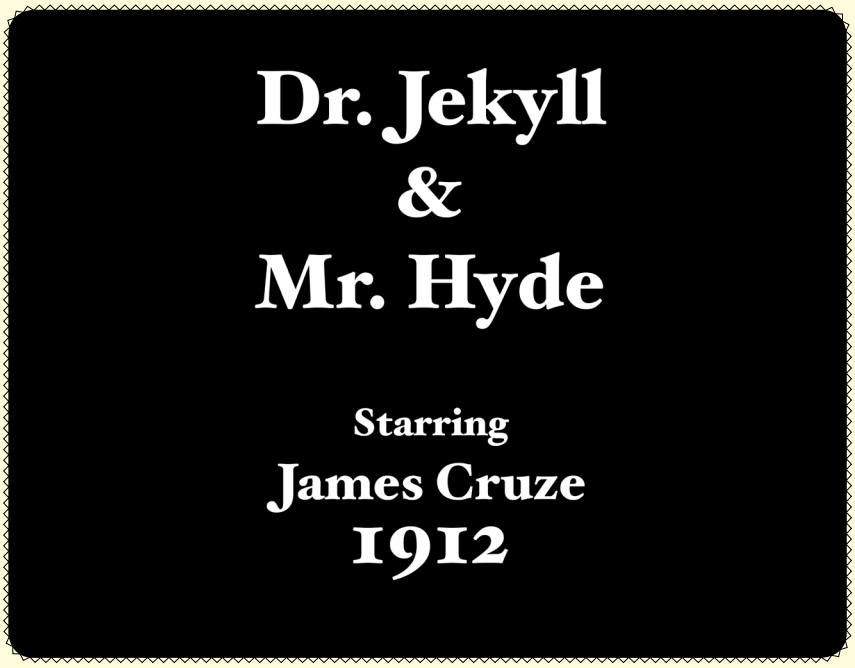
Playing Silent Films

Lesson 2

Dr. Jekyll and Mr. Hyde (1912)

FROG MUSIC PRESS



Playing Silent Films

On Sunday mornings as a young'un, my parents and I would drive into the city for church, followed by dinner at the grandparent's home. My grandfather had a small home organ in the "music room", which was an enclosed porch attached to the west side of the house. While waiting for dinner to cook, I would take the church hymnal and that morning's bulletin, and "play" the hymns I heard that morning. At the age of 6, I doubt they were very musical - but it started me on the path of music and all-things-organ that I now enjoy.

Also in the "music room" was a phonograph player and piles of vinyl LPs. Many of these albums had pictures of famous organs on the covers, which I would play for hours. Being fascinated by the pictures, and listening to the magnificent sounds on these recordings, I would dream I was on stage, playing the music I loved to hear. Only later would I realize what influences the stylings of Jesse Crawford, Gaylord Carter, Johnny Duffy, Joeseph Kearns, George Wright, Ray Bohr, Dick Leibert and many others would have in my musical "ear". The sounds of those Wurlitzer pipe organs, and their artists, have always remained in my mind. (Maybe I was born too late?)

During my college years, there were opportunities for me to play some of the theatre organ installations in New Jersey. One day, a friend and I went to see a movie at a theatre I heard about. When we entered to find our seats, we heard an organ playing. Out of the floor rose a white console, and the organist played a 15-minute program, followed by a short silent cartoon before the movie. From that moment, I was mesmerized by the experience. On the way home, my friend asked me what I thought about the movie. I paused, not able to remember what movie we just saw. I was too transfixed on the organ and the pre-show silent 'short'! From that day, I read all I could about accompany silent films. I would find a video with organ accompaniment, and analyse the music.

It was during a brief stay in Florida when I saw my first full-length silent film, *Spite Marriage* featuring Buster Keaton, sponsored by an ATOS chapter. After 10 minutes into the 2-hour film, the organ settled into the background, and the antics of Mr. Keaton stole your attention. What a magical blend of artists, sound and nostalgia!

Throughout 2013, I got to know Noel Jones, and found we share similar passions for the organ and its music - including the silent film era. One day, I received a message from him - it was a video file and a PDF music score. All the message said was, "Try this!" So, sitting at the Roland Atelier, I played through the movie a few dozen times. Seeing how his score worked, and what creativity could be coaxed out of the organ and music, I was hooked! I picked up the phone and called him. He answered, "So, what did you think?" And that was how this *Playing Silent Films* series got started! The series is designed to inspire folks to study the art of silent film accompaniment, when before you may have never known where to start.

This book is dedicated to my grandfather, Chester Derouin. Without his musical influence, I probably would not be able to share my gift of music. As I was completing this book at Christmas 2013, he passed away very suddenly before New Years Eve. I will always remember the smile he had as I worked on these films, listening to his Roland Atelier belt out the sounds of the mighty theatre organ while he watched the film on the screen. He would share with me his memories of walking downtown to the Olympic Theatre, and hear the Wurlitzer organ play to the great films of his youth. A great memory to relive. Thank you, Pop, for the music!

From 20 years of playing church services and musicales, there are similarities between them and silent films. While you use a different repertoire of music for each, you are aware of the moods and dynamics of the scenes, how to transition between the scenes, and what music works where. I hope this series will help a fellow organist find a new avenue for musical expression and creativity, and allow you to relive that nosologic era!

Jason Comet

Dr. Jekyll and Mr. Hyde is a 1912 horror film based on both Robert Louis Stevenson's novella Strange Case of Dr Jekyll and Mr Hyde (1886) and on the play version (1887) of Thomas Russell Sullivan. Directed by Lucius Henderson, the film stars actor (later noted film director) James Cruze as the dual role of Jekyll/Hyde.

James Cruze's white-haired Dr. Jekyll has secretly locked himself in his laboratory administering himself with a phial of formula. He slumps into his chair with his head on his chest. Slowly, as the drug takes effect, a dark-haired, taloned beast now appears in the chair. After repeated use, Jekyll's evil alter ego emerges at will, causing Jekyll to murder his sweetheart's father. The evil personality scuttles back to the laboratory only to discover that the antidote is finished and that he will be as Mr. Hyde forever. A burly policeman breaks down Jekyll's door to find that the kindly doctor is dead after taking poison.

This film was produced by Thanhouser Company. In a 1963 interview, Harry Benham revealed that while Cruze played both Jekyll and Hyde, he and Cruze shared the role of Hyde, with Benham appearing as Hyde in some scenes.

This film is in the public domain.

Lesson 2
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Where to find things and how to use them.

This series is a complete turn-key resource. Each film has been provided with a music score, registrations, as well as tips and techniques to further adapt the music to the film.

The Music

On pages 6 to 16, we find the three selections used for this film.

These three musical selections for *Dr. Jekyll and Mr. Hyde* are:

Andante Cantabile	Albert W. Ketélbey
Furioso No. 3	Otto Langey
Agitato No. 2	J. E. Andino

Registrations

By visiting, and registering this book with our website, www.PlayingSilentFilms.com, you can download registrations specifically for your instrument.

Adjusting the Tremulants on Roland Classic and Rodgers Organs

The Tremulants on the Roland Classic and Rodgers organs can be altered to give a more theatrical effect to match the Tibias and other Theatre Organ voices available under the USER functions. The Tremulant settings to do not capture on the presets, so they must be set manually before playing.

How to: Press and Hold the SET piston while pressing the TREMULANT tablet. Adjust the RATE to 127. Adjust the DEPTH between 64-68. EXIT out of the Menu by pressing the MENU knob.

Adjusting the Expression to Control Both Manuals

Theatre Organs are wholly enclosed, so both manuals are under expression. On the Roland C-330, C-380, Rodgers 558 and 568: Press and hold SET. Move the Expression Shoe. Change MANUAL I/PED to ON.

On organs that have two expression pedals (Classical organs, Theatre Organs, etc...) - place your foot on both pedals, spanning the gap between the two.

Some Notes on Pistons

The simplest way of navigating registrations on the organ is to set registrations in Crescendo Organ. Most organs today have General Pistons which control all the stops on the organ. Pressing one piston will change the entire organ.

Most vintage Wurlitzer pipe organs have 10 pistons for each keyboard and no General Pistons.

The first 5 are marked in Crescendo order: PP, P, MF, F, FF
The last 5 are marked with numbers: 1, 2, 3, 4, 5

For Dr. Jekyll and Mr. Hyde, we will be using pistons PP - FF. (On organs without those markings, we will use pistons 1 - 5.

If playing on a vintage Wurlitzer pipe organ, you will need to press two pistons for each registration change: one piston on the Upper, and its corresponding piston on the Lower. Pressing two pistons at the same time will take a little practice to make the changes smooth.

Themes of Main Characters

While actors convey the story by their movements and expressions, more is needed to tell the story, so slides with words are inserted to enhance the story. Music then is used to underscore the acting and slides by establishing and maintaining the mood of the scene. Since a certain "mood" surrounds each character, we can depict each character with a specific theme of music.

In this Lesson, we are using two main selections:
Dr. Jekyll is depicted by *Andante Cantabile*.
Mr. Hyde is depicted by *Furioso No. 3*.

At two points in the film, when Mr. Hyde runs around the town, we utilize *Agitato No. 2* for a change of mood. This selection is still in keeping with the styles and key of the others, while giving a different mood for the action on screen.

Each of the selections are up to 4 minutes in length. However, each scene is only a minute or two; meaning we will not play each work through entirely. This opens us up to many creative transitions, similar to what we talked about previously in *Felix*.

As you become familiar with each selection, you will begin to discover locations where you can start from when you need to change. Why? Because playing the same 8 bars every minute will be very monotonous, and predictable - eventually, your audience will tire and expect the change. One thing to keep in mind: the film is the center of attention, not the music. If the music becomes recognizable, to where they can leave the theatre whistling the tune, then the music has become too prominent.

Additional Theme Ideas

The 'Love Interest' in a film usually receives a beautiful, lyrical, soaring melody during these scenes. In this case, let's take a portion of *Andante Cantabile* and use it for these scenes. The "B" section of *Andante* works wonderfully - the 16 measures beginning at the bottom line of page 7 works beautifully. Make a large mark in the music at this point to easily find it - you can return back to this point, or start at the pick-up to page 8.

Let's Get Started!

Following what you practiced from *Felix in Hollywood*, print out the Cue Sheet, setup your film, learn the music, and play the film following the Cue Sheet.

FROG MUSIC PRESS CUE SHEET

for

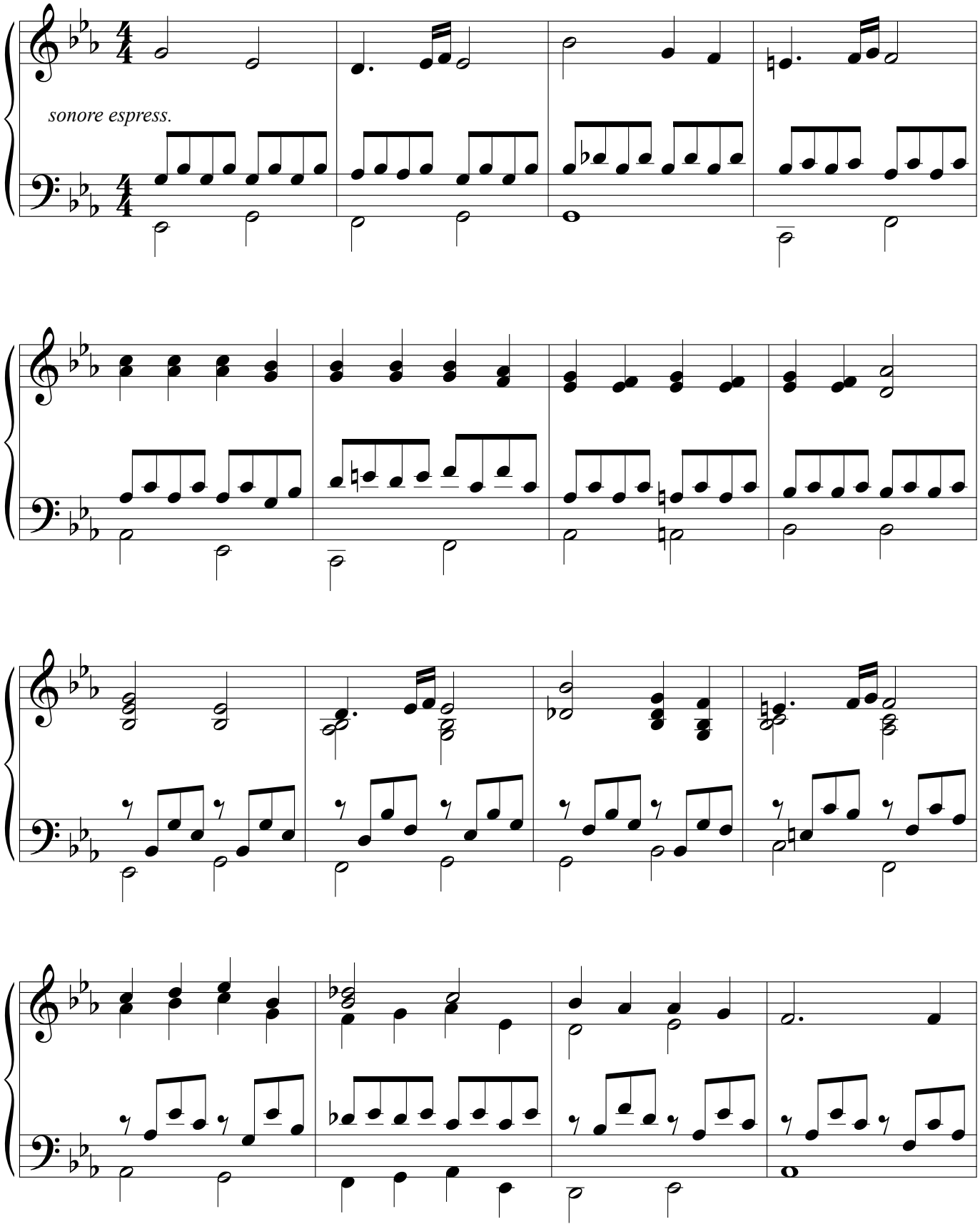
MR. JEKYLL AND MR. HYDE

THANHOUSER FILM CORPORATION 1912

No.	*Stops*	*Warn*	*Cue*	*Time*
0. Adagio Cantabile			Title	0 00
1. "	Dr. Jekyll	Fade from title,	Letter appears	1 25
2. Furioso No. 3	Mr. Hyde	Grabs at neck	Transforms into Hyde	1 36
3. Adagio Cantabile	Dr. Jekyll	Drinks from glass	Transforms into Jekyll	2 20
4. Furioso No. 3	Mr. Hyde	Sits, hands on chair	Frame: He becomes.	2 47
5. Adagio Cantabile	Dr. Jekyll	Shakes hands with minister	Frame: Some months	3 16
6. Agitato No. 2	Mr. Hyde	Goes to door	Enters lab as Mr. Hyde	3 27
7. Adagio Cantabile	Dr. Jekyll	Drinks remedy	Servant enters	5 03
8. "	Dr. Jekyll	Hand to head	Frame: Later	5 54
9. Furioso No. 3	Mr. Hyde	Grabs throat	Runs off	6 26
10. Adagio Cantabile	Dr. Jekyll	Policeman points	Opens door servant points	8 40
11.	Dr. Jekyll	Sits on chair	Frame: No longer	9 06
12. Agitato No. 2	Mr. Hyde	Grasps throat	Runs away	10 00
13. "		Hands on head,	Butler knocks	10 28
14. "		Poison in hand	Drinks poison	11 15
15. Adagio Cantabile			The End	11 29

Adagio Cantabile

Albert W. Ketelbey



Diminished Chord Transition

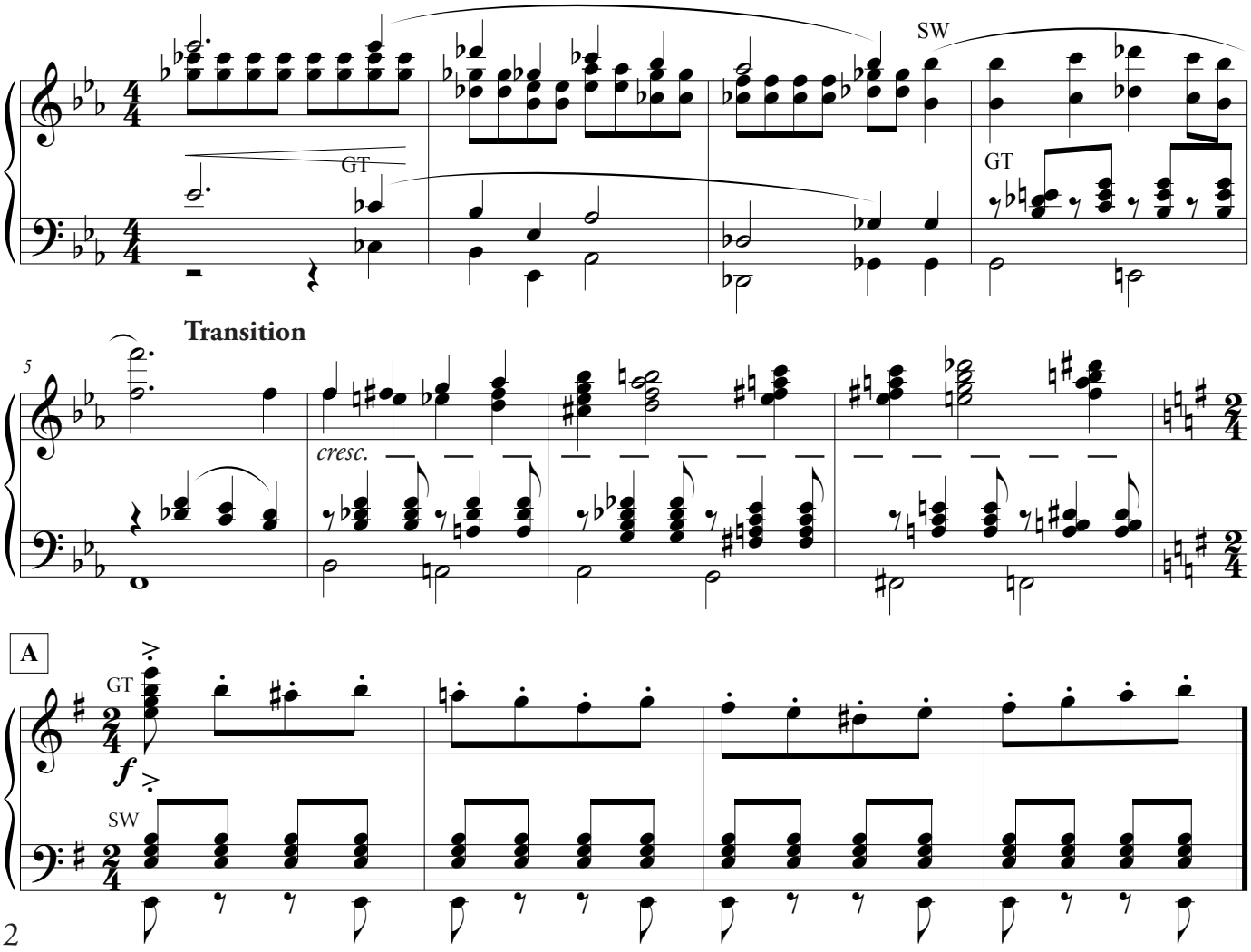
Modern film accompaniment does not lend itself to stopping one selection and starting the next. There are so many transitions from one mood to another that stopping one selection and starting the next will disrupt the flow. Of course, this film is a 'horror' film. Which musical chords are used to represent horror or fright?

Diminished chords are one of the easiest ways to transition and add suspense. There are no hard-and-fast rules for voicing Diminished chords. The rules of Bach/Hymn harmonization do not apply. (As a professor in college once said, "Now that you know all the rules; now forget them and make music!")

To begin the transition, end on the last note of a musical phrase. Walk the single melody note chromatically in opposite directions to create a Diminished chord. When you finally get to a Diminished chord, play Parallel Diminished chord chromatically in the right hand up the scale by half steps, while the pedals walk down chromatically, and the left hand keeps the off-beat rhythm. Progress through the General Pistons, increasing sound, and open the swell pedal.

You may need to stretch this progression, even continuing higher or lower, until the Cue moment on the screen.

Here is an example of this transition between the bottom line of page 8 of *Andante Cantabile* and *Furioso No. 3*:

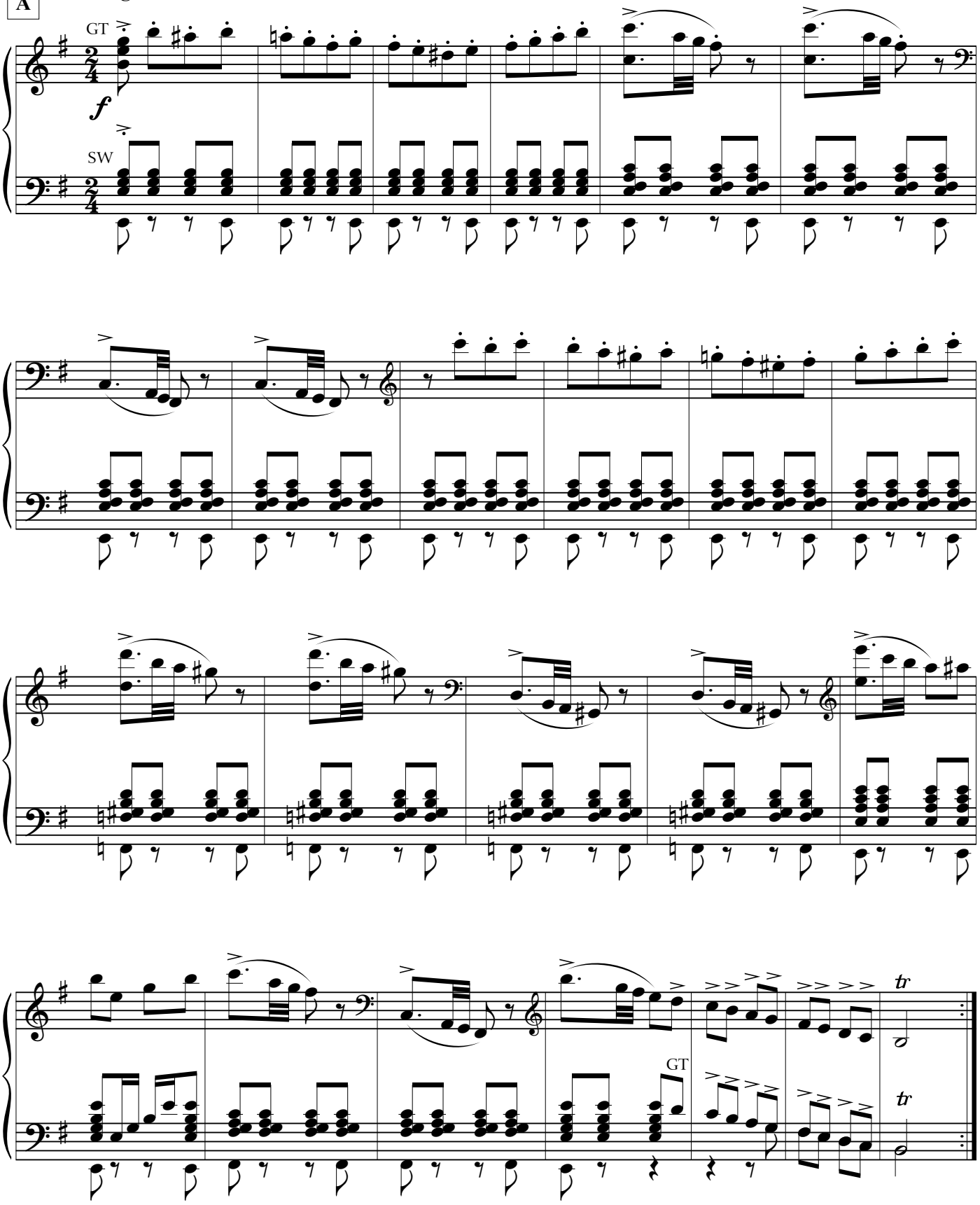


Furioso No. 3

Otto Langey

A

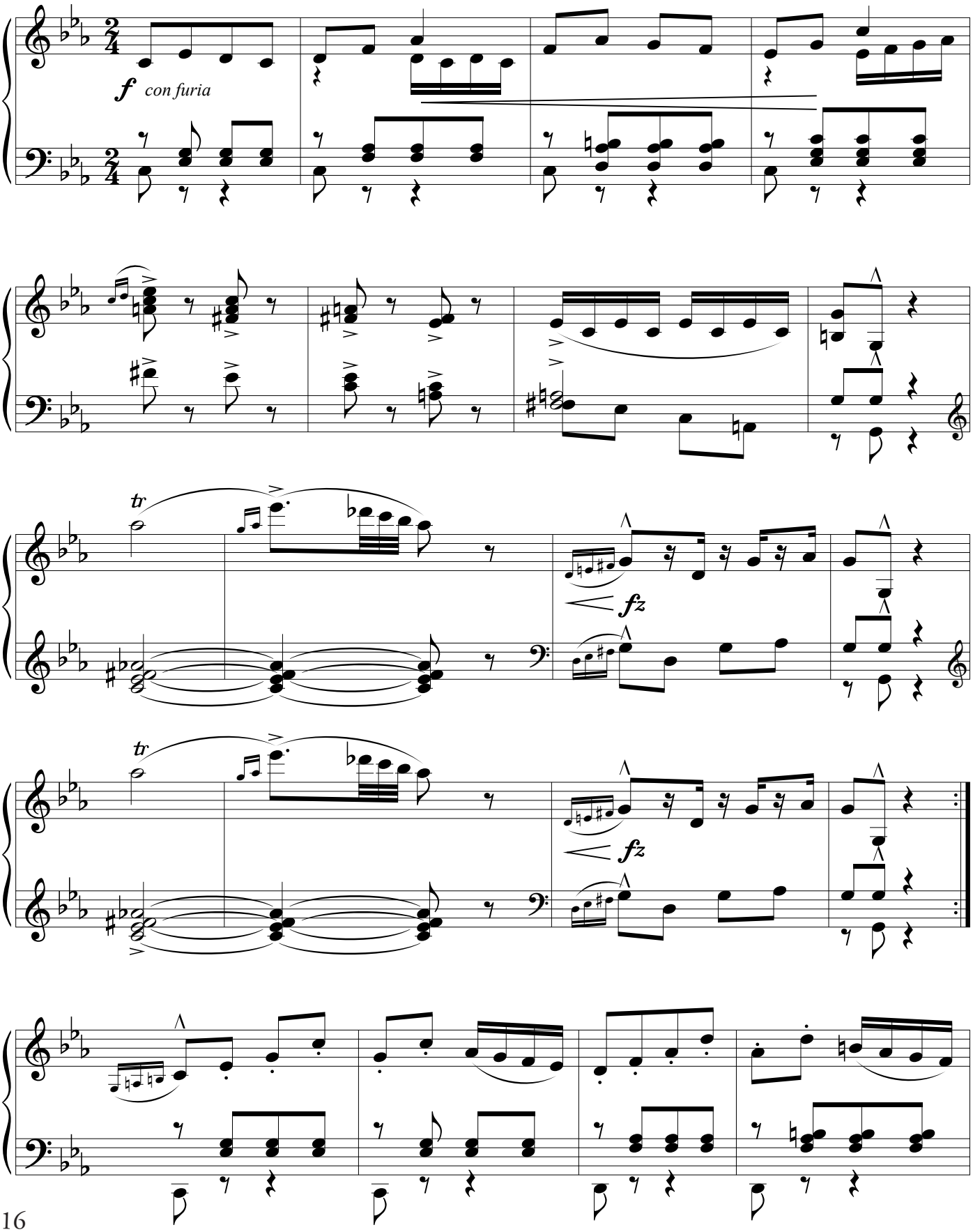
Allegro assai



Agitato No. 2

J. E. Andino

Agitato



New Techniques: Felix In Hollywood

When we played *Felix In Hollywood* in Lesson 1, we simply played from one selection to the next.

In this Lesson, we will give you some creative ideas with the existing music to breathe some new life to the film.

Playing the Parallel Minor of Existing Music

After the Shoe Shop/Gum scene, when Felix returns home with the money. The musical selection at this point is *Comedy - Burlesque*. When the actor tells Felix he is not going on the trip, a change in mood would be a good choice. However, picking an entirely new piece of music isn't necessary - you have a selection already available. Just play the same pieces but in minor keys. Here's how to change it up:

Comedy - Burlesque is written in F major - 1-flat. Simply change the key signature to F-minor (A-flat major - 4-flats).

Here is how you use this minor variation:

1 - Felix returns home with the money - play *Comedy-Burlesque* as normal. Play it through once.

2 - Felix is told he is not going, and the actor walks out of frame, change to the minor version. Play this through about one time.

3 - The actor arrives in California, with Felix as the handbag, return to the major version again.

Playing Simple Quarter-Note Rhythm

Instead of playing the Oom-Pah style in the left hand and pedal, change the chords to simple quarter-note rhythms, keeping the same melodic rhythm.

If you have a difficult time altering music at sight, *Comedy - Burlesque* has been written out for you:

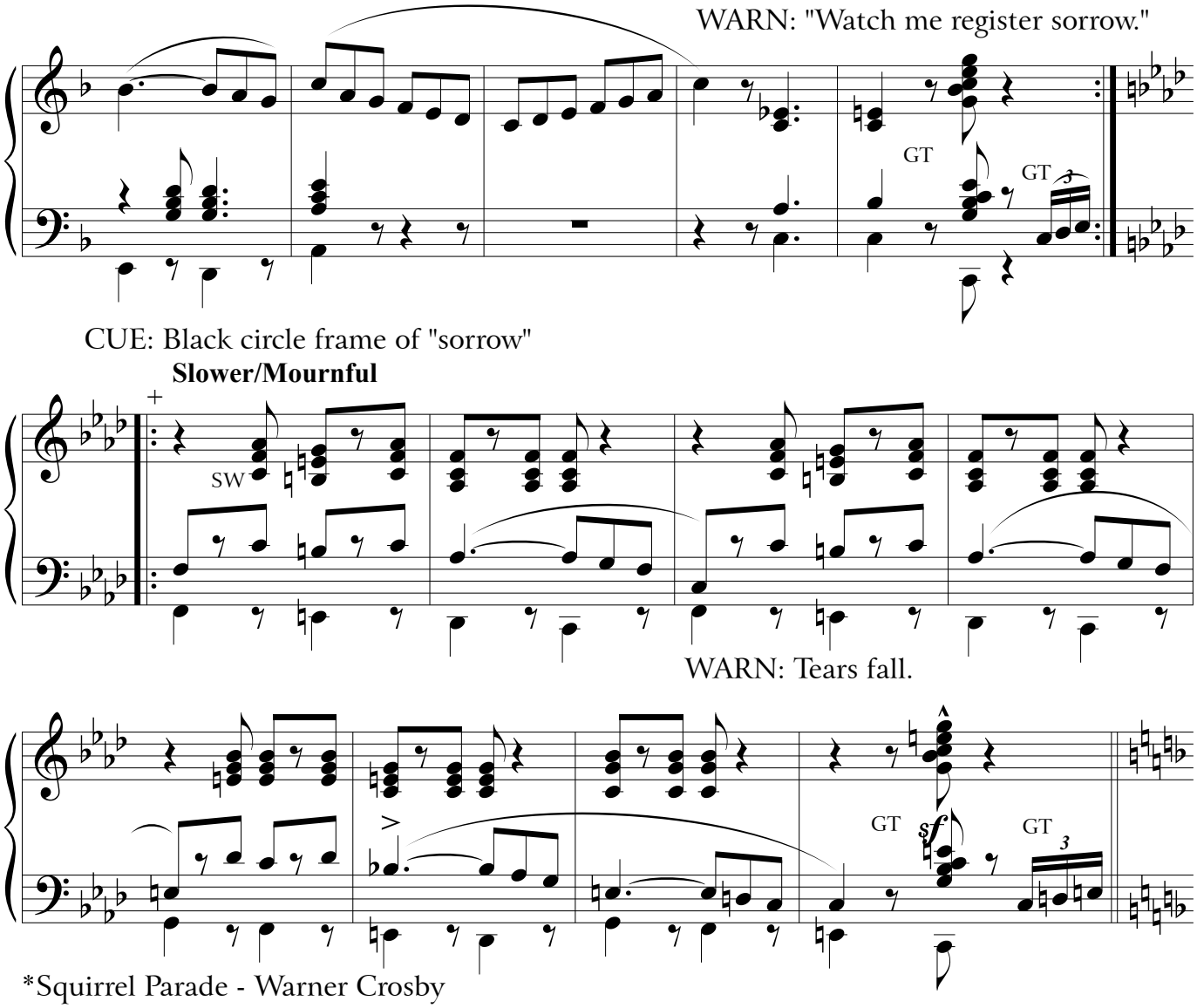
Squirrel Parade - Minor Key

Once Felix makes it to California, he enters the director's office and asks to audition. One of the moods he presents is "sadness".

Sadness is most-often represented by a Minor Key. Squirrel Parade, however, is in F major - far from sad!

Taking the same principal as *Comedy-Burlesque*, take a portion of the music and play it in F-minor while Felix is acting sad. When that excerpt is finished, return to F-Major and to the original tempo.

Here is a written-out example, starting with the last line of the original key:



*Squirrel Parade - Warner Crosby
+Alternate Minor Version - arr. Jason Comet

Adding Suspense

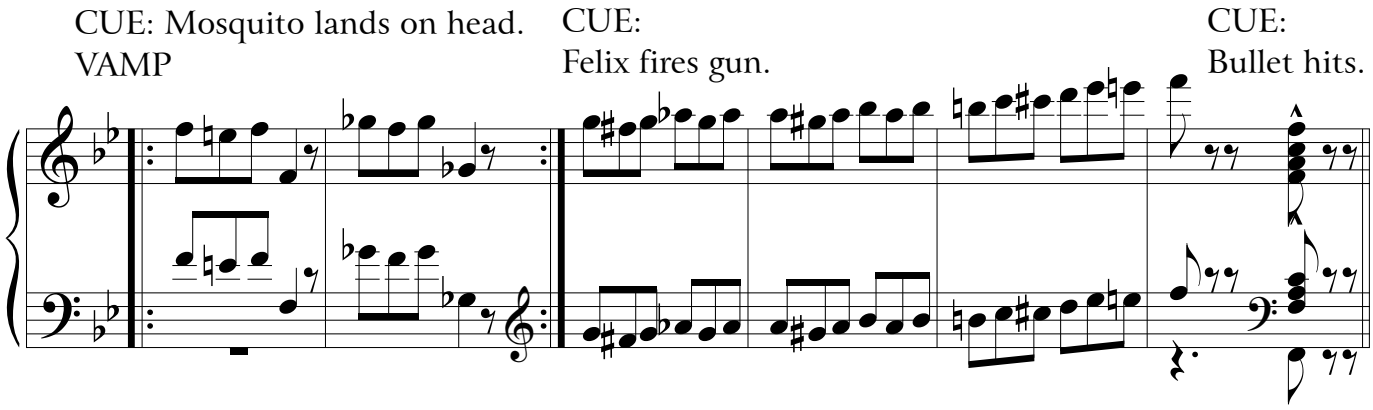
Adding suspense to a scene will draw your audience into the film even further.

Look at the scene with the Mosquitos. There are three mosquitos, individually attacking the guy tied to the post. When Felix fires the gun, the bullet takes its time to reach each mosquito. However, the third shot is a dud, because there are no more bullets.

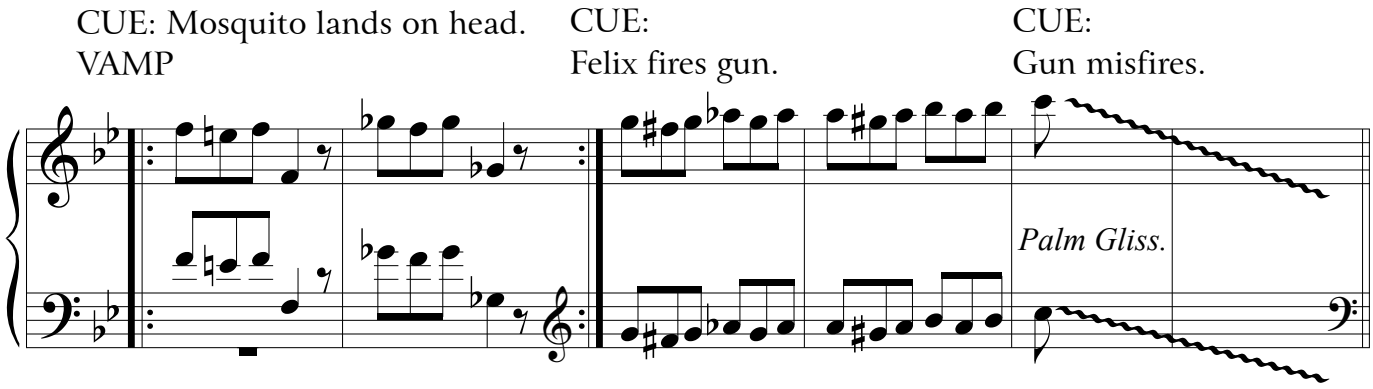
During June Bug Parade, the last line can be edited to make this scene more suspenseful.

Instead of simply playing the last line, continue the triple-form chromatically up the keyboard, ending on an F-Major chord when the bullet hits the mosquito.

Here is the chromatic ascending triplet figure to add suspense - do this twice for the first two mosquitos:



Third Mosquito



*June Bug Parade - Arthur H. Haskins, Alternate Tags - arr. Jason Comet

FROG MUSIC PRESS CUE SHEET

for

FELIX IN HOLLYWOOD

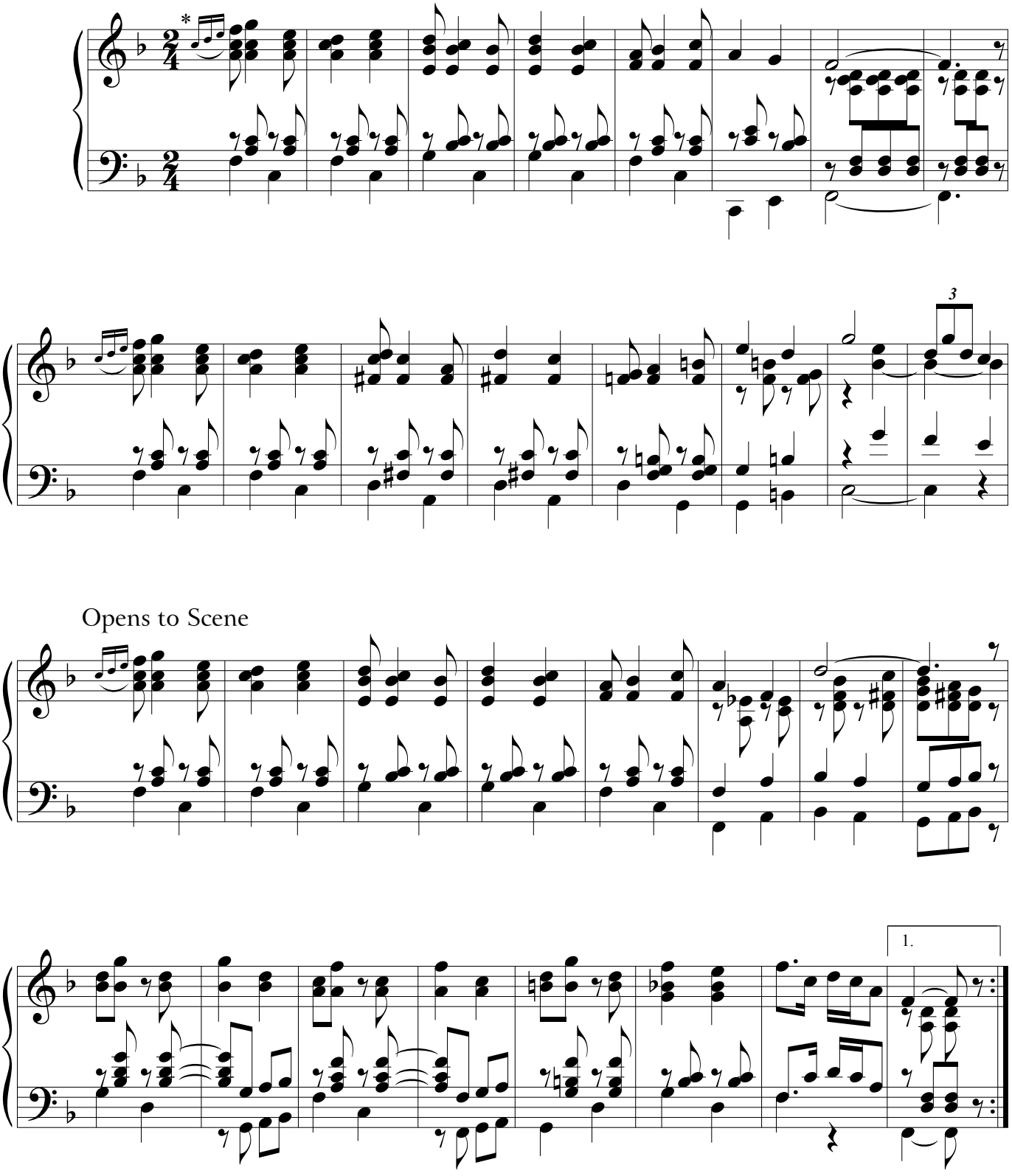
PAT SULLIVAN COMIC - 1923

No.	*Stops*	*Warn Cue*	*Cue*	*Time*
1. Comedy Burlesque	13/5		Start Film	00 00
2. Allegro No. 1	13/1	"How does he expect..."	Felix walks off screen	01 30
3. Allegro No. 1 [B]	13/5	"...500 dollars."	Felix chews gum	02 45
4. Allegro No. 1 [C]	13/5	Guy enters frame	Guy steps in gum	03 17
5. Allegro No. 1 [D]	13/5	Guy enters store	Felix puts gum on street	03 40
6. Allegro No. 1 [A]	13/5	People step in gum	Crowd runs to store	04 26
7. Comedy Burlesque	13/5	Felix receives money	Felix returns to home	04 36
8. Comedy Burlesque (alt.)	13/5	"You'll stay home"	Guy exits frame	05 17
9. Comedy Burlesque	13/5	"California"	Felix laughs "Ha Ha"	05 35
10. Squirrel Parade	13/3	"Hollywood at last!"	"I'll try this joint!"	06 23
11. Squirrel Parade (minor)	13/3	"Let me show you..."	"Watch me register sorrow"	08 37
12. Squirrel Parade (major)	13/3	Tear fall from Felix' eyes	"Now expressing joy!"	08 46
13. June Bug Parade	13/4	Chaplin running	"That ruins my chance..."	09 30
14. June Bug Parade TAG	13/4	Felix "?"	Gun fires third time	10 34
15. June Bug Parade	13/4	"Curses! She's Empty!"	Felix runs down hill	10 40
16. Comedy Burlesque	13/5	"Great stuff!"	Shake hands	11 04

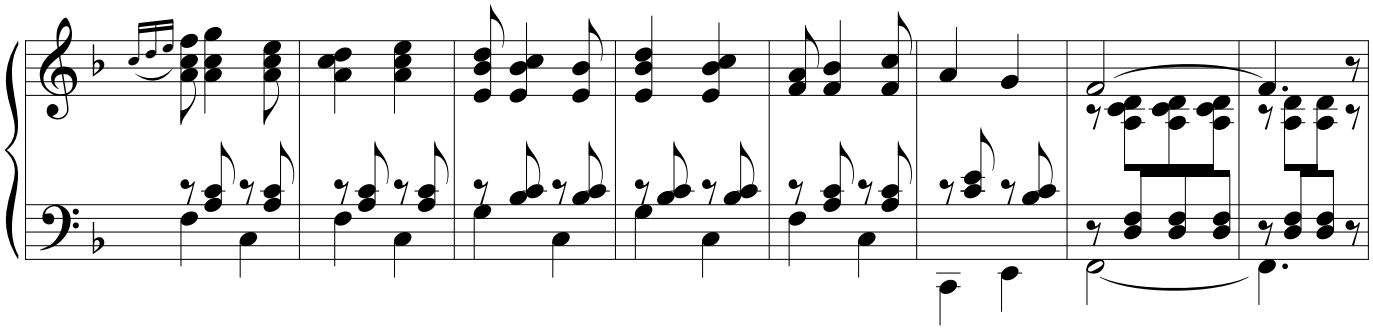
Felix in Hollywood

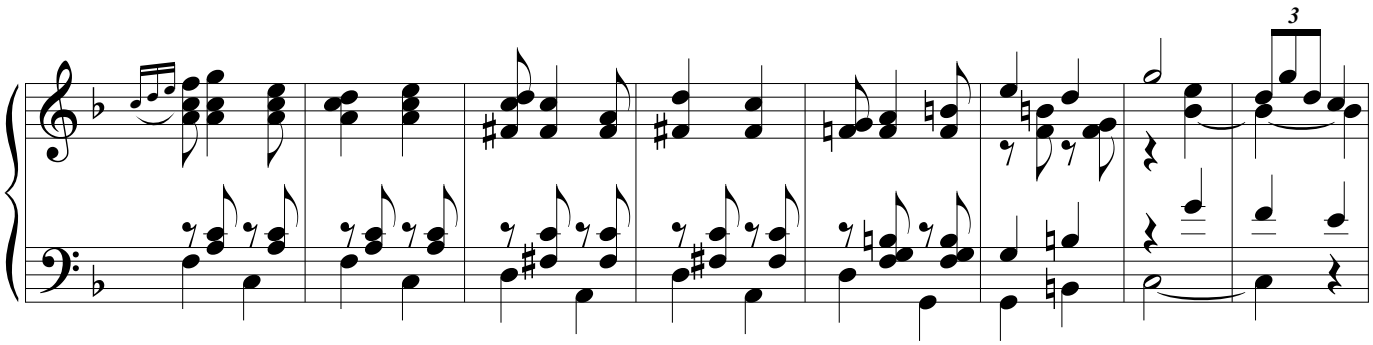
arr. Jason Comet

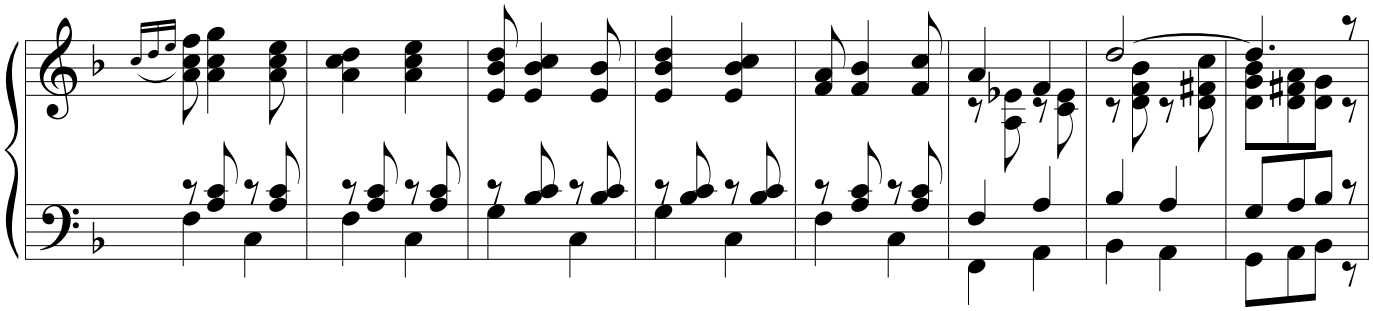
CUE: Start Film - Title Frame



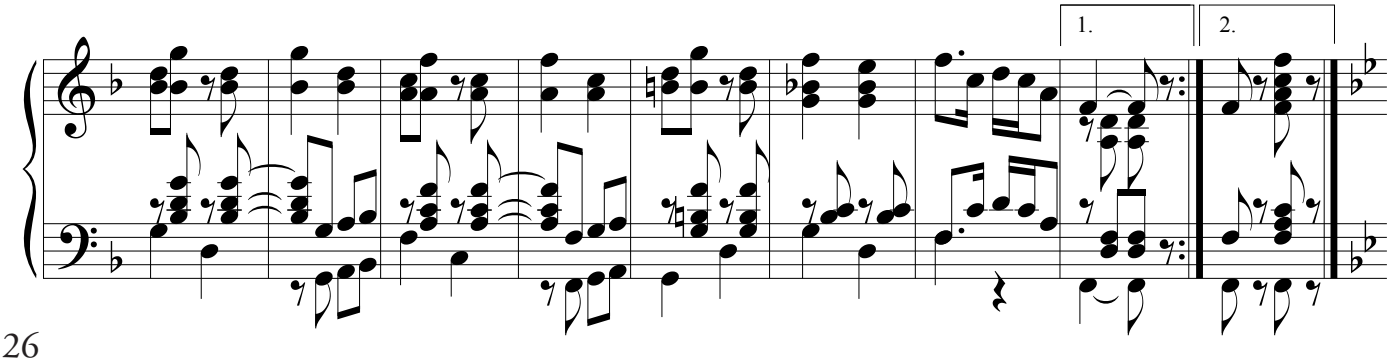
*Comedy-Burlesque, Edward P. Favor



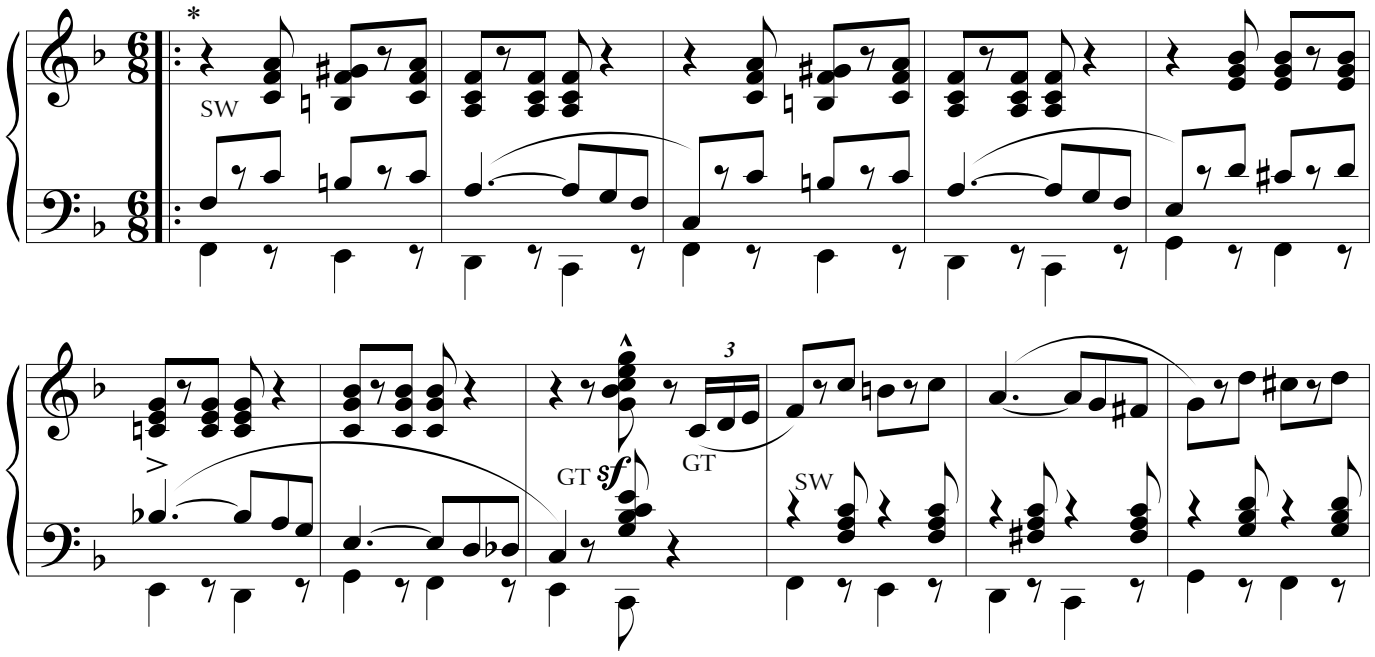




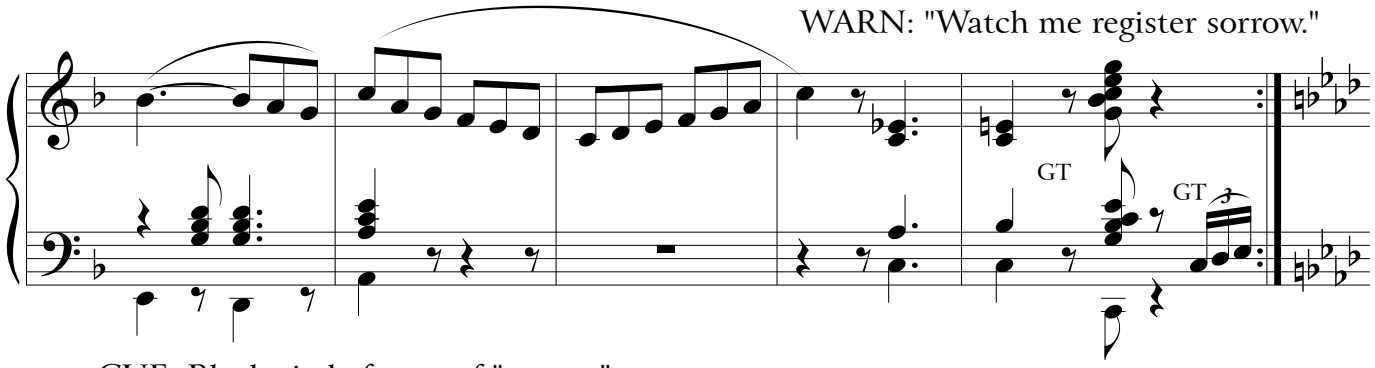
WARN: Frame: "How does he expect me to get money?"



CUE: "Hollywood at last! Now for a job in the movies."

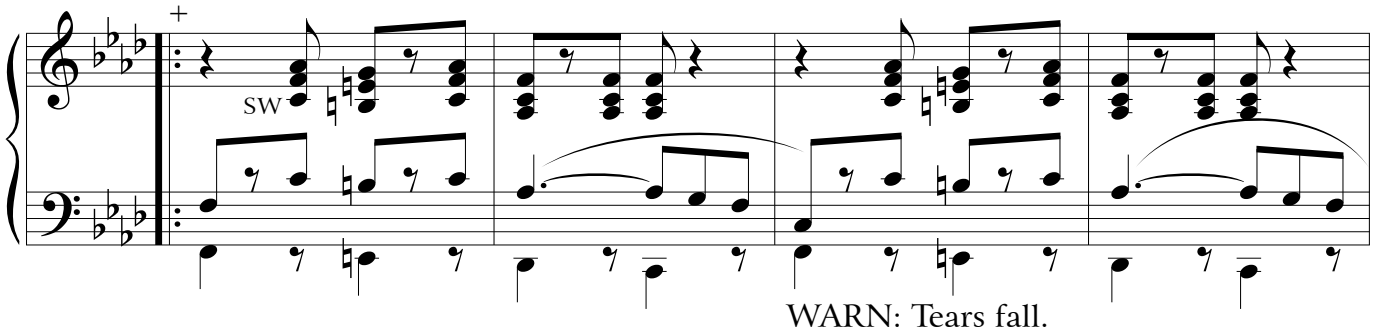


WARN: "Watch me register sorrow."

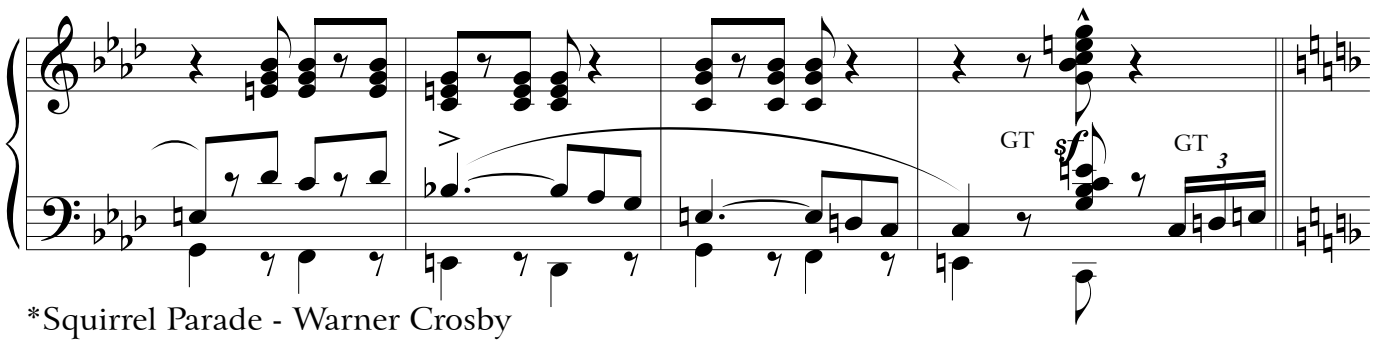


CUE: Black circle frame of "sorrow"

Slower/Mournful



WARN: Tears fall.



*Squirrel Parade - Warner Crosby

+Alternate Minor Version - arr. Jason Comet

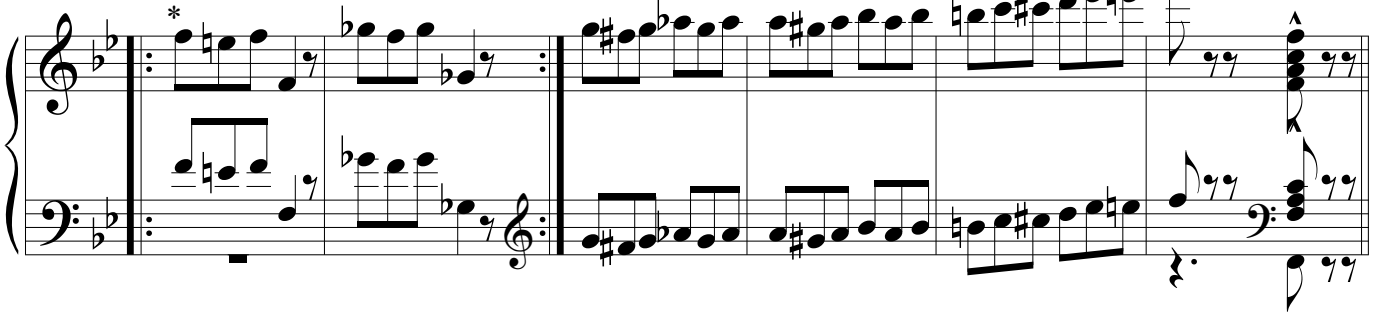
First Mosquito

E

CUE: Mosquito lands on head.
VAMP

CUE:
Felix fires gun.

CUE:
Bullet hits.

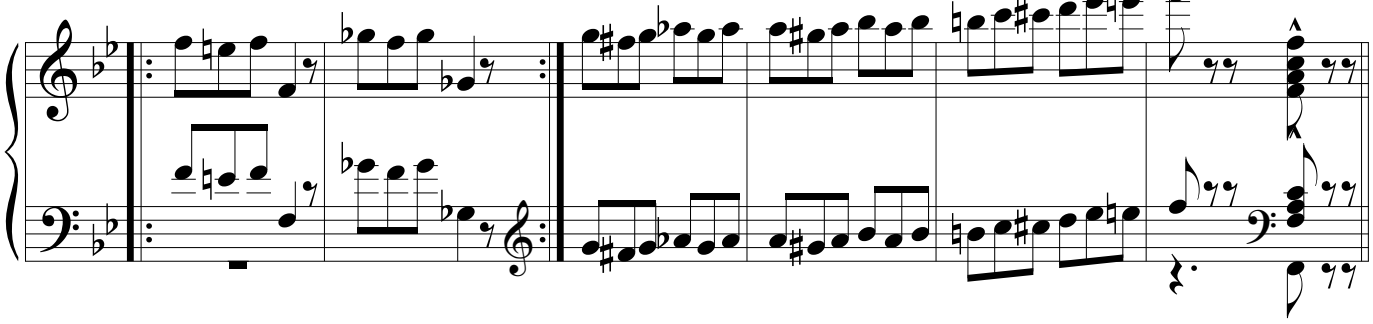


Second Mosquito

CUE: Mosquito lands on head.
VAMP

CUE:
Felix fires gun.

CUE:
Bullet hits.

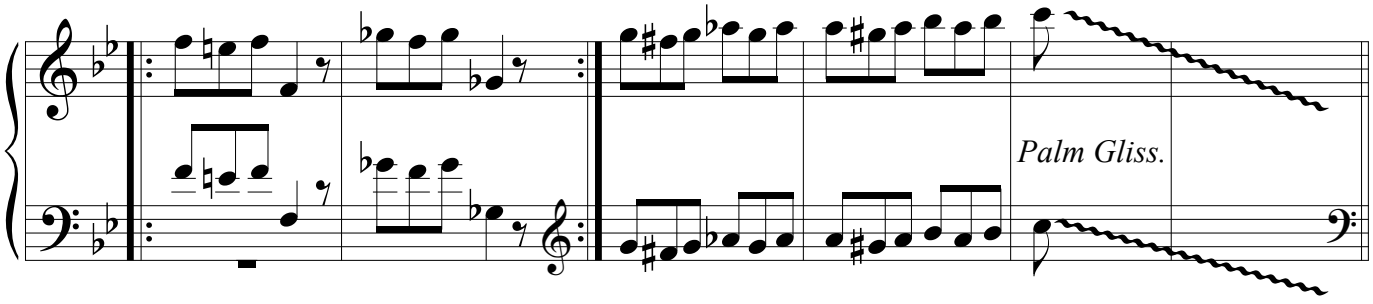


Third Mosquito

CUE: Mosquito lands on head.
VAMP

CUE:
Felix fires gun.

CUE:
Gun misfires.

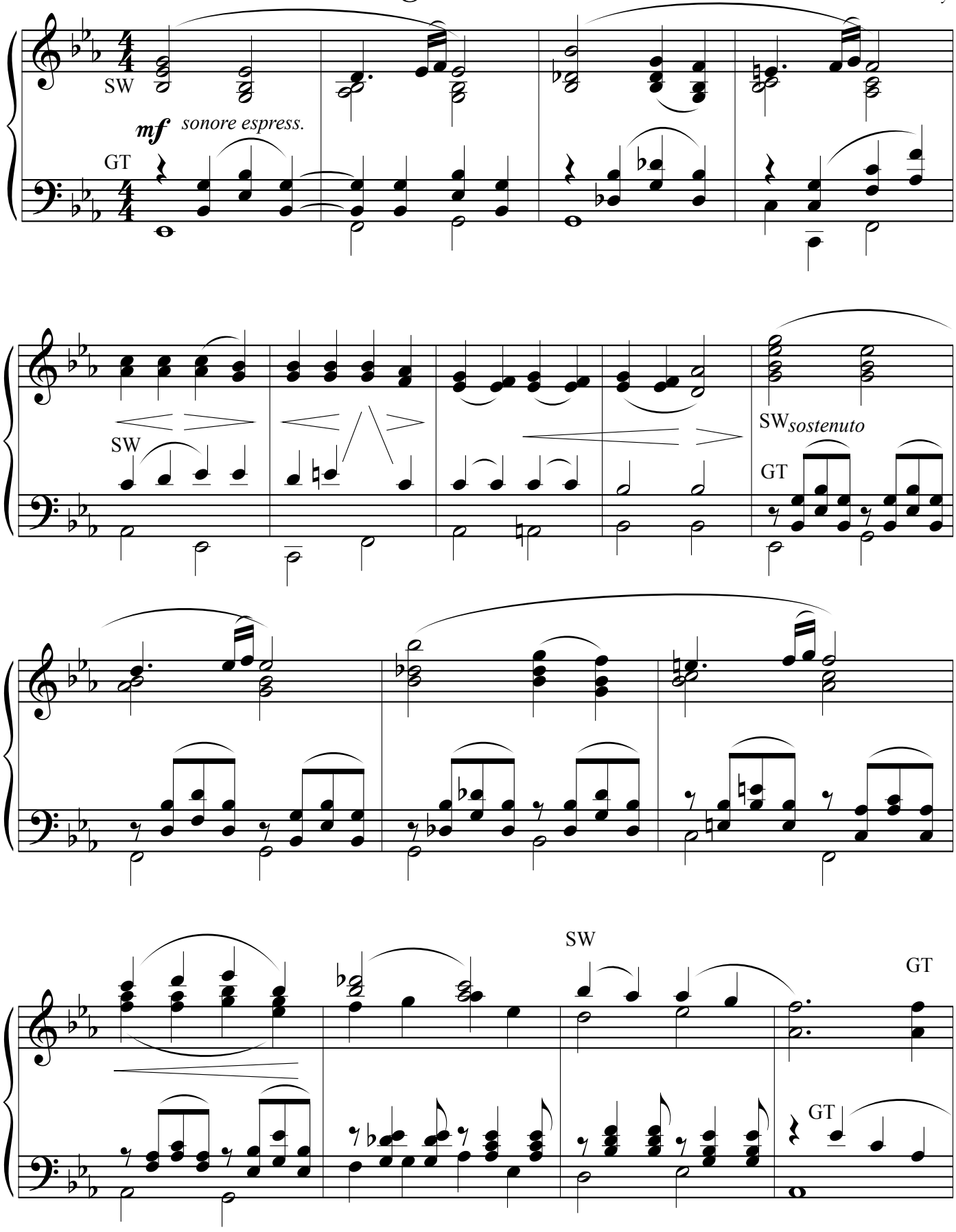


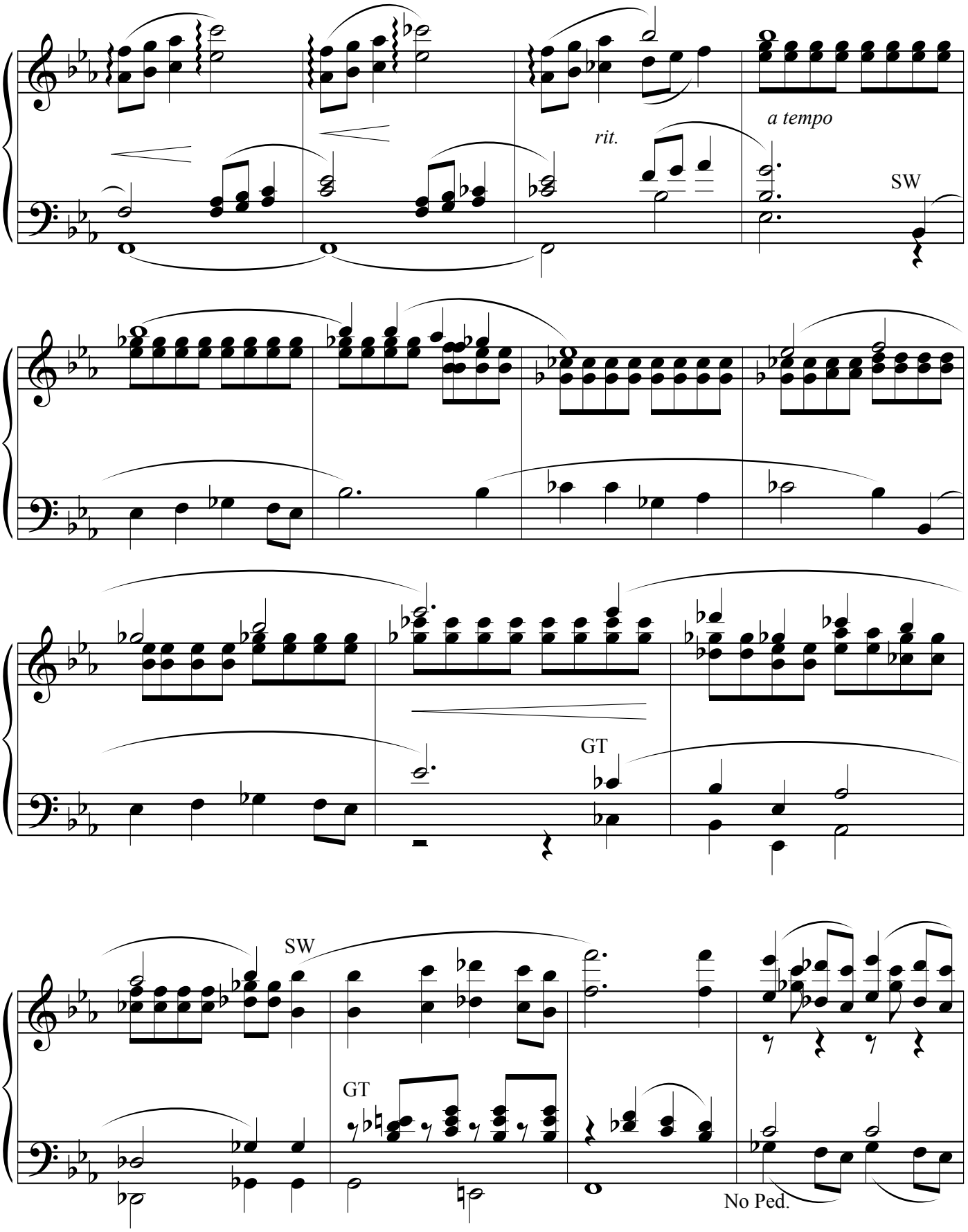
*June Bug Parade - Arthur H. Haskins, Alternate Tags - arr. Jason Comet

Adagio

Adagio Cantabile

Albert W. Ketelbey

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