rom. Intro. & Waltz)	After husband lies down on couch
19. Rag Dolls Lullaby XX (S. Hy. Rom. Lullaby) (Wolf Howl)	Fade out after wolf howls and girl lie in bed

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20. Fireflies XXX "Feeling almost human etc."
(Light Desc.)
21. Dolorosa XXX "Katherine succumbs at last etc."
(S. Hy. Leg. Rom.)
22. Jolly Jingles X Husband arrives home from work
(Light Desc.)
23. Dream Picture XXXX "Word of the Unrest etc."
(Hy. Leg. Rom.)
24. Red Moon X "Two weeks, etc."
(Waltz) (Leg)
25. Poor Little Me X Stop short with slapstick as husband kisses
(Chorus only) (Repeat No. 1) (Slapstick) wife.
26. Apassionato (Borch No. 32) XX Wife crossing ice
(Hy. Leg. Forboding Rom.)
27. Agitato No. 2 (Andino) XX Husband finds wife's cap
(Light Myst. Suspense Agitato)
28. Agitato (Lake No. 11) X Ruffian and Viola Dana fall on floor
(Allo Hurry) (Fight)
29. Legende (Wieniawski) XXX "Can't do anything etc."
(Hy. Path. Leg.)
30. Poor Little Me XX To End
(Intro. and Choruses) (Repeat No. 1)

ADDITIONAL INSTRUCTIONS FOR MUSICIANS AND LEADERS OF ORCHESTRAS.

Nos. 1-3-10-17 and 30 should be the light romantic theme. Nos. 8 and 15, the hurried suspense theme. No. 2 should be a light number, allowing for a hurried tempo. No. 4—a semi-heavy serious number of more or less flexible tempo. No. 7 should be a wedding march played very quietly by string orchestra only. No. 9—a light valse with a short romantic introduction. No. 11 is similar to No. 4. No. 14 is similar to No. 2. No. 16 should be a big number of Nocturne type, suggesting the forboding and fear in a semi-melodious manner. No. 19—a semi-serious lullabye. No. 20—a light descriptive number. No. 21 is similar to No. 4. No. 23 should be a long number, maintaining the forboding in a musical way and suggesting romance. Nos. 26-27 and 28 should be a melo-dramatic effect, opening with the heavy forboding, suggesting the mysterious in melodious manner, followed by a light mysterious suspense agitato for No. 27 and then seguing into a heavy fight hurry for No. 28. No. 29 should be a pathetic aftermath of serious character. No. 30 is a repetition of the romantic theme.

When organ is used for orchestra rest period, such period should be Nos. 16-17-18-19-20 and 21.

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:

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