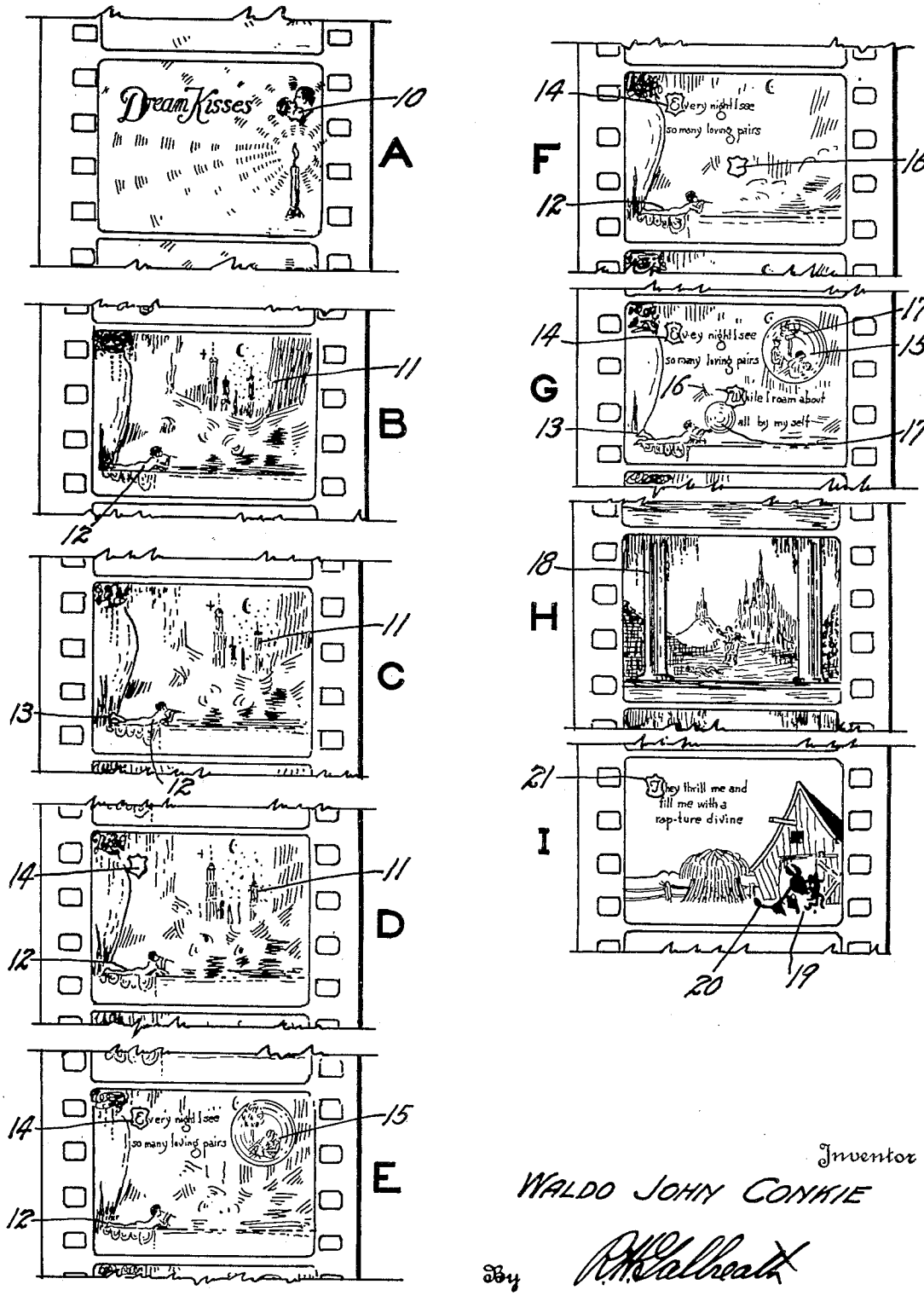
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MOTION PICTURE FILM

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MOTION PICTURE FILM

Application filed April 27, 1928. Serial No. 273,342.

This invention relates to a motion picture film to be used as an accessory to a musical number. While applicable to an orchestra or any type of music production it is more particularly applicable to an organ. Motion picture houses usually have a considerable investment involved in an organ. This investment brings very little return since it can only be used as an accessory to the motion pictures and not as a part of the program. Attempts have been made to insert an organ solo between pictures. But these attempts have not been successful since the attention of the average audience can not be held during the entire solo. The music appeals to only one of their senses and they soon become restless, and impatiently await the pictures. Because of this fact, the houses have practically discontinued organ solos. Some houses have installed hydraulic lifts which bring the organist up into view of the audience while he is playing his solo so as to appeal to the sense of sight as well as hearing. This has met with better success owing the fact that the audience had something to watch while listening to the music.

The principal object of this invention is to provide an interesting film relating to the music which can be projected upon the screen to hold the attention of the audience during a musical recital, thus appealing to the senses of sight and hearing simultaneously.

Another object of the invention is to so construct the film that it will give cues to the musician throughout his recital so that he can follow the continuity of the program with his music similarly to the method employed with vaudeville acts or musical plays.

Still another object of the invention is to provide a text for the audience to read which will conform to the spirit of the music and to so cue this text that the organist will at all times be advised in advance of changes to appear therein.

A further object of the invention is to provide a film which will act upon the mob psychology of the assembled audience so as to stimulate applause by providing a comedy relief in the closing frames following the suspense of a heavy dramatic portion.

Still a further object of this invention is to employ animated figures in the action which will set the tempo and beat the time for the musician similarly to the baton of an orchestra leader.

A still further object is to so construct the film as to increase the interest in a musical solo number by introducing the number with a popular song having relating subject matter.

Other objects and advantages will become apparent from the following description of a typical film constructed according to this invention. It is to be understood that all these objects and advantages are within contemplation of this invention.

The following description has reference to the accompanying drawing which forms a part hereof. In the drawing and description the various frames are referred to by letters and the features of the frames by numerals.

The drawing illustrates selected frames from a typical film constructed according to this invention.

It is thought best for the purpose of explanation that a complete typical film be described. It being understood that the invention is not limited to this particular film, since an infinite number of differing films can be created to carry out the features and objects of this typical film.

The film opens as usual with a title frame "A" corresponding to the title of the primary musical number or song to be first played by the musician or organist. This title may be accompanied by suitable art decorations such as illustrated at 10.

After sufficient time has elapsed for the audience to read the title, it will fade out into a main art background such as illustrated in frame "B" at 11, containing some figure to which it is possible to impart animation. In the typical film illustrated, the figure comprises a girl 12, in a reclining position, engaged in blowing bubbles. During the showing of the title and main art frames "A" and "B", the musician will play the introduction to the primary song.

The typical film illustrated has been patterned to accompany music played to four-

four time or four beats to the measure and one leg "13" of the girl 12 is used to beat the time or set the tempo for the musician. The leg 13 will swing up a full stroke for beats "one" and "four" and half way up and down for beats "two" and "three" similar to the swing of an orchestra leader's baton, thus the organist will definitely know which beat is being indicated by the animation.

During the playing of the introduction the leg 13 will remain stationary. The leg will swing up on beat "four" of the final measure of the introduction. As the leg moves down for a second long stroke the organist will start the vamp of the song upon beat "one". The leg will beat throughout the vamp definitely setting for the musician the time for the song to follow, as indicated in frame "C". On the final measure of the vamp the leg will remain stationary for beats "two" and "three" and on beat "four" of the final measure a shield or design 14 will appear on the art background 11 as indicated in frame "D". This is a definite cue to the musician that on the next beat "one", words will appear. He can then be prepared to play the proper melody note upon the appearance of the first word.

As the first sentence appears the initial letter of the first word will occur within the design 13 as shown in frame "E" of the drawing. The appearance of the design has attracted the audience's attention to this spot on the screen, therefore, they are prepared to begin reading the text promptly at the first letter thereof. The words appear in complete sentences or phrases.

After a sufficient time has elapsed for the audience to read the words and to prevent their attention from straying from the screen, live animation acting the story of the accompanying words may appear as indicated at 15.

As the musician approaches the last notes to accompany the sentence appearing on the screen, the leg 13 will beat counts "two" and "three" of the closing measure. A second shield or design 16, see frame "F" appears on count "four" and a new sentence with its initial letter in the second design appears on count "one", thus the musician has three separate cues in advance of the appearance of a second sentence.

After the screen has become filled with words or whenever it is desired to change the entire text, the leg 13 will beat counts "one" and "two" of the closing measure, the words will fade out on count "three" and a new shield or design will appear on the count "four" followed by a new sentence with its initial letter appearing in the design on count "one" of the opening measure.

By this means, the musician is at all times informed as to the exact accompanying music he should be playing to coincide with the action and words upon the screen. He receives his notices in advance so that he can be prepared for all changes. Cues can be marked upon the musician's music sheet at the proper places such as "leg raises", "design appears", "words fade", etc.

Additional figures and art work may be employed during long holds or pauses such as indicated by the girl 12 blowing bubbles 17, of frame "G". In the film illustrated the live animation appears in the bubbles blown by the girl 12. The above action is continued where necessary or desirable throughout the playing of the song verses and chorus. The final measure of the final chorus is indicated to the musician by the leg 13 beating counts "one" and "two", the words fading out on counts "three" and "four".

On count "one" after the close of the final chorus a scene 18 appears such as shown in frame "H" and acts out an action or story of a secondary musical number or interlude which the musician will play as a solo. This number while differing from the primary song will have a story or sentiment corresponding to that of the primary song.

For instance, assuming the main song to be the popular number "Dream Kisses", as illustrated, the interlude music could be a solo arrangement of some similar song, an instrumental piece such as "A Dream" by Barttell.

As the interlude draws to a close its accompanying art work 18 will fade out and a comedy scene will appear, such as illustrated at 19, frame "I". In this scene any desired figure, such as the cow's tail 20 of frame "I" may be employed to beat the tempo of beats "two" and "three". A design 21 will appear on beat "four" and on the following beat "one" the musician will strike the opening note of the chorus of the main or primary song.

The number of frames per beat are decreased at the opening of the comedy scene so that the tempo is quickened to what is popularly known as "jazz" tempo which is carried throughout the comedy scene. The faster tempo reacts upon the audience with the stimulation of the relief caused by the change from seriousness to comedy. As the opening note is struck by the musician the words of the chorus of the primary song will appear with the initial letter in the design 21. A comedy scene is now inacted to carry out a burlesque of the chorus words which were in the first part of the film acted out as a serious scene.

The music and picture closes on the final chord of the "jazz" chorus with the intention of leaving the audience in a quickened, stimulated mood which will lead them to subconsciously react to applaud the film and music. Many trials have been made with this film and the above noted psychological effect always appears. The film in each case being

applauded even though it is unnatural for a motion picture audience to applaud a picture.

The number of frames to be employed for each beat of the animated figures and word cues is determined by a mathematical relation between the frames, and the notes accompanying the words thereof, in the song. This relation and method of obtaining it has been described more completely in the applicant's co-pending application, Serial #251,290, filed February 2, 1928. Another method of determining the number of frames to accompany the beats is illustrated and described in the applicant's co-pending application, Serial #273,343 filed Apr. 27, 1928.

It has been found desirable to omit any action on the screen during the time the audience is reading the words thereon, as the action will detract attention from the words. At times during the words it is desirable for the audience to stop reading while the musician holds a chord or rest. At this time the animations 15 and 17, can be made to move so that attention will be detracted from the words until the music is ready to proceed with the melody, at which time the actions may be stopped into still pictures.

While a specific form of the improvement has been described and illustrated herein, it is desired to be understood that the same may be varied, within the scope of the appended claims, without departing from the spirit of the invention.

Having thus described the invention, what I claim and desire secured by Letters Patent is:

1. In a film adapted to project the words of a song upon a projection screen, means for indicating in advance when and where said words will subsequently appear comprising: a design carried by said film a predetermined interval in advance of said words, said design being positioned so that the initial letter of the following words will appear therein.

2. A motion picture film comprising: a first series of frames; a second successive series of frames; an indicating device carried by both said series of frames; song words carried by said second series of frames, said first series containing a predetermined number of frames so that said indication will be projected a predetermined period in advance of said words so as to give advance notice when said words will appear and also so that said indication will indicate where said words will subsequently appear.

3. A film adapted to project the words of a song upon a projection screen comprising: words carried by said film; means for indicating in advance where said words will appear on said screen comprising: a design carried by said film a definite period in advance of said words as well as simultaneously with said words so that said words will appear in definite relation to the previously appearing design.

In testimony whereof, I affix my signature.

WALDO JOHN CONKIE.