

*Ideal Performance Practice for Silent Film: An Overview of How-to Manuals and Cue Sheet
Music Accompaniment from the 1910s – 1920s*

by

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Abstract

This thesis argues that how-to manuals and cue sheets are indicative of ideal performance practice amongst musicians from the silent film era. Pre-scored music was widely practiced amongst musicians. How-to manuals and cue sheets helped the musician accurately and consistently accompany a film. Authors of period manuals include W. Tyacke George, Edith Lang and George West, Ernst Luz and George Tootell. Compilers of cue sheet include James C. Bradford, Ernst Luz, Edward Kilenyi and Michael P. Krueger. Cue by cue analyses of *The Cat and the Canary* and *The Gaucho* show a high repetition of music, establishing continuity between the music played and the image on the screen. This shows how compilers associated music and film. These manuals and cue sheets prove that the musician community strove for a close connection between the image on screen and accompaniment. By 1920, arbitrary improvisation was unacceptable.

Keywords: Silent film music, cue sheets, improvisation, Bradford, Luz, *The Cat and the Canary*, *The Gaucho*

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“Soli Deo Gloria”

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Introduction

Statement of Research

This thesis is concerned with a practice of film music that is remote from the practices of the present day. Silent film is different from today's concept of film and sounds. The main difference in film from the silent era is that the sound track was not synchronized with the film. Silent film was accompanied with live music. Contrary to popular belief, silent film music became an art that was logically and meticulously thought through and played with the film. There became a close connection between film and music. In the beginning of film, improvisation was practiced, however, as the industry developed, improvisation was found to be insufficient. Music genres were formed for film music and the purpose of this incidental music was to express the image on the screen.

The music from the silent film era and the practice of how it has been used has been largely ignored. In this study it is argued that there is a need to understand how this music expression was designed. The purpose this thesis is to show how cue sheets and how-to manuals are indicative of the ideal performance practice for silent films. This is supported by reconstructing the practice of music in cue sheets used to accompany silent films. Through in-depth and general analysis of cue sheets the process of how music selection for film occurred can be understood. This develops understanding for how it was for the musicians accompanying the film.

This study focuses on ten cue sheets from the University of Ottawa's Silent Film Music collection because this subject has not been explored. This collection was formerly

housed at the Library and Archives of Canada. The majority of the collection belonged to Toronto musician A. E. Witham. Musicians across North America would have used cue sheets like Witham's.

Chapter 1 is an overview of four how-to manuals from the 1910s to 1920s. These authors discuss why improvisation became unacceptable. These manuals discuss pre-choosing music and techniques required to convey expression in the music in relation to the film. Another requirement for musicians was timing the music to the film. If musicians played many different pieces, modulation skills would be necessary.

Chapter 2 and 3 are a close study and point by point analysis of two cue sheets. Chapter 4, contains general analyses of the remaining eight cue sheets. Briefly discussed are the cue sheets in relation to performance, Witham's music collection and the present day revival of silent film.

Literature Review

The birth of any industry starts with an idea and experimentation until success is achieved and then looks to make the results reproducible on a consistent basis. The body of research shows that the silent film industry followed this process. The Film Industry began in the late 1800s. Sometimes musicians would accompany these films. Improvisation would have been common. Around 1910, feature length films began to be made¹ and cue sheets

¹ W. Tyacke George, *Playing to the Pictures* (London: Kinematograph Weekly, 1914), 11.

began to be established.² By 1920, feature length films were the norm. Likewise in 1920, cue sheets were widely distributed.³

The development of cue sheets was the solidification of the process that consistently delivered the ideal performance experience. Cue sheets evolved out of a need to provide good musical accompaniment that was not attained. The evidence for this lies in the corresponding growth and success of the film industry and the number of cue sheets. As the duration of film increases there is a corresponding increase in the usage of cue sheets and how-to manuals.

Most publications on silent film music concentrate on a few major composers (e.g. Martin Marks' book focuses on full orchestral scores or Russian films that would have only been seen and heard in a few theatres).⁴ Much more widespread was the practice of musicians playing from cue sheets.

The term silent film is misleading. In Thomas J. Mathiesen's article "Silent Film Music and the Theatre Organ" he states, "Within the field of film music scholarship, it has become a commonplace to observe that the silent films were never really silent; they were always accompanied by at least a piano or small ensemble, and in the larger theatre, by an orchestra or an organ."⁵ This period of film is silent because the words and music were not coupled with the film itself.

² Martin Miller Marks, *Music and the Silent Film Context and Case Studies, 1895-1924*, (New York: Oxford University Press, 1997), 65.

³ Rick Altman, *Silent Film Sound*, (New York: Columbia University Press, 2004), 346.

⁴ Martin Marks, *Music and the Silent Film*.

⁵ Thomas J. Mathiesen, "Silent Film Music and the Theatre Organ," *Indiana Theory Review* (1991): 84.

Martin Marks' book *Music and the Silent Film* discusses the role of music in silent film.⁶ Marks discusses scores from the films *The Birth of a Nation* and *Entr'acte*. Joseph Carl Breil and Erik Satie wrote entire scores for these films. In this thesis the examples of silent film and music used to accompany the film is different from Marks' book. Instead of focusing on complete scores written for a film, this thesis examines cue sheet music. Cue sheets were used to accompany a film; music in a cue sheet was compiled from different genres of music and the pieces and songs used in a cue sheet were by different composers. The genres of music used in cues sheets include classical, popular and incidental music. Genres of incidental music include music that represents anger, love, jealousy, pastoral etc. Classical, popular and incidental music were used to express the drama on the screen.

Through the thirty years that silent films were produced, systems for musical accompaniment evolved. Originally, musicians improvised along with the film. Eventually, repertoire of music was produced and compiled. Mathiesen identifies two more ways in which music was used to accompany the film.⁷ Eventually, scores could be purchased along with the film by the movie studio or director and be used for an ensemble, or, the music director of a certain theatre could compile the music from their music collection or use a cue sheet for the musicians.

Mathiesen mentions the use of cue sheets. Martin Marks' book *Music and the Silent Film*, establishes that between 1909 and 1911 there was a growing concern about the quality of music and film.⁸ Cue sheets were developed at this time to promote improvement and

⁶ Marks, *Music and the Silent Film*.

⁷ Mathiesen, "Silent Film Music and the Theatre Organ," 84-5.

⁸ Marks, *Music and the Silent Film*, 65.

standardization. A cue sheet is, “a setting-down of sequences from a film in shorthand. Their function is to link the music to the rest of the film. Cue sheets provided a series of suggestions for music to be used in accompaniment, ‘cued’ to the titles and action on the screen.”⁹ In Figure 0-1, from left to right is an example of one cue, the number 2 is the cue number. “On a lonely pine clad hill” is the inter-title in the film. “The Hour of Ghosts” is the title of the piece for cue 2. Gillian Anderson discusses the music choice, stating

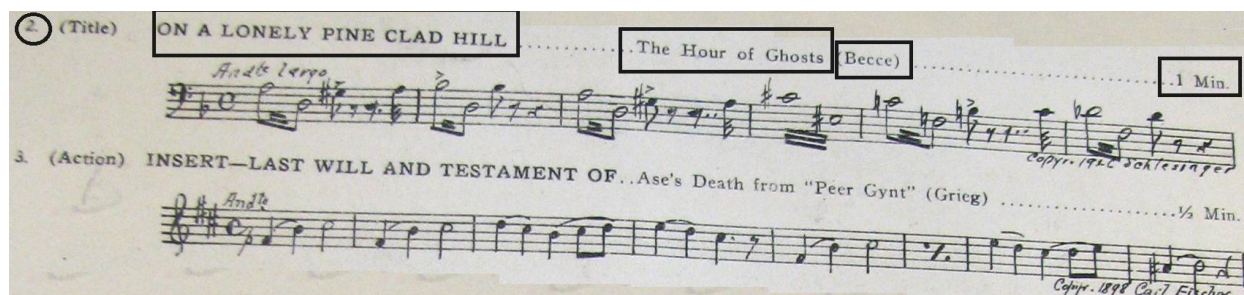
After each cue or title there was a timed reference to a specific musical composition which in a sort of shorthand referred to a specific publication. Vast series of incidental music, timed and classified by mood and tempo (such as “Highly dramatic agitato” and “Agitato furioso”), were published to meet the needs of photoplayers. Cue sheet compilers relied heavily on these series.¹⁰

Becce is the composer and this piece is to be played for one minute. This information is for one sequence. After playing the designated time, the musician transitions and play the next cue. For the next scene, the music and information are given in cue 3. For a feature length film, the number of cues in a cue sheet varies. For example, there could be as few as twenty-five cue sequences or as many as ninety-five cues in a cue sheet.

⁹ *Ibid.*, 6.

¹⁰ Gillian Anderson, *Music for Silent Films, 1894-1929: a guide*, “A Warming Flame*-- The Musical Presentation of Silent Films,” (Washington: Library of Congress, 1988), xxix.

Figure 0-1: *The Cat and the Canary* cue number 2, intertitle, piece title, composer and minute



The idea of the “original score” according to Berg is vague.¹¹ Many scores from that time claimed to be original. However, instead of being composed by the compiler, the music was actually arranged from old and new music. With this in mind Marks states that “music for the silent film was an independent ever-changing accompaniment.”¹² The selection of music for a film revolved around the number of musicians who were employed and the music director.

In silent film, the pianos and organs were important instruments. In the article “Films” Patricia Wardrop and colleagues state, “Almost from the time the country's first permanent movie theatre opened in Toronto in March 1906, piano players sat in the pit beneath the screen and performed standard tunes and familiar classical pieces, underscoring the action on the screen and enhancing its emotional power.”¹³ The piano was the first instrument in the theatres; however, the organ soon became popular because of the many different sound options. Scholars have written about the type of organ used in silent film, organs used in Canadian theatres, the musicians who played these instruments and the theatres that housed these instruments.

¹¹ Marks, *Music and the Silent Film*, 6.

¹² *Ibid.*

¹³ Patricia Wardrop et. al., “Film,” *The Encyclopedia of Music in Canada*, accessed March 12, 2012, <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=Copyright&Params=U1>.

Jeremy Montagu's article the "Cinema organ" discusses the history of the theatre organ.¹⁴ The Cinema organ was used between 1911 and 1940 for silent film music. The Cinema organ was built to produce sound effects called traps such as "bird chirping, police sirens, train whistles, ocean waves and crashing sounds."¹⁵ One of the major manufacturers of the Cinema organ was the Wurlitzer company. Cynthia Adams Hoover's article discusses the Wurlitzer organ and silent film.¹⁶ Hoover discusses that this brand of organ soon became nicknamed "the Mighty Wurlitzer" because of the many sounds it could produce. An attraction of the Mighty Wurlitzer was that this organ could match the orchestra's variety. A theatre company now could employ one musician, yet have the sound of an orchestra. For smaller theatre companies, the Wurlitzer Company produced a smaller organ called the Wurlitzer Photoplayers.

An important Wurlitzer organ in Canada has been preserved in Toronto, Ontario. In Lloyd E. Klos' article "Theatre Organ" he writes about the history of the Wurlitzer organ at Shea's Hippodrome Theatre located at Bay street.¹⁷ The organ installed in Shea's theatre cost \$50,000 in 1922 and was used to accompany silent film. In 1956, Shea's Hippodrome was closed permanently and demolished. Maple Leaf Gardens bought and used the Wurlitzer organ from 1956 to 1963. When the Maple Leaf Gardens no longer needed the Wurlitzer the Toronto Theatre Organ Society (TTOS) bought the organ. However, the Wurlitzer did not have a permanent home until 1970. The Kiwanis Club of West Toronto offered TTOS'S Wurlitzer a home in Casa Loma, where the organ is used and can be seen today. The

¹⁴ Jeremy Montagu, "Cinema Organ," accessed March 12, 2012, <http://www.oxfordmusiconline.com.proxy.bib.uottawa.ca>.

¹⁵ *Ibid.*

¹⁶ Cynthia Adams Hoover, "Wurlitzer," accessed March 12, 2012, <http://www.oxfordmusiconline.com.proxy.bib.uottawa.ca>.

¹⁷ Lloyd E. Klos, "Theatre Organ," *Journal of the American Theatre Organ Society*, accessed March 12, 2012, <http://theatreorgans.com/toronto/history.html>.

TTOS is a non-profit volunteer organization and the aim of this group is to “promote an appreciation of all theatre pipe organs, and to bring together people who share this common interest.”¹⁸ Each year, TTOS produces a concert series including featuring silent films accompanied by the Wurlitzer. I will briefly discuss TTOS’ role in silent films in the Revival section of my thesis.

Musicians were important to silent film theatres. Mathiesen’s article discusses this topic in relation to musicians including the organ and the organist, and accompaniment music. In the *Grove Dictionary of Music*, there are two hundred and fifty biographies on individuals and silent film. In the *Encyclopedia of Canada*, there are twenty-three biographies of Canadian individuals who were involved in silent film. In Kenneth Winters’ article “Organ playing and teaching” he discusses the role of Canadian Theatre Organists.¹⁹ Some of these organists made careers of playing music for silent film. Other organists played for silent film to supplement their income. Theatre Organists in Ontario include Al Bolington, Colin Corbett, Ernest Dainty, Horace Lapp, Quentin Maclean, Roderick (Sandy) Macpherson, Ronnie Padgett, Kathleen Stokes, and Roland Todd.

Regarding Ontario musicians involved in silent film, mention may be made of the violinist A. E. Witham. Witham’s music is in the Silent Film Music collection, at the University of Ottawa. Throughout this collection of music scores I have found Witham’s stamp indicating that he was a violinist who lived in Quebec and Toronto. Witham’s music collection includes sheet music with parts for an orchestra. This music strongly suggests that

¹⁸ “The Toronto Theatre Organ Society” Performances, accessed March 12, 2012, <http://theatreorgans.com/toronto/>.

¹⁹ Kenneth Winters, “Organ Playing and Teaching,” *Grove Online*, accessed March 12, 2012, <http://www.thecanadianencyclopedia.com/articles>.

Witham was connected with an orchestra in Toronto that played for silent films. These sources show that there was a theatre orchestra involved in some of the film shows in Toronto. It may be possible that Witham conducted and led this orchestra. Through telephone directories it can be established that, Witham lived in Toronto between 1914 and 1929. In the 1929 “Miscellaneous Directory City of Toronto” Witham is listed as a musician at h53 Vermont Ave.

In Toronto there are many different theatres that played silent films. Shea's Hippodrome Theatre, already mentioned, was an important theatre. Joan Mattie's article “Theatre Design to 1950” discusses briefly the Winter Garden theatre built in Toronto, Ontario in 1913.²⁰ Ontario Heritage Trust discusses the history of this theatre which was built in 1913 and opened in December.²¹ The Winter Garden was originally the Loew Yonge Street and a part of Marcus Loew's legendary theatre chain. The Loew Yonge Street theatre was a vaudeville and movie theatre that seated up to 1, 422 people. This theatre was the flagship for Loew's chain of Canadian vaudeville theatres. Ontario Heritage Trust has preserved this theatre and the theatre is open to the public for tours. Jacques Lamoureux and Gilles Potvin's article “Film scores” also discusses music in the silent films and different musicians employed to accompany the films.²² Lamoureux and Potvin include two theatres

²⁰ Joan Mattie, “Theatre Design to 1950,” The Encyclopedia of Music in Canada, accessed March 12, 2012, <http://www.thecanadianencyclopedia.com>.

²¹ Ontario Heritage Trust. “History,” accessed March 12, 2012, <http://www.heritagetrust.on.ca/EWG/About-us/History.aspx>.

²² Jacques Lamoureux and Gilles Potvin, “Film Scores,” The Encyclopedia of Music in Canada., accessed March 12, 2012,<http://www.thecanadianencyclopedia.com>.

in Toronto called the Allen Theatre at Bloor Street²³ and the Rialto Theatre at Yonge and Shuter.²⁴ These theatres are indicative of the performance of silent film within Ontario.

Primary sources pertaining to the silent film era include journals. For example *The Moving Picture World* is an American journal that was published during the silent film era between 1907 and 1927.²⁵ This journal includes articles, pictures and advertisements of the silent film era. Another source would be how-to manuals with performance instruction. This thesis looks at four of these how-to manuals in greater detail in Chapter 1. These manuals were published in England and the United States.

W. Tyacke George claims to have published the first manual to assist performers in accompanying film. *Playing to Pictures* was published in 1914.²⁶ George deals with music and instrument selection, advice, genres of films, improvisation, effects, legal protocol, wages, instrumentation, compiling a music program, and an anthology of music that has been categorized into conventional silent film music genres.

The second book is by Edith Lang and George West *Musical Accompaniment of Moving Pictures* published in 1920.²⁷ Lang and West's intent was to provide a how-to manual for pianist and organist accompanying silent film. Instruction includes: discussion on equipment including mental alertness, music conventions and improvisation, music interpretation of different film genres, and use of the organ in a theatrical environment discussing organ techniques, instrumentation and effects.

²³ Eric Veillette, "Allen's Bloor Theatre," *Silent Toronto*, accessed November 12, 2013, <http://silenttoronto.com/?tag=allentheatres>.

²⁴ Eric Veillette, "The Evolution of Cool," *Silent Toronto*, accessed November 12, 2013, <http://silenttoronto.com/?tag=rialto-theatre>.

²⁵ "The Moving Picture World," accessed March 12, 2012, <http://onlinebooks.library.upenn.edu/webbin/serial?id=mpworld>.

²⁶ George, *Playing to the Pictures*.

²⁷ Edith Lang and George West, *Musical Accompaniment of Moving Pictures*, (U.S.A.: Boston Music Company, 1920).

By 1925, problems in accompanying silent films still existed.²⁸ Ernst Luz's book *Motion Picture Synchrony* is meant for organists and orchestras. Luz's goal was to stop improvisation for silent film. He created a system to unify motion picture playing. Luz's system gives the musician tools to categorized music into genres. These genres could be colour coded, portraying emotion and mood. Luz's system will be discussed in further detail in Chapter 3.

In 1927, the advent of the *Jazz Singer*, the first "talkie" was released. This film coupled image with recorded sound.²⁹ In the same year, George Tootell published *How to Play the Cinema Organ*.³⁰ He discusses the organ's role in the orchestra and the role of a solo organ. Issues discussed for the solo organist include, how to play, how to compile music, improvisation and an anthology of music. Conventions from these four manuals on how to accompany film will be discussed in Chapter 1.

Secondary literature published on silent film includes interviews, many books on the background and history of silent films, and collections of essays which discuss different aspects of silent film, and silent film music. In Michael G. Ankerich's books *Broken Silence* and *The Sound of Silence* he writes about interviews with actors and actresses from the silent film period and the transitional period from silent film to Talkies.³¹ Ankerich documents their biographies, filmography and includes photographs of these individuals.

²⁸ Ernst Luz, *Motion Picture Synchrony*, (New York: Music Buyers Corporation, 1925).

²⁹ Mervyn Cooke, *A History of Film Music*, (New York: Cambridge University Press, 2008), 50.

³⁰ George Tootell, *How to Play the Cinema Organ* (London: W. Paxton & Co., 1927).

³¹ Michael G. Ankerich, *The Sound of Silence*, (Jefferson, NC: McFarland, 1998). *Broken silence*, (Jefferson, NC: McFarland & Co., 1993).

Also used to establish the background to silent films is the history around silent film. *The Transformation of Cinema, 1907-1915* by Eileen Bowser is a part of a collection that discusses the history of the silent film. Bowser's intent for her book is "an effort to understand, through a better knowledge of how films were seen and experienced at the time they first appeared to their audiences and of the surrounding circumstances of their production, distribution, and exhibition, and the prevalent cultural and social ideas at the time, just how it was that films and filmmaking were transformed in this period."³² Bowser's goal within this book is to show how the production of film and film business are related to the changes in this nine year period of history.

George Melnyk specifically discusses Canadian Film in his book *One Hundred Years of Canadian Cinema* in a broad overview of Canadian cinema in the 20th Century. Melnyk's intent is "an interpretive overview that interweaves the cinematic stories of English and French Canada into a single narrative, showing their similarities and differences, while exploring their serious omissions."³³ Melnyk dedicates two chapters to the silent film period. He discusses how film began and Ernest and Nell Shipman's impact in the film world.

The Oxford History of World Cinema by Geoffrey Nowell-Smith compiles twenty-two essays on the Silent Cinema from 1895-1930. Nowell-Smith makes a distinction between film and cinema. Cinema includes, "the audience, the industry, and the people who work in it, [...] and the mechanisms of regulation and control which determine which films audiences are encouraged to see and which they are not."³⁴ Nowell-Smith compiled the

³² Eileen Bowser, *The Transformation of Cinema, 1907-1915*, (New York: Maxwell Macmillan International, 1990).

³³ George Melnyk, *One Hundred Years of Canadian Cinema*, (Toronto: University of Toronto Press, 2004), 12.

³⁴ Geoffrey Nowell-Smith, *The Oxford History of World Cinema*, (Oxford; New York: Oxford University Press, 1997), xix.

essays to first talk about the general aspects of cinema and then essays that discuss specific places in the world involved in cinema.

Silent Movies: The Birth of Film and the Triumph of movie culture by Peter Kobel and the Library of Congress is filled with information and pictures from the silent film era.³⁵ The intent of this book is to bring awareness of the need to preserve silent film.

Researchers also show the transitions within the silent film era. Essays in *America Cinema 1890-1909* explore and define “how the making of motion pictures flowered into an industry that would eventually become the central entertainment institution of the world.”³⁶ Essays in *America Cinema of the 1910s* explore “the rapid development of the decade that began with D. W. Griffith’s unrivaled one-reelers.”³⁷ Finally, essays in *American Cinema of the 1920s* “examine the film industry’s continued growth and prosperity in the context of important themes of the era.”³⁸

The Last Silent Picture Show by William M. Drew discusses the transition from silent film to talkies.³⁹ Drew shows that the silent film did not vanish with the release of pictures with sound. In Drew’s opinion, the silent film will go on forever.

Researchers also look beyond film and the different influences. *Silent Film* compiled by Richard Abel is a collection of essays. These essays focus on the interdisciplinary aspects of film including materiality, periodicity and nationality, and intertextual relations. Abel’s

³⁵ Peter Kobel, *Silent Movies: The Birth of Film and the Triumph of Movie Culture*, (New York: Little, Brown and Company 2007).

³⁶ Andre Gaudreault ed., *American Cinema 1890-1909*, (Rutgers University Press, 2009).

³⁷ Charlie Keil and Ben Singer eds., *American Cinema of the 1910s*, (Rutgers University Press, 2009).

³⁸ Lucy Fischer ed., *American Cinema of the 1920s*, (Rutgers University Press, 2009).

³⁹ William M. Drew, *The Last Silent Picture Show: Silent Films on American Screens in the 1930s*, (Lanham, Md: Scarecrow Press, 2010).

goal is to “suggest provocative parallels between silent cinema at the turn of the last century and “postmodern” cinema at the end” of the twentieth century.⁴⁰

In 2011, William M. Sherk published *Film and Television Music: A Guide to Books, Article and Composer Interviews*. This film music reference book compiles information on film music literature from 1906 to 2005.

Authors writing about film music include discussions on the silent film era. These authors always include discussions around the cue sheet. The discussions involve the history, conventions, and problems surrounding the evolution of the cue sheet. None of these authors discuss in depth the music chosen by the compilers.

Kathryn Kalinak’s *Settling the Score: Music and the Classical Hollywood Film*, briefly discusses the evolution of the silent film.⁴¹ Kalinak summarizes the evolution as, “By the end of the silent period, musical accompaniment to the motion picture, which began as a seemingly appropriate and novel gesture, had developed into a practice indispensable to the cinematic experience.”⁴² Kalinak chapter includes thoughts on continuous accompaniment, problems with accurate cueing, and practices of the day.

Jeannie Gayle Pool and H. Stephen Wright’s *A Research Guide to Film Music in the United States* outlines resources relating to silent film music.⁴³ This overview includes literature on silent film music, types of music including methods from the period, revival

⁴⁰ Richard Abel, *Silent Film*, (New Brunswick: Rutgers University Press, 1996).

⁴¹ Kathryn Kalinak, *Settling the Score Music and the Classical Hollywood Film*, (Wisconsin: University of Wisconsin Press, 1992).

⁴² *Ibid*, 64-5.

⁴³ Jeannie Gayle Pool and H. Stephen Wright, *A Research Guide to Film Music in the United States*, (Maryland: Scarecrow Press, Inc., 2011).

methods, orchestral scoring and popular songs, libraries and collections with silent film music, and cue sheets and arrangers. The book is designed to assist with film music research.

As films became longer in the 1910s, the industry reflected the length changes in the music. Mervyn Cooke's *A History of Film Music* is an overview of film music from the silent film period to present day. Cooke's book "provides a comprehensive and engaging overview of the major trends in the history of film music."⁴⁴ The first chapter "The 'Silent' Cinema" discusses why cinema began to use music, that music was chosen because it had been used in all "popular entertainments", the beginning of film music, "categories of film music", original scores, "cue sheets and anthologies", "venues and ensembles", instruments, music for specific film genres and international film music during the silent era. Cooke's brief section on cue sheets discusses the history of cues sheets, why they were required, and conventions.

Gillian Anderson's article "A Warming Flame*-- The Musical Presentation of Silent Films" is an introduction to her book *Music for silent films, 1894-1929: a guide*. This book is a bibliography compilation of silent film cue sheets and music at the Library of Congress. The introduction discusses early silent films, the impact of opera on film, theatres, the musicians and their work in theatres, their instruments, music directors, the music repertoire, quality of performances, cue sheets and the debate between compiled music for example, cue sheets and original scores, music used during film shooting and the transition to talkies. Like Cooke, this article provides an overview of cue sheets in the era. Anderson discusses the

⁴⁴ Cooke, *A History of Film Music*, back cover.

history or cues sheets, why they were required, describes cue sheets and the pros and cons of them.

Rick Altman's book *Silent Film Sound* looks at the music during the span of the era. Altman divides the period into two sections, music for film before 1910 and music for film after 1910. The major distinctions between the first and second half of the silent film era is a shift toward film and music continuity. The matching of the mood and atmosphere of the film became important. The publishing of incidental music anthologies, cue sheets and manuals attest to this shift. Altman dedicates a chapter to "Cue Sheets and Photoplay Music."⁴⁵ He discusses the history of cues sheets, why they were required, describes the purpose of cue sheets, and issues arising around cue sheets.

Theoretical Framework and Methodology

The method and framework of this thesis are the reconstruction of the practice of the music from the sources that exist. Among the primary sources of particular importance are materials found in the University of Ottawa Silent Film Music collection in nine boxes that were non-inventoried and un-catalogued. In these boxes are ten cue sheets, and 1,144 music scores and music works composed specifically for silent film. I have catalogued these boxes in a RefWorks database. I have included these items in the bibliography section under University of Ottawa Silent Film Music Collection References.

Within these boxes I have found several names of different Ontario musicians who owned part of the University of Ottawa collection. Two musicians' names found within

⁴⁵ Altman, *Silent Film Sound*, 345 – 365.

these boxes are A. E. Witham and René Marier. Some of the scores within the collection are indicative of performance of films within Ontario.

According to Altman, the widespread practice and use of cue sheets became common in the 1920s.⁴⁶ This thesis analyses cue sheets from the mid to late 1920s. An in depth analysis of two cue sheets and a brief analysis of the remaining cue sheets in the collection show how compilers thoughts of music in relation to the image. How-to manuals and cue sheets are indicative of the ideal performance practices amongst musicians of the era. These primary sources prove that the musician community strove for a close connection between the image on screen and accompaniment. By 1920, arbitrary improvisation was unacceptable.

⁴⁶ *Ibid*, 346.

Chapter 1 — How-to Manuals, Conventions and Cue Sheets

Cue sheets did not appear at the beginning of the film industry. Cue sheets evolved out of a need to provide good musical accompaniment that was not attained. Widespread controversies sprang up between the ideas of improvisation versus scored films. Scored films include original scores and cue sheets. In standardizing the practice of pre-choosing music for a film, issues evolved regarding how to select the most suitable music for expression. Techniques were developed to vary themes, and stock techniques became conventions used to portray ideas. In trying to reconstruct the performance practice of the day, questions arise as to how timing worked for cue sheet compilers. Issues arose from varying projection speeds. When looking at a cue sheet, which sets together a number of different music cues, questions arise as to how the musicians effectively change from one piece to the next.

Improvisation versus Scored

As stated in the introduction, improvisation was found by the musician community to be insufficient. In 1914, George identifies and discusses the current controversy of pre-choosing suitable music or choosing to “extemporizing” with “feeling and expression”.⁴⁷ The authors devote sections to the discussion on improvisation.

George defines improvisation as, “the power to take a few notes or musical phrase and weave it into a musical composition in proper musical form, on the impulse of the moment, and absolutely without any previous thought or preparation.”⁴⁸ Tootell starts by stating what improvisation is *not*. The practice of “aimless wandering about the keyboards is

⁴⁷ Tootell, *How to Play the Cinema Organ*, 8.

⁴⁸ *Ibid*, 29.

not extemporisation, it is killing time, and wearisome in the extreme to a listener.”⁴⁹ Tootell explains improvisation as, “music composed and played upon the moment, the resulting effect being practically that of a regularly-composed piece of music.”⁵⁰ Lang and West define improvisation as, “closely linked with that of musical composition.”⁵¹ Though briefly discussed in Luz’s manual, his goal was to combat improvisation and eliminate it altogether. These authors take strong stands on improvisation.

Three of these authors highlight that improvisation is a gift. Lang and West begin their sections by stating the performer needs, “talent for musical improvisation.”⁵² Improvisation was not aimless to Lang and West. Likewise Tootell takes the position that, “it is hardly necessary to state that to exemplify this form of art, not only is the player of first-rate ability required but also a *musician* of considerable attainments; an artist who possesses ideas and knowledge required to express those ideas in the right way.”⁵³ George goes so far as to say that a musician who could improvise properly would not be playing for the pictures. This musician would be presented on the “variety stage” and paid a proper wage. George allows that occasionally a musician can properly improvise from time to time. However, these musicians could not consistently and properly accompany with improvisation. George states, “he would repeat his ideas so often that his playing would degenerate into the most painful monotony.”⁵⁴ The regular attendees of the films would notice the repetition and find the performance monotonous. In George’s opinion, a musician claiming to have the ability to improvise, yet not sought after by the stage, is a charlatan.

⁴⁹ *Ibid.*, 87.

⁵⁰ *Ibid.*

⁵¹ Lang and West, *Musical Accompaniment of Moving Pictures*, 22.

⁵² *Ibid.*

⁵³ Tootell, *How to Play the Cinema Organ*, 87.

⁵⁴ George, *Playing to the Pictures*, 29.

The idea of a musician always improvising for films was not achievable or acceptable. Well thought out improvisation was acceptable. However, if improvised properly, the music would sound as if it had been pre-scored.

Luz recognizes that improvisation was a practice amongst silent film accompanists; however, he rejects the idea of improvisation altogether.⁵⁵ Luz states, “In these days, the public resents so-called improvisation, or faking.”⁵⁶ Luz’s desire was for a consistent performance across North America, therefore, he discouraged improvisation. Luz’s answer to his rejection of improvisation was his manual *Motion Picture Synchrony*. This manual created the means to control the music performed in the Loew’s Theatre chain. One musician was able to create centralized control over the film music in a theatre chain.

Knowing that some musicians would insist on improvising, Lang and West, George and Tootell set out strict guidelines on proper improvisation. If a musician is going to improvise, the first step is to remember the melody that they are improvising on.⁵⁷ Lang and West briefly outline step by step instructions on what to do with melody, both rhythmically and harmonically. Because of all the “problems that the player will meet with in improvisation”, the authors indicate several resources the musician should study to learn how to improvise.⁵⁸

George briefly outlines how to improvise well. A musician must have something to say. The music idea played must follow the rules of music composition. George believes

⁵⁵ Luz, *Motion Picture Synchrony*, 7.

⁵⁶ Jon Hafter and B. George, “Sound of Film,” accessed March 12, 2012, <http://www.arcmusic.org/data/frame3.html>.

⁵⁷ Lang and West, *Musical Accompaniment*, 23.

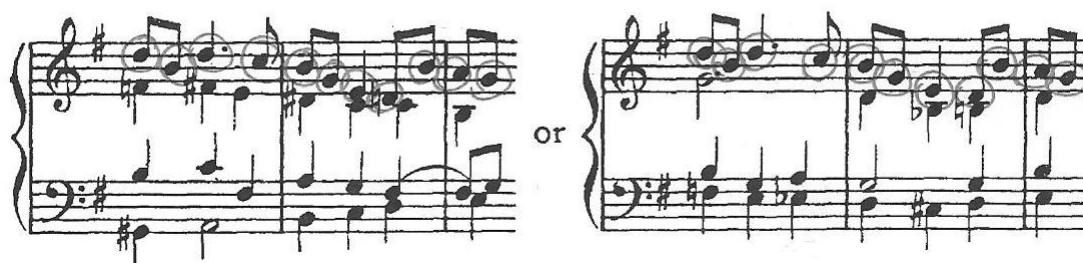
⁵⁸ Lang and West, *Musical Accompaniment*, 26.

that, “the improvisation of a pianist, ignorant of the rules and laws of music, and utterly regardless of all the canons that govern and regulate all musical creative work, because music without form is empty and meaningless as a heap of bricks and mortar.”⁵⁹ George recommends studying published music, learning to develop small musical lines, recording in a book any musical ideas that come to you, and having a knowledge of harmony.

If improvising, Tootell believes in a “metamorphoses” of themes. These ideas bear a striking resemblance to the techniques discussed in the next section which discusses Lang and West’s ideas on how to change music ideas in a scored film. According to Tootell, the first way to vary the theme is to change the harmony. As can be seen in the second example in Figure 1-1, the alto, tenor and bass have been changed.⁶⁰

Figure 1-1: A theme and a metamorphosis of the theme

Ex. 54



To create “light, playful scenes, and scenes of childhood, etc.”, Tootell modifies the theme in the following ways (see figure 1-2): the time signature is changed from three-four to three-eight; the tempo is *Allegretto scherzando*; the accompaniment is changed; and the articulation is staccato. These textures create the desired light effect.⁶¹

⁵⁹ George, *Playing to the Pictures*, 30.

⁶⁰ Tootell, *How to Play the Cinema Organ*, 94.

⁶¹ *Ibid.*

Figure 1-2: Theme portraying “light, playful scenes, and scenes of childhood”

Ex. 55.

Allegretto scherzando.

mf lh.

PEDALS.

To create “dainty or light nature” atmosphere, Tootell again modifies the theme (see figure 1-3): the time signature is changed to four-four; the tempo to *Allegretto*; the accompaniment is altered; and includes staccato and legato articulation.

Figure 1-3: Theme portraying a “dainty or light nature”

Ex. 56.

Allegretto.

MAN.I. 1-5

MAN.II.

PEDALS.

Tootell gives a total of eighteen pages of music examples and techniques on how to “metamorphoses” the theme to fit a scene. These techniques include music for sad; pastorage; happy or lively, representing streams; quaint characters; grotesque characters; gossip characters or music for arguments; mystery, tensions, dread, or weird gruesome scenes; dramatic tension; surprises; heavy characters; fight scenes; chase or hurry; passionate love scenes; and grand finale. Harmony, articulation, key and time changes, tempo fluctuations, rhythmic changes are all used to alter the theme. Tootell gives these techniques to help the musician improvise properly. The techniques are similar to Lang and West’s instructions on how to alter themes that were pre-chosen for a film. In comparing these authors, the techniques of improvisation closely resemble that of a music score. As silent film progressed, aimless improvisation became unacceptable, as can be seen in the four manuals. As George states,

No apology is needed on behalf of this brochure, which is designed to meet a very pressing want at the moment when motion pictures play so important and leading parts in the amusement and education of every civilized and many uncivilized races throughout the world. No work on the subject of ‘Playing to Pictures’ has yet appeared, so it is hoped this will help those who desire to increase the value of what is presented on the screen by providing a suitable and valuable accompaniment in the shape of really good music.⁶²

Above all the requirement for an ideal performance is to match the music to the image. In George’s opinion, whether the music is preselected or improvised, the music must match the image and the performance is to be played with emotion. This is the key to motion picture playing.⁶³

⁶² George, *Playing to Pictures*, 5.

⁶³ *Ibid*, 8.

If improvisation was to be utilized, the music should sound as if it were planned out like a cue sheet. Themes are to be repeated and varied. The structure of the improvisation should be like a composition. However, Tootell is skeptical that widespread, tasteful improvisation is possible. He states, “up to now, the business has not attracted the better-class musicians, owing, perhaps, to its arduous nature, and the low salaries often offered.”⁶⁴ Due to the skill of most musicians performing for the silent films, sheet music was a better option. With the thought and skill needed to improvise George, Lang and West, Tootell, and Luz show that it is easier to prepare the music ahead of time. According to these authors, proper improvisation would sound like a pre-scored film. Pre-scoring assist against monotonous playing and developing the theme creates music continuity throughout the film.

Pre-choosing Music

The widespread use of pre-scoring involved several steps. According to Altman, “compilation of music specifically designed for film accompaniment required more modest skills and were more easily reusable” than the original score,⁶⁵ meaning musicians of all skills could compile their own scores from the widespread use of published film music. Altman believes that these pieces of music “had a greater impact on theatrical practice.”⁶⁶ In George, Tootell, Lang and West and Luz’s manuals, all give an anthology of published film pieces. As seen in Figure 1-4, George combines pieces that he believes fall into a category, such as Spanish, Mexican and Indian, or Oriental and Eastern, then includes the author, title

⁶⁴ *Ibid*, 5.

⁶⁵ Altman, *Silent Film Sound*, 265.

⁶⁶ *Ibid*, 265.

of a piece, and atmosphere or genre of the piece. In creating these anthologies, this made the practice of pre-scoring more accessible to beginner film accompanists.⁶⁷

Figure 1-4: Anthology of film music

SPANISH, MEXICAN AND INDIAN.	
Aletter—"Natoya" (Indian Intermezzo)	5
Aronson—"Marquita" (Mexican Intermezzo)	11
Dell'Acqua—"Serenade Joyeuse" (Spanish)	2
Breton—"Jota from "La Dolores"	15
Betjemann—"Spanish Serenade"	13
Baggers—"Las Fiesta Sevilliana" (Spanish)	13
Suite: 1 "Defile des Masques" 2, "Pendant la Course," Valse 3, "La Gitana," Chanson Populaire 4, "Illu- minations," Bolero Finale.	
Chapi—"A Bunch of Roses" (Spanish March)	11
Chueca Y Valverde—"Cadiz" (Spanish March)	11
Corbin—"Santiago" (Spanish Valse)	13
Desormes—"Spanish Ballet"	13
Seguidilla, Havanaise, Bolero de Cadiz, Cachucha, Zapateado.	
Dixon—"Mirabella" (Mexican Serenade)	13
Dewy—"Orizaba" (Mexican Serenade)	20
Erviti—"Sangre Torera" Celebrated Spanish March	11
Fetras—"Spanisher Valse"	11
Gray—"Anona" (Indian Two Step)	10
Herbert—"Pan Americana" Indian Mexican Characteristic Sketch	20
Hugues Agell—"Desde la Rreja" (Spanish Caprice)	13
Reeves—"Hobomoko" (Indian Romance)	11
Lacombe—"La Feria" (Spanish Suite)	13
"Los Toros," "La Rreja," "La Zarzuela,"	
Langey—"Saragossa" (Spanish Valse)	13
Lacome—"La Verbina" (Spanish Suite)	13
1, "La Fete," 2, "Tango," 3, "Serenade," 4, "Baile Coreado,"	
Metra—"La Malaguena" (Spanish Valse)	11
Metra—"La Serenada" (Spanish Valse)	11
Mills—"Red Wing" (Indian Fable)	10
Massenet—"Le Cid" (Spanish Ballet)	15
"Castillane," "Andalouse," "Aragon- aise," "Aubade," "Catalane," "Madri- lene," "Navarraise,"	
Morse—"Blue Feather" (Indian Intermezzo)	20
Morse—"Havana" (Spanish Intermezzo)	20
Maquet—"El Gaudalquiver" (Spanish Valse)	13
Marchetti—"Sierra Morena" (Spanish Danse)	13
Puerner—"Cuban Serenade"	11
Rubinstein—"Toreador et Andalouse"	11
Soyer—"La Zamacueca" (Mexican Serenade)	11
Sawyer—"Os-ka-loo-sa-loo" (Indian Inter- mezzo)	10
Volpatti—"Los Banderillos" (Spanish March)	13
Volpatti—"Caballeros en Plaza" (Spanish March)	13
Volpatti—"Los Piccadores" (Spanish March)	13
Whitney—"I almetto" (Mexican Serenade)	20
Wood—"Omaha" (Indian Intermezzo)	20
Waldteufel—"España and L'Estudiantina" (Spanish Waltz)	11
ORIENTAL OR EASTERN.	
Arnold—"Seko" Moorish March Intermezzo	10
Bendix—"In a Pagoda" (Characteristic Piece)	20
Bratton—"In a Lotus Field" (Jap Novellette)	20
Bemberg—"Na-i-ka" (Japanese Song)	17
Von Blon—"Oriental Procession"	8
Broustet—"Shidzouka" (Jap Polka)	6
Bendix—"The King's Bal Masque" (Suite)	20
1, "The Cossacks" (Russian Dance)	
2, "Hindoo Priest" (Incantation) 3, "Blue Beard and Fatima" (Oriental)	
"The Dervishes" (Fanatical Dance).	
Broughton, P.—"Japanese Suite"	12
Patrol March, "Love Song," "Lan- tern Dance,"	
Bendix—"The Pasha's Dream" (Oriental Fantasy)	—
Ephraim—"Iris" (Greek Intermezzo)	20
Ganne, L.—"Illys" (Suite Byzantine)	13
1, "Cortege Byzantine," 2, "Ori- ental," 3, "Nocturne," 4, "Baccanale."	
Herbert—"It happened in Nordland" Bell Effects	20
Herbert—"Mdle. Modiste" (Oriental Danse)	20

Luz stresses that the musicians need to pay careful attention to music selection.⁶⁸ Luz states, "The motion picture has added a great commercial value to the art of music. Great care is necessary; therefore, that commercialism does not devour the art."⁶⁹ He firmly believed that the music accompanying the film must tell a story. In paying careful attention to the music, the *Motion Picture Synchrony* system will evoke three of the human's senses:

⁶⁷ George, *Playing to Pictures*, 59.

⁶⁸ *Ibid*, 11.

⁶⁹ Luz, *Motion Picture Synchrony*, 5.

hearing, seeing and feeling. Through this, the audience will be satisfied and enjoy their experience. Luz's goals for this system are to: "promote correct thinking, and the cultivation of picture music intelligence; provide a means of intelligent understanding between the theatre manager and musician; stimulate the further development of individual talent and genius; promote intelligent and commendable competitive effort; make motion-picture the most artistic, as well as the most lucrative branch of the music profession; to obtain the maximum result at minimum cost; and to invite and deserve public approval."⁷⁰

Musicians who created a good program of music to match the image, chose their music for the film ahead of time. Tootell gives an equation on how much music would be required to fit a scene and he states,

The average scene shown on the screen lasts from 2-4 minutes; as a rule, about 40 bars of music in moderate time, are required for a scene lasting 3 minutes; the slower the tempo, the less the number of bars required, and the quicker the tempo the greater the number of bars; thus 60 bars might be required for an exciting scene lasting 2 minutes.⁷¹

Depending on the tempo, 40 to 60 measures of music is required for the time span of 2-4 minutes.

In choosing music to accompany a film, the musician must take into account the "style, period and atmosphere" of the film.⁷² If a film is a Western genre, then choosing oriental music to accompany this film would clearly be an inappropriate selection. If the story is a comedy-love film, choosing dreary, grotesque music is ridiculous and unfitting for

⁷⁰ *Ibid*, 5.

⁷¹ Tootell, *How to Play the Cinema Organ*, 93.

⁷² *Ibid*, 79.

the atmosphere. If a dance is shown, a suitable genre of dance should be chosen.⁷³

Likewise, the nationality of the dance should be taken into account.

A musician must play with the broad view of the film in mind. In choosing music for a film, George suggested a good place to start in preparing for the performance was to read the synopsis available in the newspaper. This way the musician can start to compile music that may suit the film. After the film has arrived, the musician can finalize the music.⁷⁴ The success of a musician is through portraying the mood of the film.⁷⁵ George strongly urges, **“The idea must be to create a musical atmosphere in keeping with the subject.”**⁷⁶

A widespread technique involved the use of music themes, which were selected as leitmotifs.⁷⁷ The continuity of the film can be secured through the, “use of theme; careful connection of selected pieces; maintaining a general atmosphere and style.”⁷⁸ Important characters and reoccurring ideas should be accentuated through repeating themes. Minor characters and scenes used to progress the film should receive connection pieces. These pieces should complement the themes and transition well between musical ideas. According to Tootell, with regards to thematic musical content, “it will be obvious to the student that the *whole* accompaniment of the picture, from start to finish, will not consist solely of a theme with metamorphoses; there will be many portions which will break away entirely from thematic ideas.”⁷⁹ Tootell believes, in developing the theme, that a film requires different music ideas. The theme and the variations of the theme for a certain character should be “utilised for scenes, ideas, or characters which develop from the main idea, which

⁷³ *Ibid*, 80.

⁷⁴ George, *Playing to the Pictures*, 7.

⁷⁵ *Ibid*, 13.

⁷⁶ *Ibid*.

⁷⁷ Lang and West, *Musical Accompaniment*, 8.

⁷⁸ Tootell, *How to Play the Cinema Organ*, 81.

⁷⁹ *Ibid*, 91-2.

comprise the chief interest of the story and around which the whole plot and action is built.”⁸⁰ This means that every time the character appears, the music should reflect the theme or variation of the theme for this character. In every film there are sub-plots and characters that “do not call for any allusions to the principle theme”.⁸¹ According to Tootell, this is the appropriate place to briefly improvise. However, the improvisation must match the tone of the scene.⁸²

Care must be taken in the transformation of a theme to make sure that the audience can easily recognize the theme. Lang and West explain and give music examples or ideas on how to vary these themes according to the image on the screen. However, these themes were not to remain the same throughout the film. Lang and West believe that “the kernel of the musical illustration of a picture is the *main theme*. [The main theme] should be typical in mood or character of the hero or heroine.”⁸³ Criteria for good main theme material include an emotionally resonating melody and an easily identifiable theme. The main theme is to be introduced in the film introduction. When the main character appears for the first time the main theme is to be played. During the climax of the film, the theme should “receive its ultimate glorification”. This apex should be achieved by “tonal volume”. To enhance the appeal and interest of the audience, each time a theme is used it should be varied.⁸⁴

There will be additional themes included in the music selection. Lang and West require that secondary characters that are involved in the “progress of the action” of the film should receive a theme. Even localities may be given a theme.⁸⁵ Characters that do not move

⁸⁰ *Ibid.*

⁸¹ *Ibid.*

⁸² *Ibid.*

⁸³ Lang and West, *Musical Accompaniment*, 8.

⁸⁴ *Ibid.*, 10.

⁸⁵ *Ibid.*, 12.

the plot forward do not receive a theme. Therefore, Lang and West state, “a villain will be characterized by a sinister or sombre theme, the comedian by a light and frivolous one, and so on.”⁸⁶ In addition, when choosing music for themes, care should be taken in the key selection of all themes for a film. The variety of key selection should include a mixture of flat and sharp keys.

According to Lang and West’s, “the treatment and development of these musical themes, for purposes of picture accompaniment, is very much in the nature of the treatment given to a musical idea in the course of a composition such as a sonata or symphony.”⁸⁷ The music excerpt in Figure 1-5 is the main theme.

Figure 1-5: Main theme

Ex. A
Andante
Str 8, Fl 8 - Saxophone Solo - light string and flute accompaniment

Lang and West state that “the alteration or variation of a theme may be accomplished” by changing the arrangement of the original theme. If the character of a certain theme is “under emotional stress or afflicted with sorrow” the music theme can be played in the minor mode (see Figure 1-6).

⁸⁶ *Ibid.*, 8.

⁸⁷ *Ibid.*

Figure 1-6: Minor variation of main theme

Ex. B

Poco lento
Oboe

string acc

If the character is hesitant, has doubt, or is required to make an immediate decision, the indecisions can be shown through rests added to the theme. This is called “‘breaking’ of the theme” (see Figure 1-7).⁸⁸

Figure 1-7: Main theme for hesitation etc.

Ex. C

Moderato
Light reeds - one manual

sf sf sf mf f risoluto sf

If the character is anxious, the music can be accelerated. If this anxiety is a joyous occasion, then the music is played in the major mode (see Figure 1-8 Ex. D). If the anxiety is unpleasant the theme is played minor (see Figure 1-8 Ex. E).

⁸⁸ *Ibid*, 9.

Figure 1-8: Ex. D Main theme to express anxiety.

Ex. D
 Allegretto
 Flutes 8', 4'

Harp accompaniment

Ex. E
 Agitato
 Str. 8', Fl. 8', 4', Bassoon 16' (Cboe on 16' coupler)

p misterioso
 Strings

Register and accompaniment also play a factor in the treatment of the theme and the expression of emotion. Lang and West suggest arranging the heroine's theme with the melody in the low register, while the treble register accompanies with an "ornate" harmony. This arrangement could be used in a scene where the hero is thinking about the heroine (see Figure 1-9).

Figure 1-9: Main theme expressing gender

Ex. F
Adagio molto espressivo

Ped.

A different “mood” can be achieved by “altering the rhythm”. If the original theme is in common time, and if it is switched to three-four time, “lightness’ and airiness” can be achieved (see Figure 1-10).

Figure 1-10: Main theme with altered rhythm

Ex. G
Grazioso
Oboe, Flauto

Strings and Flute acc.

Notes can be elongated to create heaviness (see Figure 1-11 and Figure 1-12).⁸⁹

Figure 1-11: Main theme with elongated rhythms

Ex. H
Larghetto
Melodia or soft Flute - both hands
mp *mf*

Figure 1-12: Main theme with elongated rhythms

Ex. I
Maestoso
Full Organ
s *ff cresc.*

Playing in nine-eight creates “greater emotional intensity” (see Figure 1-13).

⁸⁹ *Ibid*, 11.

Figure 1-13: Main theme in 9/8

Ex. J

Largo, ma non troppo
Strings 16, 8, 4, 2 – both hands on the same manual

Luz's discusses pre-choosing music and the use of different themes in his manual.

His system will be discussed in Chapter 3.

Techniques to Convey Expression

As the film industry grew, the sophistication of the musical accompaniment evolved.

Conventions were established for music interpretation, representing different things.

According to Tootell, a musician must be able to “quickly ‘size up’ the scenes, and seize any underlying idea there may be which can be emphasized by the music, and express these ideas in his accompaniment.”⁹⁰ It was the musician’s job to portray the images accurately. To portray these images, different pieces were chosen. Likewise, if the film scenes were short, a

⁹⁰ Tootell, *How to Play the Cinema Organ*, 92-3.

musician could keep the music the same but varying the music through “stock techniques”.⁹¹ Stock techniques, as labeled by Altman, establish acceptable and recognizable conventions.

According to Altman, by 1913 stock techniques “had reached near-cliché status.”⁹² These techniques include music interpretation for people groups, events, animals, and atmosphere. For example,

Indians were signified by eighth-note drumming of open fifths in the bass. Chinese ambience was created by high treble grace notes associated with discords and triplets. Death scenes were represented by a minor-key melody played in the left hand. War scenes could be evoked by bugle and cannon imitations. The gait of a cowboy’s horse was figured by alternation between quarter and eighth notes in a 6/8 major key. A mysterious atmosphere could be summoned by the broken *pizzicato*, syncopated selections were known as “burglar” or sneaky music, whereas hurry music employed eighth- or sixteenth-note runs of touching notes (chromatic or not) against a regular beat of quarter notes in the bass. Imminent danger could be signified by a dissonant *tremolo* in either or both hands.⁹³

Music techniques used to associate the images include: varying the rhythmic textures or rhythmic motives; rhythmic duration and combination taken into account; the use of register and range; the use of melody in the left hand; the use of minor versus major keys; the use of changing articulation; and imitation and use of conventions.

According to Cooke, “silence in a music context” was an important stock technique.⁹⁴ The use of silence when music is expected “can have an enormous dramatic

⁹¹ Altman, *Silent Film Sound*, 261.

⁹² *Ibid.*

⁹³ *Ibid.*

⁹⁴ Cooke, *A History of Film Music*, 3.

impact on the audience.”⁹⁵ In some of the cue sheets, silence is used for dramatic effect. This means that no music was played for a set period of time. After this time the music accompaniment would be continued.

These stock techniques empowered weaker musicians. Instead of having to switch music selections to portray the image, the techniques and textures could alter the music being used to portray the image. Eugene A. Ahern, from the *Moving Picture News*, advises, “when sneaky or mysterious music is required, but scenes are short and not long enough to change music, play *pp*, and staccato whatever piece you were playing for the previous scenes.”⁹⁶ Likewise sneaky music is created by alternating these staccato notes with rests. *Tremolo* could also be used to represent impending tragedy. A more advanced musician could use a combination of *tremolo*, and add chromaticism or modulation to a minor key to represent the tragedy. According to Altman, Luz also champions using these stock techniques to vary the music but not the selections. With these stock techniques becoming accepted throughout the community as having the ability to express ideas, atmospheres or emotions, even the least of musicians had the ability to develop music ideas through the use of standard stock techniques creating a musical vocabulary.

Lang and West considered the affect on a scene simply by the key selection. According to Lang and West, certain keys affect people to feel a certain way. For example, A-flat and E-flat suggest “warmth” or languor.⁹⁷ B-flat minor and G minor suggest sorrow or grief. A and D major suggest brilliancy, while E major suggests “clear skies” or “the ocean’s wide expanse”. F major reflects meditation or religious events. However they do state that

⁹⁵ *Ibid.*

⁹⁶ Altman, *Silent Film Sound*, 263.

⁹⁷ Lang and West, *Musical Accompaniment*, 13.

“different people react differently to the effects of various keys.”⁹⁸ Even if the emotions are not set to certain keys, a musician will benefit in the variety of transposition. It is an easy way to vary a theme and atmosphere.

The Timing of Music to the Film

The quantity of music used in modern film compared to music in the silent film is drastically different. In the silent film examples discussed later in this section, almost every moment in the film is accompanied with music. The exception in silent film is the use of silence for dramatic purposes in the plot. In the mystery movie, Hercule Poirot “The Murder of Roger Ackroyd” released in 2000, the underscore for the film equates to just under twenty-three minutes out of one hour and thirty-four minutes of film.⁹⁹ Yet music plays an important role in this modern underscore. Just as the music in silent film is used to tell a story, the music in this Poirot movie assists the story. Each time music is played, an important piece of the mystery is presented in the scene. In silent film, returning musical themes are used to cue an audience that something important is occurring. For example where dialogue carries the film forward in Poirot, when music is used, this cues the audience that something important is occurring. The continuous use of music accompanying the silent film tells the story.

The ten cue sheets found in the University of Ottawa collection are from the late 1920s. Table 1-1 lists these cue sheets in alphabetical order according to the last name of the compiler.

⁹⁸ *Ibid.*

⁹⁹ *Ibid.*

Table 1-1: University of Ottawa Silent Film Cue Sheet Collection and release date of films

Compiler	Movie Title	Release Date
James C. Bradford	<i>Cat and the Canary</i>	1927 ¹⁰⁰
James C. Bradford	<i>Nevada</i>	1927 ¹⁰¹
James C. Bradford	<i>We're All Gamblers*</i>	1927 ¹⁰²
Edward Kilenyi	<i>The Magic Flame</i>	1927 ¹⁰³
Michael P. Krueger	<i>East Side West Side</i>	1927 ¹⁰⁴
Michael P. Krueger	<i>Street Angel*</i>	1928 ¹⁰⁵
Ernst Luz	<i>Dream of Love</i>	1928 ¹⁰⁶
Ernst Luz	<i>The Gaucho</i>	1927 ¹⁰⁷
Ernst Luz	<i>A Lady of Chance</i>	1928 ¹⁰⁸
Ernst Luz	<i>A Single Man</i>	1929 ¹⁰⁹
*Incomplete Cue Sheets		

Finding the length of the film from a modern restored DVD can be misleading. A compilation of times on restored DVDs shows the varied lengths offered today. Table 1-2 presents different timings for the restored movie *The Cat and the Canary*.¹¹⁰

¹⁰⁰ the International Movie Database, IMDb's page for *The Cat and the Canary*.

¹⁰¹ *Ibid*, *Nevada*.

¹⁰² *Ibid*, *We're All Gamblers*.

¹⁰³ *Ibid*, *The Magic Flame*.

¹⁰⁴ *Ibid*, *East Side, West Side*.

¹⁰⁵ *Ibid*, *Street Angel*.

¹⁰⁶ *Ibid*, *Dream of Love*.

¹⁰⁷ *Ibid*, *The Gaucho*.

¹⁰⁸ *Ibid*, *A Lady of Chance*.

¹⁰⁹ *Ibid*, *A Single Man*.

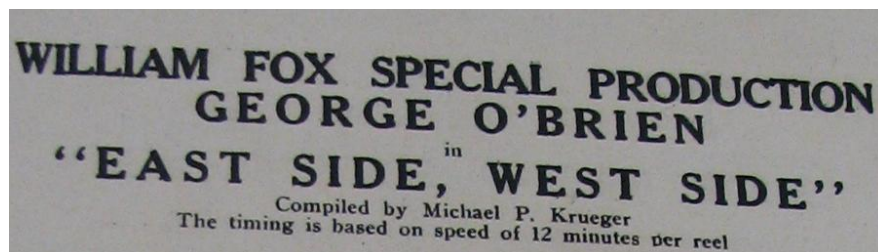
¹¹⁰ *Ibid*, *The Cat and the Canary*.

Table 1-2: Restored DVD times for *The Cat and the Canary*

DVD	Length
Kino International (2007)	80 minutes
Image Entertainment (2005)	85 minutes
Image Entertainment (1998)	81 minutes
Alpha Video (2004)	100 minutes

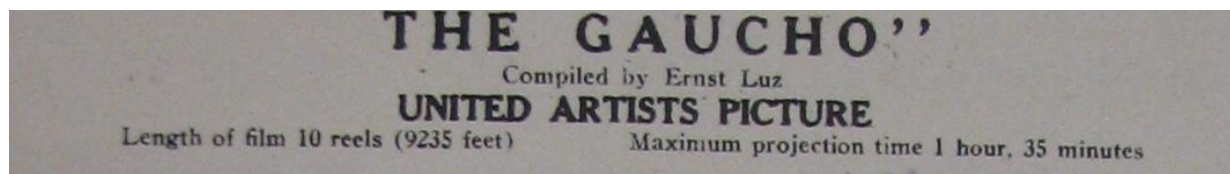
Inconsistencies with restored DVDs and the music length in the cues sheets can be found as well. The music cues in *East Side, West Side* compiled by Michael P. Krueger add up to 96:45. The length of the converted, restored film is 90:00. There are 6 more minutes of music than film. Using length of time from modern DVDs should be rejected.

Finding timing for the length of film may lie in the cue sheet itself. Krueger gives instructions that “The timing is based on a speed of 12 minutes per reel” (see Figure 1-14).

Figure 1-14: *East Side, West Side* cue sheet and instructions for length of time

Likewise, cue sheets compiled by Ernst Luz state “maximum projection time” and give the length of time (see Figure 1-15).

Figure 1-15: *The Gaucho* cue sheet and instructions for length of time



The length of the films could vary from projectionist to projectionist. This makes the timing for the music different from performance to performance. Gillian Anderson quotes an excerpt from editor T. Scott Buhrman on projection machines. Buhrman states, “projection machines can be made to run at variable speeds to suit the occasion, and these speeds can be arbitrarily set by a projector without interfering in any way with the picture.”¹¹¹ Likewise Anderson states “theatre musicians could change the film directors’ intentions by varying the speed of the projectors...”¹¹² In some of the following cue sheets the music times match the movie times. In some, there is more music than film. In the book *Playing to Picture*, W. Tyacke George prepares the musician for reel length timings. Concerning films from the second decade of the century George states,

This is the age of long lengths—3,000 feet pictures are quite the rage—given in suitable sections. [...] A reel generally consists of 1,000 feet, and takes an average of 20 minutes to run through, and an ordinary program of about 4,000 feet averages about one and a half hours. It is useful to remember that the average run of pictures is (see Table 1-3)...

¹¹¹ Anderson, *A Warming Flame*, xxiv.

¹¹² *Ibid.*

Table 1-3: George's formula for how many minutes per foot of film

feet	minute
300	8
500	10
750	15
1,000	20
3,000	75 (including change of reel) ¹¹³

George makes it clear from his statement that the projection lengths given above are average. Mervyn Cooke discusses reel length stating “a single reel holding up to 1,000 feet of film stock and running for approximately fifteen minutes at the projection speed of sixteen frames per second is often used in silent films.”¹¹⁴ Cooke concludes from Kevin Brownlow’s research that “shooting and projection speeds could vary considerably.”¹¹⁵ As can be seen in Table 1-4, six of the ten cue sheets indicate timing and that a reel takes on average 10 to 12 minutes to play.

¹¹³ George, *Playing to the Pictures*, 11.

¹¹⁴ Cooke, *History of Film Music*, 18-9.

¹¹⁵ *Ibid.*

Table 1-4: Timing given in cue sheets

Movie Title	Feet and/or Reel	Projection Time
<i>Dream of Love</i>	7,949 feet, 9 reels	Maximum 1 hour, 30 minutes
<i>The Gaucho</i>	9,235 feet, 10 reels	Maximum 1 hour, 35 minutes
<i>A Lady of Chance</i>	6,991 feet, 8 reels	Maximum 1 hour, 20 minutes
<i>A Single Man</i>	5,530 feet, 7 reels	Maximum 1 hour, 10 minutes
<i>East Side, West Side</i>	The timing is based on speed of 12 minutes per reel	
<i>Street Angel</i>	The timing is based on speed of 12 minutes per reel	

The film time and the music time from Luz's cue sheets are interesting (see Table 1-5). The music cues for *Dream of Love* and *A Lady of Chance* match the maximum projection time. *The Gaucho* music is ten minutes over the maximum projection time. The music for *A Single Man* is ten minutes under the maximum projection time.

Table 1-5: Projection time and total length of music in a cue sheet

Movie Title	Time of Film	Total Length of Music Cues	Total Number of Cues
<i>Dream of Love</i>	Maximum projection time 1: 30 Length of film (7949 feet, 9 reels)	1: 29: 2	44
Compiled by Ernst Luz A METRO-GOLDWYN-MAYER PICTURE Length of film (7949 feet, 9 reels) Maximum projection time 1 hour, 30 minutes			
<i>The Gaucho</i>	Maximum projection time 1: 35 Length of film (9235 feet, 10 reels)	1: 45 (86.85)	95
Compiled by Ernst Luz UNITED ARTISTS PICTURE Length of film 10 reels (9235 feet) Maximum projection time 1 hour, 35 minutes			
<i>A Lady of Chance</i>	Maximum projection time 1: 20 Length of film (6991 feet, 8 reels)	1: 19: 45	36
Compiled by Ernst Luz A METRO-GOLDWYN-MAYER PICTURE Length of film (6991 feet, 8 reels) Maximum projection time 1 hour, 20 minutes			
<i>A Single Man</i>	Maximum projection time 1: 10 Length of film (5530 feet, 7 reels)	59: 25	25
Compiled by Ernst Luz A METRO-GOLDWYN-MAYER PICTURE Length of film (5530 feet, 7 reels) Maximum projection time 1 hour, 10 minutes			

The varying length of times between the maximum projection time and the extra or lack of music compared to the film length timing given in the cue sheets creates discrepancy.

A musician would have to pay close attention to the image so that his playing could

transition or stay according to the image shown. Likewise, the projection speed of the image could vary.

Cues and Modulation Techniques

The sequencing of music from scene to scene was important to the community. Tootell states, “skillful ‘timing’ of the music to the actions is essential; even one second is often of vital importance in this, and a second lost in introducing a dramatic effect can ruin the effect of a dramatic scene, and even reduce it to absurdity.”¹¹⁶ Tootell is telling musicians to be aware in their transitions. The musician must “keep pace with it [the image]— live with it, and act with it— and be constantly and consistently *with* the scenes as they appear.”¹¹⁷ This creates a good performance.

In 1926, Frank Adams “On Time or Not at All” addresses bad music transitions.¹¹⁸ Adams recounts, “We often hear the organists, after the cue for a change has appeared, end the previous number rather indecisively, ramble around in a few aimless chords, fix the stops and finally float into something fitting the scene—when it is half over.”¹¹⁹ The community recognized the need for proper transitions from one piece to the next.

Pre-scoring films became the norm during the silent film era. By pre-scoring the film with different pieces, the musician would need to know how to transition from one piece to the next.

¹¹⁶ Tootell, *How to Play the Cinema Organ*, 92.

¹¹⁷ *Ibid.*, 92-3.

¹¹⁸ Anderson, *A Warming Flame*, xxviii.

¹¹⁹ *Ibid.*

According to T. Scott Buhrman, editor of the *American Organist*, music was very important to Hugo Riesenfeld, manager of large New York theatre companies.¹²⁰

Riesenfeld's goal was to "make things go together in a proper sequence of keys as one piece"¹²¹ through seamless transitions between pieces.

In his treatise, W. Tyacke George, includes the concept of "filling in".¹²² George states, "What I may term 'filling in' is really breaking off into a few bars of appropriate music between important scenes, and is best done by memory."¹²³ Popular pieces were often used as fillers. These filler pieces "act in the same way as olives between the courses of a long banquet."¹²⁴ In this case these pieces are used to transition between the main pieces to keep the interest of the audience. Luz addresses this issue early on in his manual. He acknowledges that many of the compilers insist that it is "highly essential" the pieces chosen should complement each other in relative keys.¹²⁵ Luz establishes that he has studied this idea for years. He has two opinions on segueing from one piece to the next. The first is that, "compositions in relative keys or numbers that may be segued to or from without a dissonant or discordant change, are best."¹²⁶ The goal of choosing complementary pieces is not to distract the audience from the film. Transitions should go unnoticed. Luz's second thought is that "dissonant or discordant segues" are preferred if they match the image. If a scene is "jarring" the transition too should be jarring.¹²⁷ About these segueing tips, Luz does state that, "Neither of these is so important that fixed rules need apply."¹²⁸

¹²⁰ *Ibid.*, xxiv.

¹²¹ *Ibid.*

¹²² George, *Playing to the Pictures*, 14.

¹²³ *Ibid.*

¹²⁴ *Ibid.*

¹²⁵ Luz, *Motion Picture Synchrony*, 15.

¹²⁶ *Ibid.*, 15.

¹²⁷ *Ibid.*

¹²⁸ *Ibid.*

George Tootell includes a section on modulation. Tootell defines modulation as “the art of passing from one key (not chord) to another.”¹²⁹ The most common means of modulation used in film music are “(i) by interchange of a chord which occurs in both keys, and (ii) by enharmonic change of chord or note.”¹³⁰ The art of playing to film, includes uninterrupted music playing.¹³¹ The exception is silence for dramatic effect. Tootell states,

the player must therefore take care to suitably join his selected pieces together, avoiding breaks which have disturbing effect. [...] if the next piece is not in the same key, nor commencing with a chord naturally connecting from the previous piece [the musician must be prepared to modulate]—gliding from one key to the other and from the *character* of the one piece to that of the next.¹³²

By stressing the ability to “glide” and matching the “character” of two pieces Tootell stresses the ability to seamlessly flow from one piece to the next. If the following piece is not in the same key, modulation is necessary.

The process of identifying how the musicians transitioned from one cue to the next can be found in the Lang and West’s manual. These authors assist the musician in laying the groundwork for techniques used to transition from scene to scene. Within Part I of Lang and West’s book the second section discusses “Musical Resourcefulness”. Within this section Lang and West discuss General Remarks, Musical Characterization, Thematic Development, Transition and Modulation, Transposition and Improvisation. These ideas that are developed help establish a method of how musicians performed silent film.

¹²⁹ Tootell, *How to Play the Cinema Organ*, 45.

¹³⁰ *Ibid.*

¹³¹ *Ibid.*, 82.

¹³² *Ibid.*

According to Lang and West a performer must pay attention to “smooth musical transitions or effective *modulation*”.¹³³ Lang and West state,

For the practical use of the “movie” player there are, however, certain “tricks” of modulation which it may be well to point out here. As a general rule the player should bear in mind that his transitions should never be abrupt, unless a special graphic end may be gained thereby. He should take time and care with his modulations. But what the following examples intend to teach, is more a principle than an application. Only continued practice will make the application a matter of ease and surety.¹³⁴

The “tricks for modulation” suggested above can be divided into four different modulations.

The first is a modulation from the tonic to the dominant. The second type of modulation is from the tonic to the subdominant. The third modulation is from the relative major to the relative minor relative. In modulating from the subdominant or relative minor the musical effect will be indirect.¹³⁵ This is not a problem and is helpful in establishing variety.

According to Lang and West, modulating from relative keys, or to the subdominant “it makes the modulation more ‘convincing’”.¹³⁶ The last modulation is parallel minor keys.¹³⁷

The authors stress that the musicians portray the image on the screen. It is important that the modulations be smooth unless the musician is to portray an abrupt end. Lang and West acknowledge that text book modulations show the underlying harmonies of the chord progressions. This is how the musician can begin the study of modulation. Through practice, the musician will become better at the modulations.

¹³³ Lang and West, *Musical Accompaniment*, 13.

¹³⁴ *Ibid.*, 14.

¹³⁵ *Ibid.*, 15.

¹³⁶ *Ibid.*

¹³⁷ *Ibid.*, 14.

The time of the modulation needs to be factored into each transition. The suggested modulations of moving from the tonic to dominant, or tonic to subdominant, or between relative minor or parallel minor keys could prove to be too long and “prevent the player from following the speed of pictured events.”¹³⁸ A method for immediate or quick modulations includes,

I. Modulation with the aid of a *pivotal note* unaltered or enharmonically changed. II. Modulation with the aid of *pivotal chord* unchanged or chromatically altered. III. Modulation with the aid of *motive altered* in the “given key” so as to suggest, or lead into the “prospective key”. IV. Modulation with the aid of *diminished-seventh chords*¹³⁹

However, modulations for film music go beyond the basic foundations laid above. Lang and West inform the musician that, “The player should, in fact, carefully shun anything that sounds like the wearisome chord progressions favored by diligent and patient piano tuners. The text-book style of 4-part harmony, at its best, too closely resembles church music.” These textbook modulations should be used only if the film portrays a church or religious function. Lang and West do not want the musicians suggesting associations to religious activities. They celebrate the different qualities that the organ can express. The organ is to be used to express what is being seen on the screen. “Nevertheless, the study of textbooks on harmony, and principally on modulation, is an invaluable help in understanding, and carrying on independently, the exposition that follows.”¹⁴⁰

No matter how short the musical modulation from one piece of music to the next and the switch of events on the screen, the transition “should be made to act as a *melodic* (or

¹³⁸ *Ibid*, 15.

¹³⁹ *Ibid*.

¹⁴⁰ *Ibid*, 14.

thematically connecting) link, as well as a harmonic bridge.”¹⁴¹ Thought must be put into these transitions even if the time is short. In doing this “the organic nature of a modulation” will be accentuated. Before a musical theme has served its purpose and is finished being used, the music material used to transition to another piece should echo the completed theme. Likewise modulation material can be used to foreshadow a new theme about to be established. Lang and West explain:

Which method the player should follow depends somewhat on the picture, namely whether the action is receding from a moment of intensity (in which case the “intense” motive will be “re-ëchoed”) or whether it is progressing to such a moment (in which case the “intense” motive will act as a “foreboding”). These simple devices offer specimens of the many “psychologic” possibilities of modulation in connection with the proper use of motives and special themes.”¹⁴²

Modulations were to link themes which impress emotions on the audience, such as intensity and foreboding. In 1920, musicians were using motives and themes and using modulations to logically connect the sequence of the film together.

The process of learning the art of modulation was not instantaneous. Lang and West placed high priority on modulations. With the hints for the modulations outlined in this section, along with supplementing their foundation through studying harmony in textbooks, a musician could perfect the art of film. In Lang and West’s opinion, the best source for the musician “seriously desiring to perfect themselves in this field” comes from the classical composers. The study of “the piano compositions of Chopin, Schumann, Liszt, and Cesar

¹⁴¹ *Ibid.*, 14-5.

¹⁴² *Ibid.*

Frank will prove an inexhaustible source of instruction and inspiration. Only by going to works of art for the necessary model, may the player eventually hope to shape his task into another expression of musical art, and so gain the true purpose of his mission.”¹⁴³ Diversity of modulation is key in performance. Lang and West suggest that “the player should carefully refrain from adhering too closely or exclusively to one and the same form. Mannerisms and bad habits are easily acquired. Variety is the principle aim that should be sought.”¹⁴⁴

Conclusion

By following basic harmonic progressions for modulating between keys, a musician could seamlessly transition from one cue to the next. As will be shown through analyses of cue sheets in the following chapters, this technique would need to be mastered for playing cue sheets because they are not included in the cue sheet. However, through the study of classical compositions, a musician would learn to use a variety of transitions so as not to bore the audience.

¹⁴³ *Ibid.*, 21.

¹⁴⁴ *Ibid.*

Chapter 2 — James C. Bradford Cue Sheets and System

Introduction

James C. Bradford worked for First National theatre chain.¹⁴⁵ He compiled cue sheets for M.J. Mintz's *Thematic Music Cue Sheet* which was established in 1923. In 1927, Bradford compiled a detailed cue sheet for the film *The Cat and the Canary* which was filmed at Universal Studios in Hollywood.¹⁴⁶

This chapter examines Bradford's cue sheet, *The Cat and the Canary*. This cue is the most detailed of the collection. Bradford includes a three page written introduction about the cue sheet. The first page states Bradford's intentions and general performance instructions on how to create atmosphere. Bradford also describes the musical characteristics of six themes. The remaining two pages are "suggestions for playing."¹⁴⁷ Bradford lists all sixty-six cues, giving additional instructions for fifty-five of these cues. Within the cue sheet, Bradford gives twenty-two performance instructions. The instructions are included after the music example is given and begun with "NOTE:" followed by the instructions for the musician. Sometimes these notes included within the cue sheet reiterate instructions given in Bradford's introduction. At other times these notes within the cue sheet are not in the summary. Bradford is adding additional instructions. These instructions could be for sound effects, or instructions on how to vary the music.

¹⁴⁵ Altman, *Silent Film Sound*, 353.

¹⁴⁶ the International Movie Database, IMDb's page for *The Cat and the Canary*.

¹⁴⁷ James C. Bradford, comp., *The Cat and the Canary*, in *Thematic Music Cue Sheet* (New York City: Cameo Music Service Corporation), inside cover.

A cue by cue analysis of the cue sheet *The Cat and the Canary* is conducted in this chapter. The goal of this analysis is: to show the compilation process of the cue sheet; how Bradford chooses the music to illustrate the image; and how atmosphere is portrayed.

Bradford's Introduction

Bradford clearly gives the purpose of *The Cat and the Canary* cue sheet. Bradford states:

The purpose of this "GREATER THEAMATIC MUSIC CUE SHEET" is to make possible a more detailed and accurate rendition of suggested music, a perfect sequence of modulations from one selection to another, a more careful handling of dynamics for effects and, in fact, to supersede the complete music score, usually published and unusually completely used.¹⁴⁸

Bradford states that his cue sheet is meant to supersede the published score. From Bradford's statement the entire published score is usually not wholly played. Bradford is commenting on the practice of playing published score. Published scores were usually complex and most musicians did not have the skills or time required for complete scores. Bradford is taking ownership and compiles, according to himself, the best cue sheet for this film. More musicians would be familiar with the classical, popular and incidental music compiled.

Bradford's goal for choosing the pieces in his cue sheet is to ensure that any arrangement of instruments can be used for the film including any size orchestra, an organ or

¹⁴⁸ *Ibid.*

a piano.¹⁴⁹ However, Bradford's instructions throughout the cue sheet seem to indicate that an orchestra or organ is most ideal for the musical interpretation. For example, during cue 27

Bradford asks for muted brass. In Cue 50, to portray a dead body falling, Bradford asks for a dull thud on the tympani. During Cue 56, Bradford asks for the strings to play tremolo.

In-Depth Analysis of *The Cat and the Canary* Cue Sheet

The remainder of this chapter is a cue by cue analysis of *The Cat and the Canary*.

The cast includes ten characters and additional characters (see Table 2-1).¹⁵⁰

Table 2-1: Characters and actors in *The Cat and the Canary*

Character	Actor	Role
Cyrus West	Cameo	Deceased Millionaire
Annabelle West	Laura La Plante	Heroine
Paul Jones	Creighton Hale	Hero
Charles Wilder	Forrest Stanley	Villain
Roger Crosby	Tully Marshall	Lawyer
Cecily	Gertrude Astor	Minor Character
Susan	Flora Finch	Minor Character
Harry	Arthur Edmund Carewe	Minor Character
Mammy Pleasant	Martha Mattox	Millionaire's Servant
The Guard	George Siegmann	Minor Character
Ira Lazar	Lucien Littlefield	Minor Character
Additional Characters		
Policeman, Taxi Driver, Milkman		

¹⁴⁹ *Ibid.*

¹⁵⁰ "Main Title; Cyrus West," *The Cat and the Canary*, directed by Paul Leni (1927; Image Entertainment, 2005), DVD.

The synopsis of the film is as follows,

The grotesque and sinister mansion of the late Cyrus West has stood empty for twenty years—until tonight. On this stormy evening, the eccentric millionaire’s will is to be read, and his greedy potential heirs gather in the cobwebbed halls of the foreboding gothic manor. Cyrus’ disdain for his money-hungry relatives is evident when he bequeaths his fortune to his most distant relation, the lovely Annabelle West. But Cyrus has placed an unusual clause in his will. Annabelle must be proven to be sane in order for her to collect the money and, if she is not, the untold wealth will go to another heir whose name remains sealed in an envelope. When the family lawyer attempts to warn Annabelle who this other heir is, he mysteriously vanishes. Meanwhile, a homicidal maniac is loose in the house, a killer with the claws of a crazed feline. Annabelle finds herself much like a frightened canary... surrounded by hungry cats!¹⁵¹

Bradford compiled the music for *The Cat and the Canary* with a total of 66 music excerpts (see Table 2-2).

Table 2-2: Number of cues and music excerpts in *The Cat and the Canary*

Category of Pieces	Quantity	Total
Cues	90	66 music excerpts
Segue	0	

Included below is *The Cat and the Canary* cue sheet and a transcription as compiled by Bradford (see Figure 2-1 and Table 2-3).

¹⁵¹ “Synopsis,” *The Cat and the Canary*, directed by Paul Leni (1927; Alpha Video, 2004), DVD back cover.

Figure 2-1: *The Cat and the Canary* cue sheet

GREATER THEMATIC MUSIC CUE SHEET
for
“The CAT and the CANARY”
A Super Mystery Drama Adapted for the Screen From the Stage
Play of the Same Name
COMPILED BY JAMES C. BRADFORD

THE purpose of this “GREATER THEMATIC MUSIC CUE SHEET” is to make possible a more detailed and accurate rendition of suggested music, a perfect sequence of modulations from one selection to another, a more careful handling of the dynamics for effects, and, in fact, to supersede the complete music score, usually published and unusually completely used.

BY carefully adhering to the suggestions offered on this Thematic Music Cue Sheet together with the types and styles of musical selections picked for the various scenes, actions and characters, a most effective and satisfactory performance must result from any theatre combination of musicians, as extra care was taken to select only such arrangements as could be properly and effectively played by any size orchestra, or even with Organ or Piano.

AS the picture calls for music of a mysterious, foreboding and gruesome character throughout, with a slight comedy relief here and there, it is important that sufficient changes of tempo and character of the music be made, in order to offset a monotonous performance of the production.

AN effect that will carry out the illusion of the mysterious house on the hill, is the use of the wind machine back stage, and the effect of flapping draperies in the desolate corridor; a soft effect of wind for the corridor scenes with a crescendo as the door is opened, preceded by a ponderous pounding of the knocker on the wooden door, will create the suspense called for. Loud music for this production is unwarranted, and a soft mystical touch throughout is what is demanded, except for the final scenes which start with the struggle in the cellar and continue through to the end of the picture. Lots of action is demanded from this point until the capture of the masquerader.

THE themes in this production are described as follows:

MYSTERY THEME: (Cues 5, 8, 11, 14, 21, 27, 29, 41, 48, 50, 53, 62) A gruesome monotonous minor selection which appropriately creates the mystery and desolation of the locale of the scenes; it should be played at all times with muted brass and very “P” in dreary tempo, “Silent Night” (Rebikov).

MAMMY THEME: (Cues 6, 19, 25, 31) A perpetual movement showing the uncertainty and questionable position of this woman who is distrusted by everyone in the household. Play “P” at all times. “Unfinished Symphony” (Schubert).

PAUL THEME: (Cues 13, 24, 38, 52, 65) A humorous characteristic showing the nervous character of an uneasy mortal of peculiar characteristics. “Animal Cartoonix No. 2” (Aborn).

SUSAN THEME: (Cues 20, 30, 37, 44) A humorous chatterbox selection depicting the gabbling of this old maid. “Chatter” (Kahn).

GUARD THEME: (Cues 26, 32) a mysterious march showing the official position of this uniformed person in search of someone. “Marche Miniature” (Jacobi).

LOVE THEME: (Cues 39, 66) A popular song ballad with a good swing, and an appropriate text. “How I Love You” (Brown).

Continued on Inside of Back Cover

SUGGESTIONS *for* PLAYING

- Cue 1. Open up with a Phantom Patrol, and play rather "F" with muted brass.
- Cue 2. A dramatic mystical selection of a dread character. Snarling animals such as cats may be reproduced moderately, but great care must be exercised in the handling of such effects so as not to burlesque this sequence.
- Cue 3. A dirge typical of death and loneliness.
- Cue 4. A marked *Mysterioso* played "P" with a soft tread effect on tympani, and wind effects softly for the corridor bits.
- Cue 5. **MYSTERY THEME**
- Cue 6. **MAMMY THEME:** Here the knocking effect may be used as arrivals appear at door. Crescendo wind for opening of door; "P" for corridor bits.
- Cue 7. A soft *Mysterioso*.
- Cue 8. **MYSTERY THEME**
- Cue 9. An ominous marked *Mysterioso* with dramatic pauses. Here knocking on door occurs again with the wind "F" for opening, and "P" for corridor.
- Cue 10. A light hurry of the perpetual motion character. A soft auto horn may be used effectively, be careful not to burlesque. Here knocking on door occurs again with the following effects as previously used.
- Cue 11. A light *Intermezzo* brightly played to offset the previous mystical atmosphere.
- Cue 12. **MYSTERY THEME**
- Cue 13. **PAUL THEME:** A humorous characteristic. Catch effect of Ford auto horn "P," cat in middle of road spitting, and tire blow-out. Here knocking on door occurs again with the following effects as previously used.
- Cue 14. **MYSTERY THEME:** Here knocking on door occurs again followed as previously suggested.
- Cue 15. A light *Caprice* played very brightly as a relief to the previous selections.
- Cue 16. Silence—a chime clock off stage may be effectively used here, chiming the hour of midnight. If no clock can be obtained, play the *Mystery Theme* here, but do not use bells in orchestra pit, or the illusion will be absolutely ruined.
- Cue 17. A weird monotony of gruesomeness and suspense—muted brass throughout.
- Cue 18. A light *Novelette* or *Intermezzo* as a relief to previous selections.
- Cue 19.—**MAMMY THEME**
- Cue 20. **SUSAN THEME**
- Cue 21. **MYSTERY THEME:** Silence until portrait crashes to floor; catch fall of painting on tympani, then start the music.
- Cue 22. A light eccentric selection used as relief.
- Cue 23. An ominous *Mysterioso* with a sinister character.
- Cue 24. **PAUL THEME**
- Cue 25. **MAMMY THEME**
- Cue 26. **GUARD THEME:** A March *Mysterioso* played "MF" and very *marcato*.
- Cue 27. **MYSTERY THEME:** A careful performance at this point is necessary, as the bookcase moves have brass crescendo very reedy with mutes; again with the appearance of the hand, and trill for strangulation and disappearance of Crosby.
- Cue 28. A furious *Agitato* depicting Annabelle's despair and fear; play open and start "P"—catch scream and work up.
- Cue 29. **MYSTERY THEME**

Continued on Back Cover

- Cue 30. **SUSAN THEME:** A chatter number characteristic of a gabbling woman—humoristic.
- Cue 31. **MAMMY THEME**
- Cue 32. **GUARD THEME:** A March Mysterioso—play “MF” and very marcato.
- Cue 33. An ominous Mysterioso of a sinister character.
- Cue 34. A weird Invocation brass muted—very sinister and fearful.
- Cue 35. A comic Mysterioso as a relief to previous sequences.
- Cue 36. A Dramatic Mysterioso.
- Cue 37. **SUSAN THEME:** A chatter number characteristic of a gabbling woman.
- Cue 38. **PAUL THEME**
- Cue 39. **LOVE THEME:** A popular song ballad with a text suitable for these two young lovers.
- Cue 40. **MYSTERY THEME**
- Cue 41. A comedy characteristic of a burlesque type played rather “P” with muted brass.
- Cue 42. A popular song appropriate to the situation.
- Cue 43. A weird comedy Mysterioso—start “P” and gradually accelerando to scream; try and catch scream on one of the “F” chords.
- Cue 44. **SUSAN THEME:** A chatter number as previously suggested.
- Cue 45. A Mysterioso burlesque very marked in tempo, but “P.”
- Cue 46. An agitated Mysterioso depicting the discovery of the jewel.
- Cue 47. An ominous mystical selection depicting the dark recesses of a haunted house at night.
- Cue 48. **MYSTERY THEME:** Play as at Cue 27, only eliminate the trill for finish; make the same crescendo, etc. though. Catch scream.
- Cue 49. A furious Agitato—play “F” until action slows down again.
- Cue 50. **MYSTERY THEME:** Stop music as panel opens—absolute quiet—just a dull thud on the tympani as body falls, then start music.
- Cue 51. A light agitated movement with plenty of action in the minor preferably. Wind effect again for corridor flashes.
- Cue 52. **PAUL THEME:** Play as previously.
- Cue 53. **MYSTERY THEME:** Play as previously.
- Cue 54. An Agitato showing the fearlessness of Paul as he enters dark recess. Horses’ footfalls may be reproduced on tympani for milk wagon flashes. Music “PP” for exteriors.
- Cue 55. A weird mystical foreboding Mysterioso for the development of a new weird character.
- Cue 56. A dramatic Agitato with regular pizzicato bass for searching of Paul in dark cellar.
- Cue 57. A weird mystical foreboding Mysterioso as at Cue 55.
- Cue 58. An Agitato of a mystical type.
- Cue 59. **GUARD THEME:** A March Mysterioso—play “MF” and very marcato.
- Cue 60. Agitato full of action for a severe struggle of two men. Catch effects of falls, etc., on tympani—no cymbal crashes.
- Cue 61. A poursuite number with effect of horses’ hoois reproduced on tympani, but not a galop.
- Cue 62. **MYSTERY THEME:** Play as at Cues 27 and 48 with the brass crescendos for opening of door, and hand clutching for Annabelle’s throat.
- Cue 63. A furious Agitato for the continuation of the struggle that started in the cellar—accelerando.
- Cue 64. A furious Agitato—a continuation of the previous number. Keep the motion going until the final capture by the police.
- Cue 65. **PAUL THEME:** A relief for the closing selection—play very bright.
- Cue 66. **LOVE THEME:** Start rather “MF,” and gradually crescendo for close; be sure and time this accurately for the finish.

THE END.

Thematic Music  **Cue Sheet**

M. J. MINTZ (PATENT)
JULY 31, 1923.

1 AT SCREENING *Mysterioso* Phantoms (Schad) ½ Min.

2. (Title) ON A LONELY PINE CLAD HILL *Mysterioso* The Hour of Ghosts (Becca) 1 Min.
Ande Lento

3. (Action) INSERT—LAST WILL AND TESTAMENT OF...Ase's Death from "Peer Gynt" (Grieg) ½ Min.
Ande

4. (Title) AND FOR TWENTY YEARS *Mysterioso Dramatico No. 22* (Borch) ¾ Min.
All' giusto

5. (Title) BUT ON THE NIGHT *Mysterioso* MYSTERY THEME: Silent Night (Rebikov) 1 Min.
Largo, pesante e lugubre

NOTE: Play very slow "PP" with monotonous bass.

6. (Action) MAMMY PLEASANT APPEARS *Mysterioso* MAMMY THEME: Unfinished Symphony (Schubert) 2 Min.
All' mod' to

NOTE: Play with muted brass "PP" and very weird.

NOTE: Catch knock on door.

Copyright 1917 G. Schirmer
Copyright 1916 C. Fischer

7. (Action) ROGER CROSEY AT SAFE Mystification (Hosmer) 1/2 Min.

Musical notation for item 7, including the title 'Mystification (Hosmer)' and copyright information 'Copyright 1924 Oliver Johnson'.

8. (Action) HE SEES MOTH IN SAFE MYSTERY THEME: Silent Night (Rebikov) 1/2 Min.

Musical notation for item 8, including the tempo marking 'Tanto pesante e lugubre' and copyright information 'Copyright 1917 G. Schirmer'.

9. (Action) KNOCK ON DOOR Omens (Schad) 1 Min.

Musical notation for item 9, including the tempo marking 'Fino molto' and copyright information 'Copyright 1925 Sanders Co'.

10. (Title) HARRY BLYTHE The Season's Greetings (Marquardt) 1/2 Min.

Musical notation for item 10, including the title 'The Season's Greetings (Marquardt)' and copyright information 'Copyright 1927 Music Buyers Co'.

11. (Action) AUTO HEADLIGHTS APPEAR ON DARK ROAD Elopement (Carrozzini) 1 1/2 Min.

Musical notation for item 11, including the tempo marking 'Vivace' and copyright information 'Copyright 1926 Sonnemann B'.

12. (Action) AUNT SUSAN AND CECILY ENTER MYSTERY THEME: Silent Night (Rebikov) 1/2 Min.

Musical notation for item 12, including the tempo marking 'Tanto pesante e lugubre' and copyright information 'Copyright 1917 G. Schirmer'.

13. (Action) EXTERIOR—HEADLIGHTS OF ANOTHER MACHINE APPEAR PAUL THEME: Animal Cartoonix No. 2 (Aborn) 2 1/4 Min.

Musical notation for item 13, including the tempo marking 'Allegro' and copyright information 'Copyright 1925 Baldwin'.

NOTE: Play "pp" when cat is seen on road, and produce effect of cat spitting if possible. Do not fail to catch report of tire blow-out, knocking on door as previously, wind effects, etc.

14. (Title) IT IS MIDNIGHT—READ THE WILL.....MYSTERY THEME: Silent Night (Rebikov)¼ Min.

Musical notation for item 14, including treble and bass staves with notes and rests.

15. (Action) ANNABELLE ENTERSJunella (Kahn)¼ Min.

Musical notation for item 15, including treble and bass staves.

16. (Title) THAT CLOCK HAS'NT STRUCK IN TWENTY YEARSSilence—no music¼ Min.

17. (Action) CLOCK STOPS STRIKING—CROSBY OPENING ENVELOPEDesert Monotony (Aborn)2¾ Min.

Musical notation for item 17, including treble and bass staves.

18. (Action) HARRY CONGRATULATES ANNABELLE.....Soubrette (Silbert)½ Min.

Musical notation for item 18, including treble and bass staves.

19. (Action) MAMMY PLEASANT APPEARS WITH ENVELOPEMAMMY THEME: Unfinished Symphony (Schubert).....½ Min.

Musical notation for item 19, including treble and bass staves.

20. (Title) I'M GOING, I DON'T WANT THE CRAZY FOOL'S MONEYSUSAN THEME: Chatter (Kahn)1½ Min.

Musical notation for item 20, including treble and bass staves.

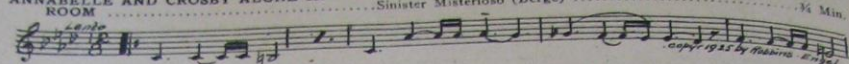
21. (Title) NOW I KNOW HE WAS CRAZYMYSTERY THEME: Silent Night (Rebikov)1 Min.

Musical notation for item 21, including treble and bass staves.

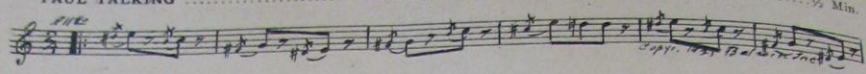
22. (Title) IF YOU EVER NEED ME FOR ANYTHING....L'Encore (Herbert)1½ Min.

Musical notation for item 22, including treble and bass staves.

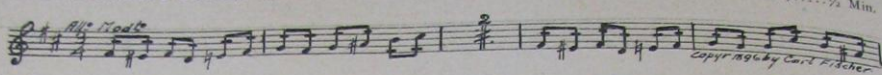
23. (Action) ANNABELLE AND CROSBY ALONE IN ROOM.....Sinister Misterioso (Berge).....1/4 Min.



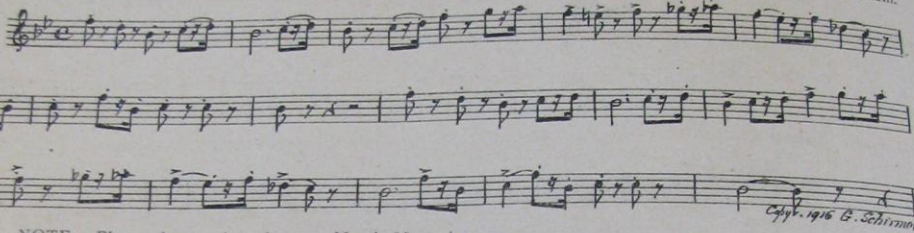
24. (Action) FLASH-BACK TO FAMILY AT TABLE—PAUL TALKING.....PAUL THEME: Animal Cartoonix No. 2 (Aborn).....1/2 Min.



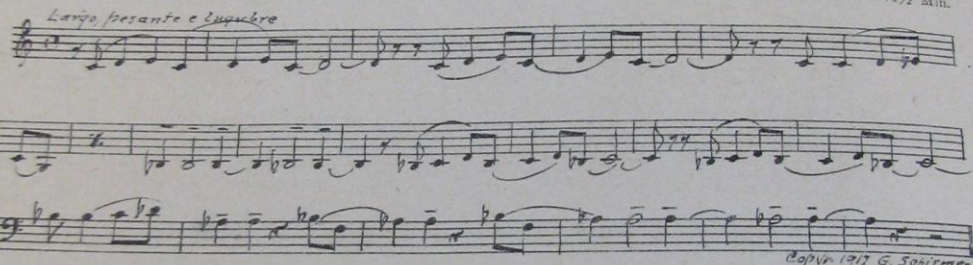
25. (Action) MAMMY PLEASANT ENTERS WITH TRAY...MAMMY THEME: Unfinished Symphony (Schubert).....1/2 Min.



26. (Action) GUARD ENTERS.....GUARD THEME: Marche Miniature (Jacobi).....2/4 Min.

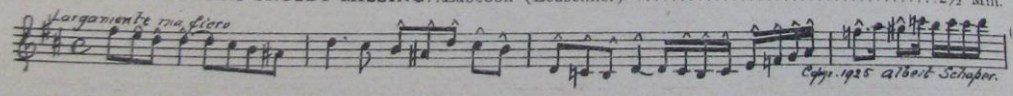


NOTE: Play rather moderately as a March Misterioso.
27. (Action) FLASH-BACK TO ANNABELLE AND CROSBY. MYSTERY THEME: Silent Night (Rebikov).....1 1/2 Min.

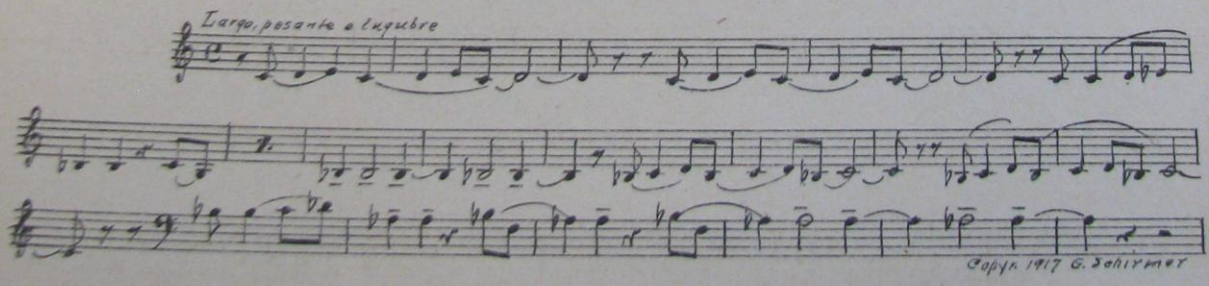


NOTE: Crescendo on muted brass as bookcase in back moves—very weird, same effect for appearance of hand, strangling of Crosby, disappearance.

28. (Action) ANNABELLE DISCOVERS CROSBY MISSING...Laocoon (Leuschner).....2 1/2 Min.



NOTE: Open up "FF" and play to temperament of picture.
29. (Action) CLOSE-UP OF ANNABELLE.....MYSTERY THEME: Silent Night (Rebikov).....3/4 Min.



30. (Title) I'LL BET SHE KNOWS WHERE SUSAN THEME: Chatter (Kahn) ¾ Min.

Musical notation for item 30, including tempo marking *Tempo rubato* and copyright notice *Copyr. 1916 Sonne mann*.

31. (Action) MAMMY ENTERS MAMMY THEME: Unfinished Symphony (Schubert) ½ Min.

Musical notation for item 31, including tempo marking *All: mod 7* and copyright notice *Copyright 1916 C. Fischer*.

32. (Action) GUARD APPEARS AGAIN GUARD THEME: Marche Miniature (Jacobi) ½ Min.

Musical notation for item 32, including tempo marking *Marcia* and copyright notice *Copyr. 1916 G. Schirmer*.

33. (Action) ANNABELLE ALONE IN ROOM Misterioso Dramatique No. 54 (Borch) ½ Min.

Musical notation for item 33, including tempo marking *Poco Agitato* and copyright notice *copyr 1917 by S. F. Berg*.

34. (Title) NOBODY HAS SLEPT IN THAT BED Indian Invocation (Herbert) (2nd Move.) ½ Min.

Musical notation for item 34, including tempo marking *Moderato* and copyright notice *Copyr. 1917 G. Schirmer*.

35. (Action) SUSAN SITTING ON BED ALONE Ghost In the Haunted Room (Anthony) 1¾ Min.

Musical notation for item 35, including tempo marking *Mist* and copyright notice *copyr 1924 by O. Diezgen*.

36. (Title) WHAT ARE YOU DOING HERE Notte Misteriosa (Beccè) ½ Min.

Musical notation for item 36, including tempo marking *Fant.* and copyright notice *copyr 1925 by Schlesinger*.

37. (Action) FLASH-BACK TO SUSAN SUSAN THEME: Chatter (Kahn) ½ Min.

Musical notation for item 37, including tempo marking *Tempo rubato* and copyright notice *Copyr. 1916 Sonne mann*.

38. (Action) PAUL AT DOOR OF ANNABELLE'S ROOM... PAUL THEME: Animal Cartoonix No. 2 (Aborn) ½ Min.

Musical notation for item 38, including tempo marking *All: 1/4* and copyright notice *Copyr. 1925 Bolwin, Inc.*

39. (Title) I'M NOT AT ALL CLEVER LOVE THEME: How I Love You (Brown) ¾ Min.

Musical notation for item 39, including tempo marking *Moderato*.

Continuation of musical notation for item 39, including copyright notice *Copyr. 1925 Irving Berlin*.

40. (Action) ANNABELLE OPENS LETTER MYSTERY THEME: Silent Night (Rebikov) 1 Min.

Musical score for item 40, featuring a melody in treble clef and bass clef. The tempo is marked *Largo pesante e lugubre*. Copyright 1917 G. Schirmer.

41. (Action) PAUL IN DARK HALLWAY Queer Antics (Zamecnik) 1 Min.

Musical score for item 41, featuring a melody in treble clef. The tempo is marked *All. Moder.* Copyright 1921 Sam Fox.

42. (Action) CECILY STARTS TO REMOVE CLOTHES..... I Gotta Get Myself Somebody to Love (Handman)..... 1 1/4 Min.

Musical score for item 42, featuring a melody in treble clef. The tempo is marked *Tempo*. Copyright 1925 Jerome H. Remick.

NOTE: Play very quietly and deliberately.
43. (Action) SUSAN LOOKS UNDER BED Majestic Misterioso (Kilenvi) 1/2 Min.

Musical score for item 43, featuring a melody in treble clef. The tempo is marked *All. maestoso*. Copyright 1925 Belwin.

NOTE: Start "P" and gradually work up, and catch her scream on one of the "F" chords.
44. (Title) YOU'RE NOT WHAT AUNT SUSAN EXPECTED SUSAN THEME: Chatter (Kahn) 1/4 Min.

Musical score for item 44, featuring a melody in treble clef. The tempo is marked *Tempo rubato*. Copyright 1926 Sonnenschein.

45. (Action) ANNABELLE LOOKING FOR BUTTON..... Misterioso Burlesque (Savino) 1/2 Min.

Musical score for item 45, featuring a melody in treble clef. The tempo is marked *All. moder.* Copyright 1924 Robbins - Engel.

46. (Action) PANEL OPENS—ANNABELLE FINDS JEWEL CASE Conspiracy (Zamecnik) 1/2 Min.

Musical score for item 46, featuring a melody in treble clef. The tempo is marked *All.* Copyright 1922 Sam Fox.

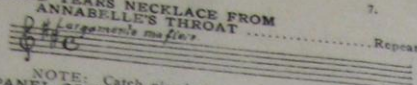
47. (Action) PAUL ON DARK STAIRS In Gloomy Forest (Axt) 1 Min.

Musical score for item 47, featuring a melody in treble clef. The tempo is marked *And.* Copyright 1925 Robbins - Engel.

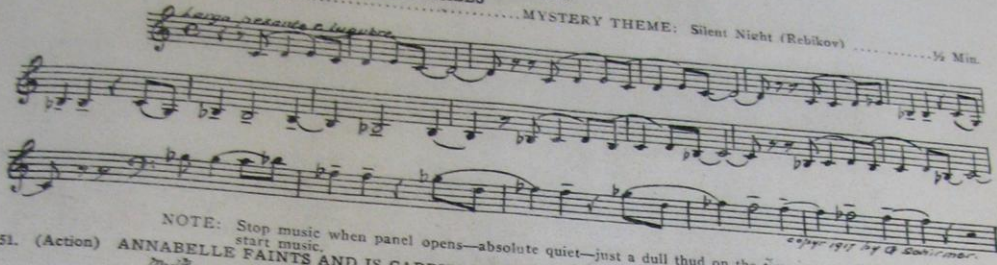
48. (Action) CURTAINS AT HEAD OF BED MOVE..... MYSTERY THEME: Silent Night (Rebikov) 1/2 Min.

Musical score for item 48, featuring a melody in treble clef and bass clef. The tempo is marked *Largo pesante e lugubre*. Copyright 1917 G. Schirmer.

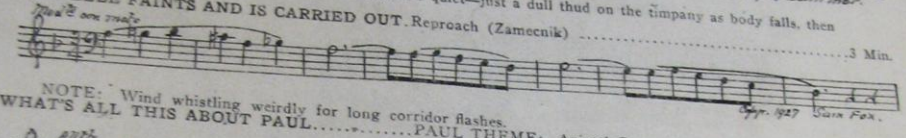
49. (Action) HAND TEARS NECKLACE FROM ANNABELLE'S THROAT Repeat No. 28 "Laocoon" 3 Min.



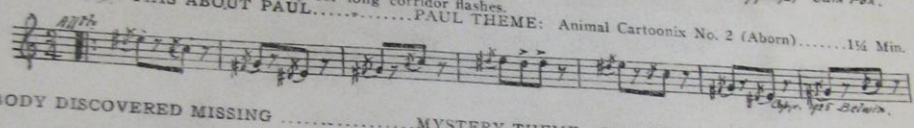
50. (Action) PANEL OPENS—CROSBY'S BODY FALLS OUT MYSTERY THEME: Silent Night (Rebikov) 1/2 Min.



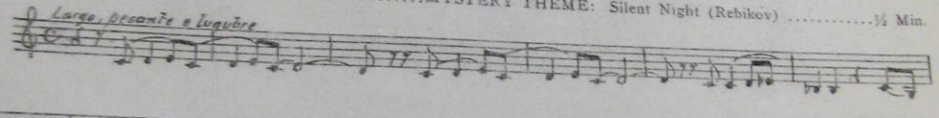
NOTE: Stop music when panel opens—absolute quiet—just a dull thud on the timpany as body falls, then start music.
51. (Action) ANNABELLE FAINTS AND IS CARRIED OUT. Reproach (Zamecnik) 3 Min.



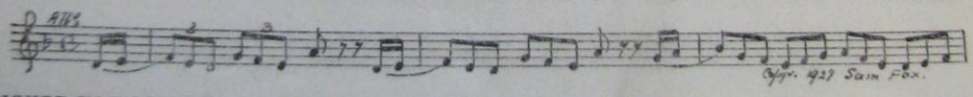
NOTE: Wind whistling weirdly for long corridor flashes.
52. (Title) WHAT'S ALL THIS ABOUT PAUL PAUL THEME: Animal Cartoon No. 2 (Aborn) 1 1/2 Min.



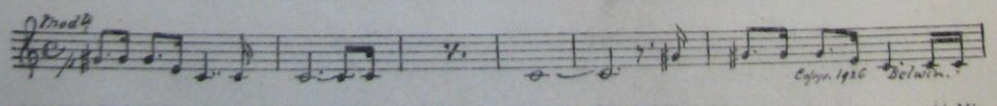
53. (Action) BODY DISCOVERED MISSING MYSTERY THEME: Silent Night (Rebikov) 1/2 Min.



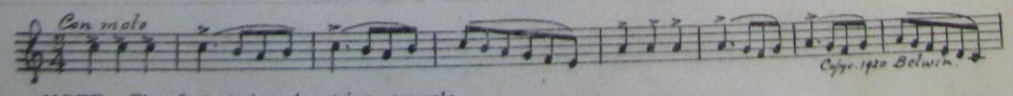
54. (Action) PAUL ENTERS PANEL—ANNABELLE CAUGHT Defense of Honor (Zamecnik) 2 Min.



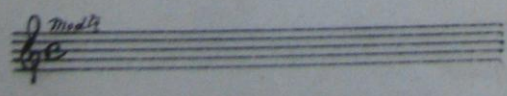
55. (Action) FIGURE IN DOORWAY WATCHING ANNABELLE Weird Misterioso (Kilenyi) 2 1/2 Min.



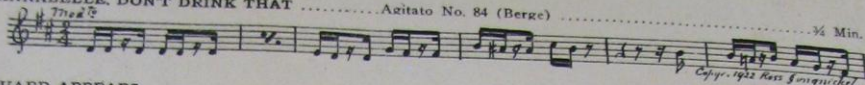
56. (Action) PAUL IN CELLAR Dramatic Agitato No. 22 (Simon) 1/2 Min.



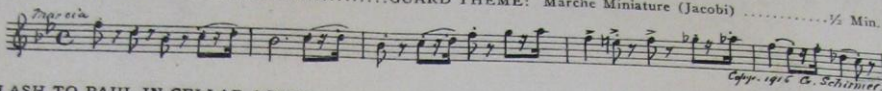
NOTE: Play first strain only, strings tremolo
57. (Action) FLASH-BACK TO ANNABELLE AND DOCTOR. Repeat No. 55 "Weird Misterioso" 1/2 Min.



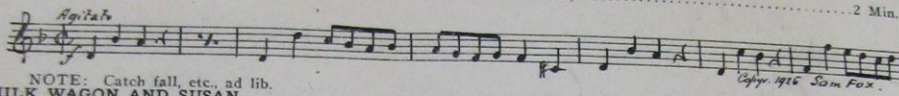
58. (Title) ANNABELLE DON'T DRINK THAT Azitato No. 84 (Berge) ¼ Min.



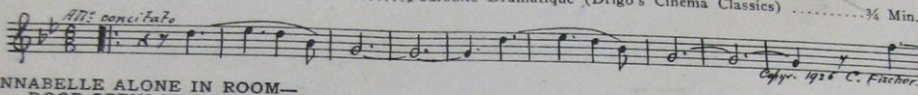
59. (Action) GUARD APPEARS GUARD THEME: Marche Miniature (Jacobi) ½ Min.



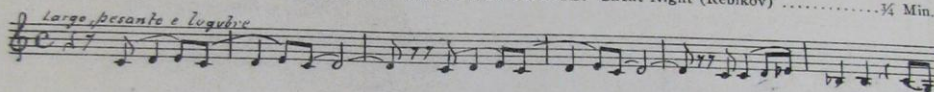
50. (Action) FLASH TO PAUL IN CELLAR AGAIN Disturbance (Zamecnik) 2 Min.



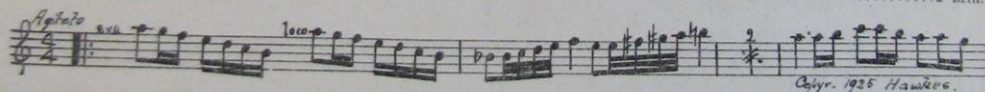
NOTE: Catch fall, etc., ad lib.
61. (Action) MILK WAGON AND SUSAN Poursuite Dramatique (Drigo's Cinema Classics) ¾ Min.



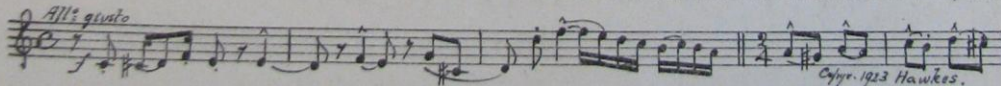
62. (Action) ANNABELLE ALONE IN ROOM—
DOOR OPENS IN BACK OF HER..... MYSTERY THEME: Silent Night (Rebikov) ¾ Min.



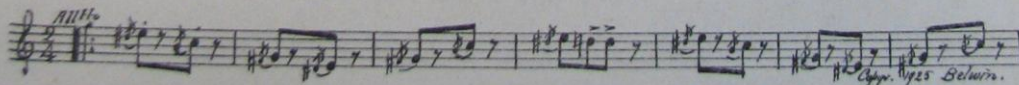
63. (Action) CLOAKED FIGURE GRABS ANNABELLE.....The Ambush (Patou) 2 Min.



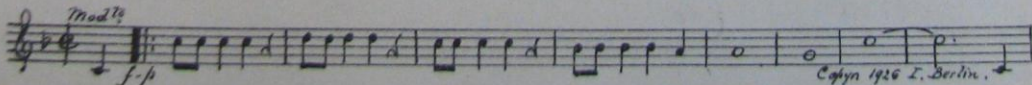
NOTE: Catch crashes, falls, etc., ad lib.
64. (Title) LOOK OUT FOR HIM Azitation (Borch) ½ Min.



65. (Title) EVERYTHING'S ALL RIGHT ANNABELLE...PÄUL.THEME: Animal Cartoonix No. 2 (Aborn) ½ Min.



66. (Action) CECILY AND AUNT SUSAN OPEN DOOR.....LOVE THEME: How I Love You (Brown) 1 Min.



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THE END

Orchestrations or single piano parts of each separate musical selection suggested hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 315-317 WEST 4TH STREET, NEW YORK CITY.

Table 2-3: Transcription of *The Cat and the Canary*

Cue Number and Type of Cue	The Scene in the Film	Title of Music Piece	Composer of Music	Length of Music Cue
1.	At screening...	“Phantoms”	Schad	3/4 Min.
2. (Title)	On a Lonely Pine Clad Hill...	“The Hour of Ghosts”	Becce	1 Min.
3. (Action)	Insert- Last Will and Testament of...	“Ase’s Death” from <i>Peer Gynt</i>	Greig	1/2 Min.
4. (Title)	and for Twenty Years...	Misterioso Dramatico No. 22	Borch	3/4 Min.
Cue 5: Note: Play very slow "PP" with monotonous bass.				
5. (Title)	But on the Night...	Mystery Theme: “Silent Night”	Rebikov	1 Min.
Cue 6: Note: Play with muted brass "PP" and very weird.				
6. (Action)	Mammy Theme: Mammy Pleasant Appears...	<i>Unfinished Symphony</i>	Schubert	2 Min.
7. (Action)	Roger Crosby at safe...	“Mystification”	Hosmer	1/2 Min.
8. (Action)	He Sees Moth in Safe...	Mystery Theme: “Silent Night”	Rebikov	3/4 Min.
9. (Action)	Knock on Door...	“Omens”	Schad	1 Min.
10. (Title)	Harry Blythe...	“The Season’s Greetings”	Marquardt	1/2 Min.
11. (Action)	Auto Headlights Appear on Dark Road...	“Elopement”	Carrozzini	1 1/2 Min.

<i>Cue 12 Note: Catch Knock on Door.</i>				
12. (Action)	Aunt Susan and Cecily Enter...	Mystery Theme: "Silent Night"	Rebikov	1/2 Min.
<i>Cue 13 Note: Play "PP" when cat is seen on road, and produce effect of cat spitting if possible. Do not fail to catch report of tire blow-out, knocking on door as previously, wind effects, etc.</i>				
13. (Action)	Exterior- Headlights of Another Machine Appear...	Paul Theme: "Animal Cartoonix" No. 2	Aborn	2 1/4 Min.
14. (Title)	It is Midnight- Read the Will...	Mystery Theme: "Silent Night"	Rebikov	3/4 Min.
<i>Cue 15 Note: Catch knock on door. Note: Weird wind effects ad lib.</i>				
15. (Action)	Annabelle Enters...	"Junella"	Khan	1 1/4 Min.
<i>Cue 16 Note: Clock Striking solo- no music.</i>				
16. (Title)	That Clock Hasn't Struck in Twenty Years...	Silence- no music...		3/4 Min.
17. (Action)	Clock Stops Striking- Crosby Opening Envelope...	"Desert Monotony"	Aborn	2 3/4 Min.
<i>Cue 18 Note: Play "P" weird and in a monotone; wind effects ad lib.</i>				
18. (Action)	Harry Congratulates Annabelle ...	"Soubrette"	Silbert	1/2 Min.
19 (Action)	Mammy Pleasant Appears with Envelope...	Mammy Theme: <i>Unfinished Symphony</i>	Schubert	1/2 Min.

20. (Title)	I'm Going, I Don't Want the Crazy Fool's Money...	Susan Theme: "Chatter"	Khan	1 1/2 Min.
Cue 21 Note: <i>Silence until painting crashes- catch this effect, then start Mystery Theme.</i>				
21. (Title)	Now I Know He Was Crazy...	Mystery Theme: "Silent Night"	Rebikov	1 Min.
22. (Title)	If You Ever Need Me for Anything...	"L'Encore"	Herbert	1 1/2 Min.
23. (Action)	Annabelle and Crosby Alone in Room...	"Sinister Misterioso"	Berge	3/4 Min.
24. (Action)	Flash-back to Family at the Table- Paul Talking...	Paul Theme: "Animal Cartoonix" No. 2	Aborn	1/2 Min.
25. (Action)	Mammy Pleasant Enters with a Tray...	Mammy Theme: <i>Unfinished Symphony</i>	Schubert	1/2 Min.
Cue 26 Note: <i>Play rather moderately as a March Misterioso.</i>				
26. (Action)	Guard Enters...	Guard Theme: "March Miniature"	Jacobi	2 3/4 Min.
Cue 27. Note: <i>Crescendo on muted brass as bookcase in back moves- very weird, same effect for appearance of hand, strangling Crosby, disappearance.</i>				
27. (Action)	Flash-back to Annabelle and Crosby...	Mystery Theme: "Silent Night"	Rebikov	1 1/2 Min.
28. (Action)	Annabelle Discovers Crosby Missing...	"Laocoon"	Leauschner	2 1/2 Min.
Cue 29 NOTE: <i>Open up "FF" and play to temperament of picture.</i>				
29. (Action)	Close-up of Annabelle ...	Mystery Theme: "Silent Night"	Rebikov	3/4 Min

30. (Title)	I'll Bet She Knows Where...	Susan Theme: "Chatter"	Khan	3/4 Min.
31. (Action)	Mammy Enters...	Mammy Theme: <i>Unfinished Symphony</i>	Schubert	1/2 Min.
32. (Action)	Guard Appears Again...	Guard Theme: "March Miniature"	Jacobi	1/2 Min.
33. (Action)	Annabelle Alone in Room...	"Misterioso Dramatique" No. 54	Borch	1/2 Min.
34. (Title)	Nobody Has Slept in that Bed...	"Indian Invocation" (2nd Move.)...	Herbert	1/2 Min.
35. (Action)	Susan Sitting on Bed Alone...	"Ghost In the Haunted Room"	Anthony	1 3/4 Min.
36. (Title)	What Are You Doing Here...	"Notte Misteriosa"	Becce	1/2Min.
<i>Cue 37 NOTE: Play second strain only.</i>				
37. (Action)	Flash-back to Susan...	Susan Theme: "Chatter"	Khan	1/2 Min.
38. (Action)	Paul at Door of Annabelle's Room...	Paul Theme: "Animal Cartoonix" No. 2	Aborn	1/2 Min.
39. (Title)	I'm Not at all Clever...	Love Theme: "How I Love You"	Brown	3/4 Min.
40. (Action)	Annabelle Opens Letter...	Mystery Theme: "Silent Night"	Rebikov	1 Min
41. (Action)	Paul in Dark Hallway...	"Queer Antics"	Zamecnik	1 Min.
42. (Action)	Cecily Starts to Remove Clothes...	"I Gotta Get Myself Somebody to Love"	Handman	1 1/4 Min.
43. (Action)	Susan Looks Under Bed...	"Majestic Misterioso"	Kilenv	1/2 Min.

<i>Cue 43 NOTE: Play very quietly and deliberately. NOTE: Start: "P" and gradually work up, catch her scream on one of the "F" chords. Gradually accelerando to scream.</i>				
44. (Title)	You're Not What Aunt Susan Expected...	Susan Theme: "Chatter"	Khan	1 1/4 Min.
45. (Action)	Annabelle Looking for Button...	"Misterioso Burlesque"	Savino	1/2 Min.
46. (Action)	Panel Opened- Annabelle Finds Jewel Case...	"Conspiracy"	Zamecnik	1/2 Min.
47. (Action)	Paul on Dark Stairs...	"In Gloomy Forest"	Axt	1 Min.
48. (Action)	Curtains at Head of Bed Move...	Mystery Theme: "Silent Night"	Rebikov	1/2 Min.
49. (Action)	Hand Tears Necklace from Annabelle's Throat...	Repeat No. 28 "Laocoon"...		3 Min.
<i>Cue 49 NOTE: Catch piercing scream as Annabelle awakens. NOTE: Stop music when panel opens- absolute quiet- just a dull thud on the timpani as body falls, then start music.</i>				
50. (Action)	Paul Opens- Crosby's Body Falls Out...	Mystery Theme: "Silent Night"	Rebikov	1/2 Min.
51. (Action)	Annabelle Faints and is Carried Out....	"Reproach"	Zamecnik	3 Min.
<i>NOTE: Wind whistling weirdly for long corridor flashes.</i>				
52. (Title)	What's All this About Paul...	Paul Theme: "Animal Cartoonix" No. 2	Aborn	1 1/4 Min.
53. (Action)	Body Discovered Missing...	Mystery Theme: "Silent Night"	Rebikov	1/2 Min.

54. (Action)	Paul Enters Panel- Annabelle Caught...	“Defense of Honor”	Zamecnik	2 Min.
55. (Action)	Figure in Doorway Watching Annabelle ...	“Weird Misterioso”	Kilnyl	2 1/2 Min.
<i>Cue 55 NOTE: Play first strain only string tremolo.</i>				
56. (Action)	Paul in Cellar...	“Dramatic Agitato” No. 22	Simon	1/2 Min.
57. (Action)	Flash-back to Annabelle and Doctor....	Repeat No. 55 “Weird Misterioso”		1/2 Min
58. (Title)	Annabelle Don’t Drink That...	“Agitato” No. 84	Berge	3/4 Min.
59. (Action)	Guard Appears...	Guard Theme: “March Miniature”	Jacobi	1/2 Min.
<i>Cue 59 Note: Catch Fall, etc. ad lib.</i>				
60. (Action)	Flash to Paul in Cellar Again...	“Disturbance”	Zamecnik	2 Min.
61. (Action)	Milk Wagon and Susan...	“Poursuite Dramatique”	Drigo’s Cinema Classics	3/4 Min.
63. (Action)	Cloaked Figure Grabs Annabelle ...	“The Ambush”	Patou	2 Min.
<i>Cue 63 Note: Catch Crash, falls, etc. ad lib.</i>				
64. (Title)	Look Out For Him...	“Agitation”	Borch	1 Min.
65. (Title)	Everything’s All Right Annabelle ...	Paul Theme: “Animal Cartoonix” No. 2	Aborn	1/2 Min.
66. (Action)	Cecily and Aunt Susan Open Door...	Love Theme: “How I Love You”	Brown	1 Min.

In the introduction to Bradford's cue sheet, the compiler sets out six music themes. Bradford does not assign the Mystery Theme to a character. This theme is used to cue the audience to remember important information to solve the mystery in the film. Likewise, the Mystery Theme can be closely linked to Charlie Wilder's conspiracy as will be discussed later in the chapter.

"Silent Night" by Rebikov is the Mystery Theme and appears twelve times throughout (cue: 5, 8, 12, 14, 21, 27, 29, 40, 48, 50, 53, and 62). Bradford describes this theme as "a gruesome monotonous minor selection which appropriately creates the mystery and desolation of the locale of the scenes; it should be played at all times with muted brass and very 'P' in dreary tempo."¹⁵²

The background for Vladimir Rebikov is interesting pertaining to this theme. Rebikov was a late Romantic and twentieth-century Russian composer (1866-1920).¹⁵³ Rebikov's piece "Silent Night" is from his most famous composition *The Christmas Tree Suite* Op. 21a. One author paints the composer as a "forgotten figure by the time of his death at age 54."¹⁵⁴ However, in the 21st century, Rebikov is not forgotten. Here it may be noted, that in two modern cue sheets, different selections from *The Christmas Tree Suite* are used as reoccurring themes. For example, Rebikov's music appears in the silent films *Blood and Sands* and *Dr. Jekyll and Mr. Hyde*. The compilers Rodney Sauer and Susan M. Hall use two selections three times from the suite "Dance of the Clowns" and "March of the Gnomes"

¹⁵² Bradford, *The Cat and the Canary*, inside cover.

¹⁵³ "Rebikov, Vladimir (Ivanovich)," *Baker's Biographical Dictionary of Musicians*. Edited by Nicolas Slonimsky. (New York: Schirmer Books, 2001), 2940.

¹⁵⁴ Uncle Dave Lewis, "Allmusic," accessed August 31, 2013, <http://www.allmusic.com/artist/vladimir-rebikov-mn0002184622/biography>, (August 8, 2013).

in *Blood and Sands*.¹⁵⁵ In *Dr. Jekyll and Mr. Hyde* these compilers used “Silent Night”.¹⁵⁶ The Mont Alto Motion Picture Orchestra is an ensemble that recreates film music for silent films. Mont Alto accompanies films using conventions from the silent film era. Their goal for *Dr. Jekyll and Mr. Hyde*, “was to make a dark and melodramatic score that would serve to match the curious and dark visual style of the film.”¹⁵⁷ These compilers saw “Silent Night” as a piece that expresses the grotesque. Used in *The Cat and the Canary*, “Silent Night” is the most prominent piece and theme of the film.¹⁵⁸ Bradford uses “Silent Night” to establish a new part in the mystery. Rebikov’s *Christmas Tree Suite* was played after his death and is used to this day.

At the time of his death, however, Rebikov “was bitter and disillusioned, convinced wrongly that composers such as Debussy, Scriabin, and Stravinsky had made their way into public prominence through stealing his ideas.”¹⁵⁹ Baker’s biography of Rebikov concurs about techniques stating, “he made a decisive turn toward a modern style; he became particularly fond of the whole-tone scale and its concomitant, the augmented triad, claiming priority in this respect over Debussy and other European composers.”¹⁶⁰ The pinwheel melody was a compositional technique that Stravinsky was known to use. In Rebikov’s “Silent Night” he uses a pinwheel melody. It is possible that Rebikov thought that Stravinsky stole this technique from him.

¹⁵⁵ Rodney Sauer and Susan M. Hall, comps., “Blood and Sands,” accessed August 31, 2013, <http://www.montalto.com/recordings/jekyllcues.html>.

¹⁵⁶ Sauer and Hall, comps., “Dr. Jekyll and Mr. Hyde,” accessed August 31, 2013, <http://www.montalto.com/recordings/jekyllcues.html>.

¹⁵⁷ *Ibid.*

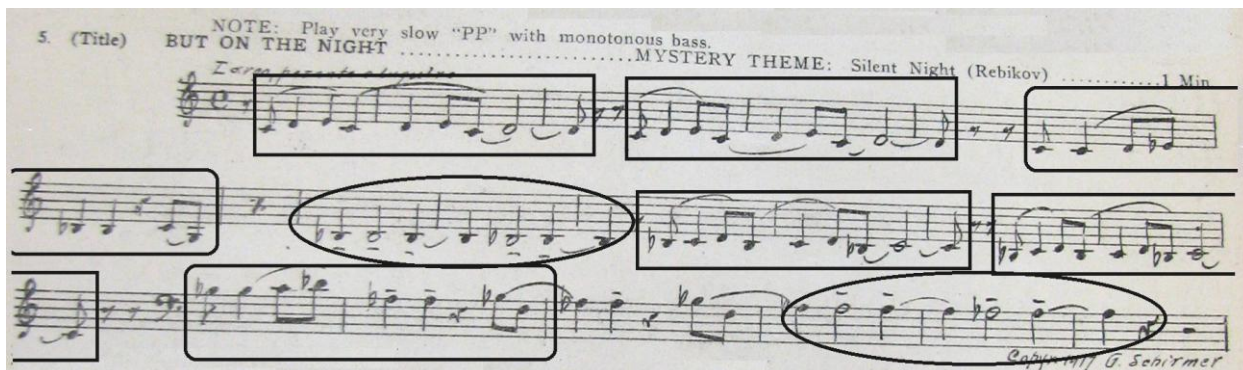
¹⁵⁸ Bradford, *The Cat and the Canary*, inside cover.

¹⁵⁹ Lewis, “Allmusic.”

¹⁶⁰ “Rebikov, Vladimir (Ivanovich),” *Baker's Biographical Dictionary of Musicians*, 2940.

In measures 1-5 of “Silent Night” the melody circles around the D note (see Figure 2-2). In measure 11, the melody is transposed down a whole-tone to B-flat and the melody circles around the C note.

Figure 2-2: Analysis of Silent Night'



This piece truly is a “gruesome monotonous minor selection”.¹⁶¹ The piece begins in C Major. However, by measure 5 Rebikov established the key of C minor. The music circles around D and does not cadence. The tempo *Largo, pesante e lugubre* insures a slow, heavy and dreary tempo.

“Silent Night” is used for the Mystery Theme twelve times. By Bradford using this cue more than once in the film, the reason or suitability of the music can be established in the first occurrence of the music with a scene in the film. The first time the cue is used the intertitle reads, “But on the night when the will was to be read, there was something more tangible than a ghost in the house.”¹⁶² The audience sees the safe approached and a man’s gloved hand opens the safe to replace an opened envelope. The pin wheel motion of the melody in “Silent Night” musically expresses the circular motion of the dial on safe being

¹⁶¹ Bradford, *The Cat and the Canary*, inside cover.

¹⁶² “Main Title; Cyrus West,” *The Cat and the Canary*, directed by Paul Leni (1927; Image Entertainment, 2005), DVD.

turned. The lowest note in the piece, the B-flat in measure 9-10 and the transposed version of the theme on A-flat in measure 18-20 portrays ominous and villainess feelings. The villain is implicated from the first use of the Mystery Theme. Eventually, it is established that this opened letter contains the name of the second heir. Charlie is the one who has opened this letter and knows if Annabelle is proven insane, she will not inherit the estate. Bradford uses the Mystery Theme to introduce the villain.

During the second time the Mystery Theme is heard in cue 8, Crosby, the lawyer and executor of the will, opens the safe. He discovers a moth and immediately becomes angry, suspicious and accusatory of Mammy Pleasant. Mammy sidles beside the lawyer and states, “Nobody knows the combination of that safe but—*you!*”¹⁶³ In this scene “Silent Night” establishes the mystery. Who opened the safe and why? The Mystery Theme cue is used for plot purposes. In using the Mystery Theme when Mammy Pleasant leans in and tells Crosby he is the only one who knows the combination to the safe, the music establishes that the lawyer knows more than what he is letting on. The audience is cued to beware of the lawyer and add him to the potential villain list.

It is important to digress from the Mystery Theme to discuss two separate music examples that relate to this theme. “Omens” cue 9, follows the Mystery Theme and has motivic resemblance. Harry Blythe, the first relative to arrive, is not introduced with the Mystery Theme. However, the motive outlined in Figure 2-3, is from the Mystery Theme. The C, C, D, E-flat in the Mystery Theme is transposed down in “Omens” as B, B, C-sharp, D. The difference in rhythm is slight and occurs on the second note of the motive. In “Silent

¹⁶³“The Will,” *The Cat and the Canary*, directed by Paul Leni (1927; Image Entertainment, 2005), DVD.

Night” the second note is a quarter note. In “Omens” the second note is an eighth note followed by an eighth rest. In both examples, there is a full beat given to the second note before moving to the third note in the motive. Bradford describes “Omens” as “an ominous marked *Mysterioso* with dramatic pauses.”¹⁶⁴ The silence of the rests creates drama and tension in the scene.

By using “Omens” which has a similar motive to “Silent Night”, Bradford transitions from the Mystery Theme, to an “ominous” theme with a similar starting motive as the first relative is introduced (see Figure 2-3). Because of the close links to the theme and the digression from the theme Bradford is making this character a more likely suspect. Likewise, the *tremolo* tells the audience not to trust this character.

Figure 2-3: Motive in “Omens” which is found in “Silent Night”

The image shows a handwritten musical score on aged paper. The top section is labeled '8. (Action) HE SEES MOTH IN SAFE' and 'MYSTERY THEME: SILENT NIGHT (CROSBY)'. The music is written on a single staff with a treble clef and a key signature of one flat. The tempo/mood is marked 'Largo pesante e lugubre'. A small box highlights a specific musical phrase. The bottom section is labeled '9. (Action) KNOCK ON DOOR' and 'Omens (Schad)'. The tempo/mood is marked 'Allegro moderato'. Three boxes highlight specific musical phrases in this section. The score includes copyright information: 'Copyright 1917 G. Schirmer' and 'Copyright 1925 Sandoz Co'. The durations are noted as '1/4 Min.' and '1 Min.'.

The second digression occurs for cue 10 “The Season’s Greetings”. In this scene, Harry Blythe meets Crosby. During this cue, the second relative to enter is the villain Charlie Wilder. Bradford does not choose to change the music to introduce Charlie. In doing this

¹⁶⁴ Bradford, *The Cat and the Canary*, inside.

Bradford is keeping Charlie in the background. Yet the music treatment of this character should cause the audience to doubt this character.

The third time the Mystery Theme is played, Aunt Susan and her niece Cecily are introduced and the ladies soon join the three men. In using the Mystery Theme here, Bradford is adding Aunt Susan and Cecily to the potential villain category.

When the fourth cue for “Silent Night” is heard, it is midnight and Blythe insists on the will being read. The last relative, Annabelle, has not arrived yet, Crosby states they must wait. On arriving, Annabelle is named the heir. However, the will states Annabelle must be proven mentally sane to inherit the estate. Bradford again uses the Mystery Theme

Special treatment of the Mystery Theme is used for cue 21. Bradford instructs the musician to include, “Silence until portrait crashed to floor; catch fall of painting on tympani, then start the music.”¹⁶⁵ The use of the Mystery Theme raises questions of how the picture fell. Could it be that the cause of the fall was a ghost? If so could the ghost be the villain?

The villain is directly involved in the next use of the Mystery Theme. An agitated Crosby starts to tell Annabelle about the envelope that holds the name of the second heir if Annabelle is proven insane. Crosby warns Annabelle that the one who is named in the envelope may want to harm her. Bradford’s performance instructions state, “A careful performance at this point is necessary, as the bookcase moves have brass crescendo very reedy with mutes; again with the appearance of the hand, and trill for strangulation and

¹⁶⁵ *Ibid.*

disappearance of Crosby.”¹⁶⁶ By adding in a trill the music techniques changes to illustrate the image.

Crosby has disappeared while alone with Annabelle. When she tells this, Annabelle is accused of being as insane as her deceased Uncle. The villain is laying the groundwork to disinherit Annabelle. As the Mystery Theme starts this cue, Annabelle is shown between Harry and Charlie. At the end of the scene Charlie is looking at the book shelf, where Crosby disappeared. The music is once again telling the audience not to trust these men.

In cue 40, Annabelle is alone and the Mystery Theme is heard for the eighth time. Cyrus West has left a letter for Annabelle with instructions on where to find the missing, famous West diamonds. Having found the diamond necklace Annabelle puts the jewelry on and retires to bed. Bradford uses the Mystery Theme to foreshadow that the villain will come for the necklace.

In cue 48, the ninth time the Mystery Theme is heard Annabelle is sleeping restlessly. A secret panel opens and a gruesome hand appears grasping for the necklace. Annabelle screams for help, and the relatives gather in Annabelle’s room. Bradford instructs the use of a trill, this may be to make the audience fear the strangulation of the heroine. Other instructions include, eliminating the trill for the finish, this would be once the necklace is snatched and Annabelle is not strangled. Bradford wants the same crescendo as before and the scream to be caught.¹⁶⁷

¹⁶⁶ *Ibid.*

¹⁶⁷ Bradford, *The Cat and the Canary*, back cover.

In cue 50, a hysteretic Annabelle opens the secret panel. To create a dramatic scene, Bradford instructs the musician to be silent as the panel opens.¹⁶⁸ As the body of Crosby falls to the floor a dull thud is to be played on the tympani. The Mystery Theme is then to be started raising the questions who killed Crosby? Who is the Villain? It seems likely that Crosby was in cahoots with the villain and had given villain a combination to the safe. To keep his secret safe the villain killed Crosby to keep him from telling Annabelle who the second heir is.

Crosby's body has vanished and the panel door is left open. Paul enters the panel. The villain is about to be caught. The mystery and who the theme belongs to are about to be solved.

The final time the Mystery Theme is needed is near the conclusion of the movie. The Mystery Theme begins the sequence of scenes that solves and finalizes the mystery. Paul has established that the person who killed Crosby would be the second person who is in line to inherit. The motive for Crosby's death was to keep the second heir's identity unknown. When Annabelle is alone in a room the villain makes a final attempt to hurt Annabelle. The villain is subdued by Paul and is discovered to be Charlie Wilder.

The first occurrence of the Mystery Theme matches the image on the screen. The pinwheel melody matches the circular dial of the safe. Crosby, Susan, and Cecily are introduced with the Mystery Theme. Harry is introduced with a motivically similar piece. In linking these characters with the theme they are added to the suspect list. Paul and Annabelle are not introduced with the Mystery Theme. Their themes relieve them of suspicions to the

¹⁶⁸ *Ibid.*

mystery and causes the audience to trust them. Charlie is neither introduced with the theme nor given separate introductory music. However this is not the first time that the audience has been introduced to Charlie. When Charlie is unmasked as the villain in the final scene, the audience can then link that the villain in the first scene and the first use of the Mystery Theme is Charlie. Likewise, it is interesting to note that the Mystery Theme is a part of a Christmas suite and Bradford uses “The Season’s Greetings” for Charlie’s entrance. Whether or not the audience recognized the themed choices of pieces, Bradford is linking the theme and cue 10 together. In retrospect, by using the Mystery Theme to introduce the relatives and “The Season’s Greetings” for Charlie, Bradford is establishing with the music that Charlie Wilder is the unseen villain who was introduced the first time the Mystery Theme was heard.

The Mystery Theme is used to foreshadow events. Cue 21, Mammy foresees an evil deed.¹⁶⁹ Which comes true in Crosby’s disappearances (and later discovered death) in cue 27. Cue 40, foreshadows that the villain will come for the necklace in cue 48.

The Mystery Theme links events having to do with the will and letters placed in the safe during the first cue. Cue 14, Harry insists on the will being read. Cue 27, Crosby is going to tell Annabelle who the second heir is in the letter, letting her know who the person was in the first cue. In cue 29, Annabelle’s sanity is questioned. The second heir may end up inheriting the estate.

The Mystery Theme leads up to the discovery of who the villain is. In cue 50, the Mystery Theme is used when Crosby’s body is first found. The discovery of the body backs up Annabelle’s story and proves that she is not insane and is a legitimate heir. Cue 53, leads

¹⁶⁹ “An Evil Omen,” *The Cat and the Canary*, directed by Paul Leni (1927; Image Entertainment, 2005), DVD.

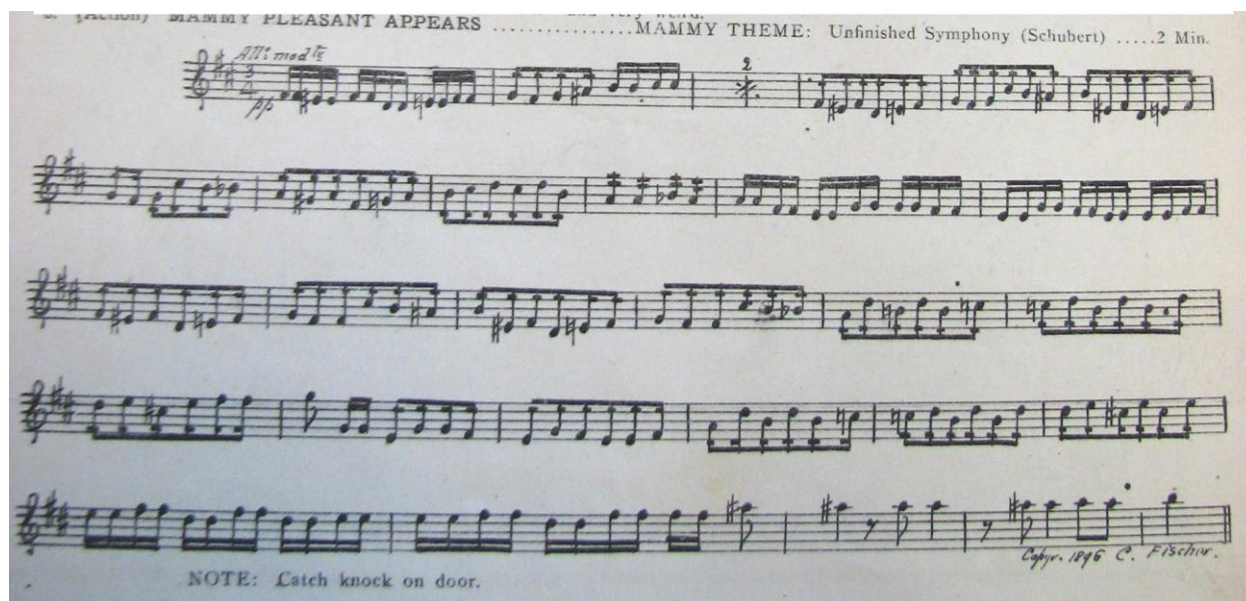
Paul down a passage towards the discovery of who the villain is. In cue 62, Paul establishes the motive for killing Crosby and how to deduce who the villain is. Within the next few cues the mystery is solved. The final use of the Mystery Theme brings the theme full circle establishing that the mysterious gloved hand at the beginning of the movie opening the safe was Charlie Wilde.

Bradford uses the Mystery Theme to establish the villain and a list of potential villains, to foreshadow the villain's crimes, to link the letters and will in the first scene to the scenes with the reading of these items, and the discovery of the identity of the villain. Bradford uses other music themes to illustrate characters in the film.

Bradford's introduction includes brief explanations on the reoccurring music themes for the following five characters: Mammy Pleasant, Paul Jones, Aunt Susan, the Guard, and a love theme for Paul Jones and Annabelle West. Mammy's Theme occurs four times throughout the movie (cue: 6, 19, 25, and 31). Twenty years after the death of Cyrus West, his will is to be read and an heir is to be named. The will is unfinished business which Bradford expresses through unfinished music. During this time, Mammy Pleasant is the caretaker of West's estate. Bradford uses Schubert's "Unfinished Symphony" D. 759 movement I, to express the unfinished business of an heir. Bradford describes Mammy's music as, "A perpetual movement showing the uncertainty and questionable position of this woman who is distrusted by everyone in the household."¹⁷⁰ Bradford starts the cue at the point in the symphony where the violins start with the sixteenth notes (see Figure 2-4).¹⁷¹

¹⁷⁰ Bradford, *The Cat and the Canary*, inside cover.

Figure 2-4: *Cat and the Canary* cue 6 “Unfinished Symphony”



These quick rhythms establish the “perpetual movement” of Mammy Pleasant. Likewise the *tremolo* creates the distrust of this woman. Also, in this scene the wind is shown blowing the trees and cob webs of the house. The quick music expresses the movement of this scene. The first movement of Schubert’s Symphony includes the oboe playing the melody. In music, the oboe can be used to represent distrust. Bradford wants the audience to note that Mammy is distrusted by the household. When the symphony is cued to the film scene, it is interesting to note that the oboe melody is playing when the audience sees Roger Crosby for the first time, reinforcing that Crosby is not to be trusted. Bradford asks for two minutes of the “Unfinished Symphony” to be played in cue 6 the first time that Mammy is introduced. The end of two minutes would correspond with the rest followed by big ominous chords in the symphony. During these ominous chords, Roger Crosby states, “You must have been lonely here these twenty years, Mammy Pleasant.” Mammy scornfully replies, “I don’t need the living ones.” These chords emphasize the ominous nature of the conversation.

In the remaining cues 19, 25 and 31 Bradford asks for Mammy's theme to be played for thirty seconds. In cue 19, Mammy is seen giving Annabelle an envelope. In this scene the quick sixteenth rhythms establish suspense. Mammy will not let Annabelle open the letter until she is alone in her room for the night. Mammy instructs, "It was [Cyrus'] last wish." As the letter is being passed, the oboe melody is played. Four characters are shown in the scene. Paul is furthest back and has turned his back to the drama. Mammy and Annabelle are in the foreground of the scene. The villain, Charlie Wilder, is in the middle ground showing great interest in the envelope. The set up of the scene coupled with the oboe music is yet another warning to the audience about Wilder. In cue 25, the family's distrust of Mammy is apparent. Bradford is using the music in this scene to continue to build distrust against the servant. Wilder is not the centre of this scene, however, he is positioned at the foreground of this scene. The last of Mammy's music in cue 31 is mainly between Mammy and Annabelle. However at the end of the scene Wilder is seen speaking closely to Aunt Susan.

In choosing the "Unfinished Symphony", Bradford is choosing this cue for a different reason than the "Silent Night" theme. It may be that Bradford is choosing unfinished music to represent the unfinished business of the estate. For example, the reading of the will is left for twenty years in keeping with West's wishes and Mammy must wait those twenty years before the business is complete. Schubert's "Unfinished Symphony" is being used to express what is being shown in this scene. In using this piece the symphony gives the movie a sense of place. The business of the estate is unfinished and so is Mammy Pleasant's work. Bradford is also using the "Unfinished Symphony" to establish distrust of Crosby and Charlie. The use of the oboe in the music illustrates distrust. On the surface, the use of *tremolo* and oboe leads the audience to distrust Mammy. However, the careful listener

would see the oboe melody being matched with Crosby and Charlie's appearance in the other scenes as a warning to watch these characters.

“Animal Cartoonix No. 2” is Paul’s Theme and occurs five times (cue: 13, 24, 38, 52 and 65). Paul’s music expresses, “A humorous characteristic showing the nervous character of an uneasy mortal of peculiar characteristics.”¹⁷² As the humorous character, Paul Jones provides comic relief. The title of Paul’s Theme, “Animal Cartoonix No. 2” suits the characteristics and antics of Paul. The melody starts on E, high in the treble clef register (see Figure 2-5). In measure two, the contour descends down an octave by leaps and ascends with leaps back to the high E. This melodic contour creates a wave ascending and descending the register of the clef. This contour corresponds to the sudden mood changes of Paul’s character. At times Paul is happy but in a moment quickly changes to a scared or sad emotion. Forty-five of the fifty-six notes in this cue are preceded by an acciaccatura and followed by a rest. This constant stop-start of the notes complements the awkward yet, humorous characteristics of Paul. Six of the twenty-five measures in the cue have repeated notes (circled notes in measures four, eight, nine, seventeen, twenty-one, and twenty-five). With the exception of the last repeated notes, each set is followed by return of the melodic wave outlined in the rectangles and in measures 10 to 15.

¹⁷² *Ibid.*

Figure 2-5: Analysis of Paul's theme

12. (Action) EXTERIOR—HEADLIGHTS OF ANOTHER MACHINE APPEAR PAUL THEME: Animal Cartoonix No. 2 (Aborn)..... 2¼ Min.

NOTE: Play "PP" when cat is seen on road, and produce effect of cat spitting if possible. Do not fail to catch report of tire blow-out, knocking on door as previously, wind effects, etc.

“Chatter” is used as Aunt Susan’s Theme and occurs four times (cue: 20, 30, 37 and 44). Susan’s theme is for a “humorous chatterbox selection depicting the gabbling of this old maid.”¹⁷³ In the performance suggestions, Bradford stresses the humour and gabbling of an old maid.¹⁷⁴ The ridiculous character of Susan is established in the melody. The first four measures repeat (see Figure 2-6). The range of the melody is within one octave, mainly reiterating D and C sharp. This narrow music range shows the depth of the character. In measure 9 to 12, the D and C sharp motive is expressed again further expressing the gabbling. Measure 13 to 15 is a comical cadential passage. Even the tempo *rubato* portrays the fluctuating emotions of this woman.

Figure 2-6: Analysis of Susan's theme

Chatter (Kann) 1½ Min.

Copy. 1925 Baileys

¹⁷³ *Ibid.*

¹⁷⁴ Bradford, *The Cat and the Canary*, back covers.

“Marche Miniature” is the Guard Theme and occurs twice (26 and 32). This theme is “a mysterious march showing the official position of this uniformed person in search of someone.”¹⁷⁵ When looking into the genre of this piece the description is comedy and the mood is playful.¹⁷⁶ The piece is in B-flat major and for the most part remains in the major key (see Figure 2-7). The scenes that the Guard acts in are comical. However, from Bradford’s statement it seems he is trying to evoke the effect of “a mysterious march showing the official position of this uniformed person in search of someone.”¹⁷⁷ Under the cue, Bradford instructs the musician to play this theme “moderately as a March Misterioso.”¹⁷⁸ In slowing the tempo down, the sound and mood of the piece changes from playful to compliment Bradford’s description of the music. In the performance suggestions, Bradford states the Guard Theme is “a March Misteriosos played ‘MF’ and very marcato.”¹⁷⁹ In looking at the cue example below not many of the notes are marcato. Bradford’s instructions to slow the piece down and to add marcato to this piece is what makes this piece a fitting theme for the Guard. In addition to these techniques the notes are “alternating a *staccato* attack with rests.”¹⁸⁰ According to Altman, this treatment makes the music “sneaky” or “mysterioso”.

¹⁷⁵ Bradford, *The Cat and the Canary*, inside cover.

¹⁷⁶ Drake University. Drake University’s page Dorman Hundling Silent Film Sheet Music Archive, 1896-1928, “Marche Miniature” by Victor Jacobi.

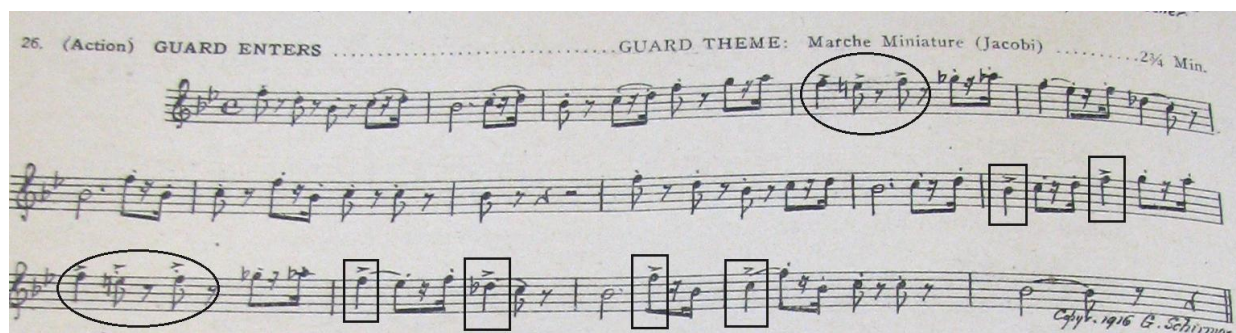
¹⁷⁷ Bradford, *The Cat and the Canary*, inside cover.

¹⁷⁸ Bradford, *The Cat and the Canary*, 4.

¹⁷⁹ Bradford, *The Cat and the Canary*, inside back cover.

¹⁸⁰ Altman, *Silent Film Sound*, 262-3.

Figure 2-7: Analysis of Guard's theme



The Love Theme occurs two times (39 and the last cue of the film 66). The Love Theme “How I Love You” by Brown is a “popular song ballad with and good swing” and expresses the scene through the “appropriate text.”¹⁸¹

Bradford does not give Annabelle, the heroine and the heir of the estate, a main theme. Instead, Bradford gives Paul a main theme. In the end, it is Paul who figures out the mystery, protects Annabelle and wins Annabelle’s heart. By Bradford giving a theme to Paul, he is making Paul the hero/main character of the film and Annabelle the damsel in distress for the hero to rescue. The closest Annabelle receives to a theme is in a joint theme. Paul and Annabelle share the Love Theme giving Paul two different themes.

According to Mervyn Cooke “Another of music’s many functions was to play mild intellectual games with the film’s spectators, who might be amused by appropriate references to certain popular songs they were already familiar with through participation in illustrated-song shows.”¹⁸² Choosing a popular song at the beginning of the century was common. More thought was given in the 1920 to the choice of song. According to Abel and Altman “at least one commentator had noted that it was an entirely pointless procedure if

¹⁸¹ Bradford, *The Cat and the Canary*, inside cover.

¹⁸² Cooke, *A History of Film Music*, 12-13.

members of the audience failed to recognize, or did not know, the song being quoted.”¹⁸³

Choosing a song that the audience would recognize is important to Bradford. Bradford chooses “How I Love You” and states that this song is a “popular song ballad with a good swing and an appropriate text.”¹⁸⁴ The lyrics in “How I Love You” are compatible for the Love Theme to represent Paul and Annabelle’s love story. The lyrics are as follows:

Through fields of golden flowers
Where we **spent sunny hours**
I’m strolling along, **thinking of you**

I told a four leaf clover
My **lonesome days** are over
I talk about you all the day through

Chorus
I’m tellin’ **the birds**, tellin’ **the bees**
Tellin’ the flowers, tellin’ the trees
How I love you

I’m tellin’ the moon, tellin’ the sun
Tellin’ the stars and tellin’ each one
How I love you

(Instrumental Break)
I feel so happy and I show it
I want the whole wide world to know it

The shady old nook, that shadows that fall
The little old brook, I’m tellin’ them all
How I love you (bolded text is mine)¹⁸⁵

There are a few parallels between the lyrics and the movie. The first parallel is “thinking of you”. The future lovers re-meet before the reading of the will. When urged to

¹⁸³ *Ibid*, 13.

¹⁸⁴ Bradford, *The Cat and the Canary*, inside cover.

¹⁸⁵ “How I Love You” YouTube video, 2:21, posted by “neverknewtillnow,”
<http://www.youtube.com/watch?v=gK18uG4A8Zg>.

begin Crosby states, “We’ve got to wait for Annabelle West.”¹⁸⁶ Paul says “Annabelle?” and jumps up exclaiming her name again. Though the acting shows Paul’s excitement at the mention of Annabelle, the intertitle reads “Annabelle?” and a question mark is used. The lyrics “thinking of you” match the scene where Paul hears that Annabelle will be coming and thinks of her.

The scene switches to Annabelle being shown into the house. As Annabelle enters the room with the relatives, Paul is thinking and is the last one to see that she has entered. He is excited, yet hesitant to greet Annabelle. He gently says her name and she turns around. The scene evokes feelings of fond memories between them. In the greeting Paul and Annabelle are shown holding both hands. Annabelle is genuinely happy to see Paul and exclaims, “Why Paul! I haven’t seen you since the nurse dropped you on your head.” The song refers to “sunny hours” spent together. Childhood is often thought of as carefree and happy days reflecting the sunny hours. Paul and Annabelle spent some time together when they were children. However, they have not seen each other since childhood.

The Archive box has the song “How I Love You” (see Figure 2-8). The publisher added the pre-title “I’m Tellin’ the Birds- Tellin’ the Bees” before “How I Love You”.

¹⁸⁶ “The Will,” *The Cat and the Canary*, directed by Paul Leni (1927; Image Entertainment, 2005), DVD.

Figure 2-8: The Love Theme “How I Love You”



The film director establishes that Paul and Annabelle know each other from childhood and fall in love as adults. Bradford’s choice of “appropriate text” “the birds and the bees” could allude to the main character’s progression in relationship, starting from a childhood acquaintance to an intimate relationship.

The first time the Love Theme is played Annabelle is preparing to spend the night alone and Paul stops by her room. Here he confesses “I’m not at all clever, Annabelle —but I care a lot for you.” “And I like you, too, Paul.” “If I had been named in the will, Annabelle, I would have offered the fortune to you.” Here Paul is trying to tell of his love for Annabelle.

The second time the song is played in cue 66, the mystery is resolved. The remaining bolded lyrics can be interpreted in line with the events. Paul lets Annabelle know, “Everything’s all right, Annabelle. The guilty man is caught.” With the mystery resolved Annabelle can be named the heir. The couple’s “lonesome days are over” when Paul asks, “Annabelle, the mansion is yours, but you don’t want to live here alone, do you?” The movie ends with a very happy couple and the relatives knowing they are in love. This moment is linked with the lyrics “I feel so happy and I show it, I want the whole wide world to know

¹⁸⁷ Lew Brown and Cliff Friend. “How I Love You,” (New York: Irving Berlin, 1926).

it.” Paul and Annabelle are happily cuddling in a chair. Aunt Susan, Cecily and Harry happily leave the lovers together.

The Love theme is never heard in its entirety during the film. “How I Love You” is used for cue 39 for the duration of 3/4 of a minute. The last cue of the film is cue 66 and Bradford asks for 1 minute of “How I Love You”. It is possible that at this point the musician could choose to play the entire piece since the film is over.

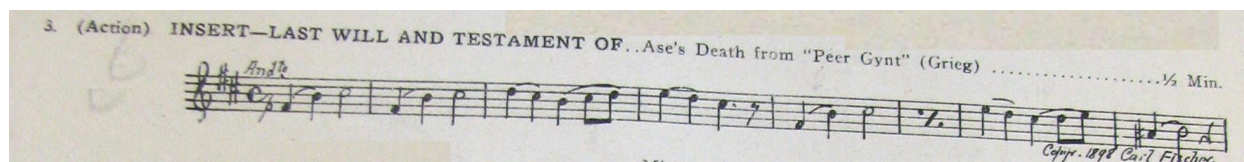
Characters without a theme in Bradford’s introduction include the following Cecily, Cyrus West, Harry Blythe, Crosby, Doctor Ira Lazar, and Charlie Wilde. Of these six characters, Cecily is the only character who does not receive musical attention. She is a minor character and is closely linked with Aunt Susan’s drama. Of the remaining five characters, Blythe and Wilder’s music has previously been discussed. In the case of Cyrus West, Crosby, and Doctor Ira Lazar, Bradford uses pieces that have meaning or repeat which creates less significant themes. For example, the Mystery Theme or Aunt Susan’s theme are major themes and explained by Bradford in the introduction to the cue sheet. For the three themes for these characters, Bradford chooses not to discuss them.

Edvard Grieg’s “Ase’s Death” from *Peer Gynt* is used to introduce Cyrus West’s will and testament (see Figure 2-9). Cyrus is a rich gentleman whose relatives nearly drive him mad trying to obtain his wealth. By the third cue, Cyrus is deceased and has died alone. In his commentary, Bradford describes this moment in the movie as, “A dirge typical of death and loneliness.”¹⁸⁸ Bradford is relating Ase’s loss of son and loneliness leading up to her death, to Cyrus West’s lonely existence and dying alone. Most members of the audience

¹⁸⁸ Bradford, *The Cat and the Canary*, inside back cover.

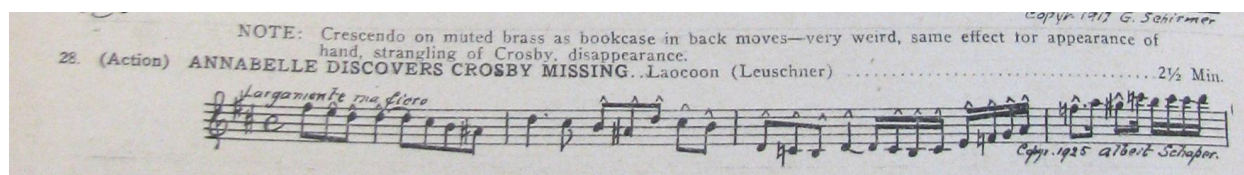
would have seen the connection between the music and the events. The use of Grieg’s music is to express or reinforce the film scene.

Figure 2-9: *The Cat and the Canary* cue 3 *Peer Gynt*



“Laocoon” is used in cue 28 and 49 (see Figure 2-10). Crosby warns Annabelle “the one named in this envelope has opened it, knows the conditions and may do you harm!”¹⁸⁹ Before Crosby can warn Annabelle who the successor is, Crosby is pulled through a secrete panel and disappears. In Cue 49, the West diamonds are stolen from the sleeping Annabelle by the person who kidnapped and killed Crosby.¹⁹⁰ During cue 50, after the second hearing of “Laocoon”, the relatives find Crosby’s body. Bradford applies musical meaning to Crosby’s warning by using a piece titled “Laocoon”. From Greek mythology, Laocoon warned the Trojan warriors of accepting gifts from the Greeks.¹⁹¹ Crosby attempts to tell Annabelle the name of the second heir who was trying to disinherit her. Both Laocoon and Crosby try to warn people. Most likely, the meaning of this piece would have escaped the audience. This reference was for the musician who was familiar with Greek Mythology.

Figure 2-10: *The Cat and the Canary* cue 28 “Laocoon”



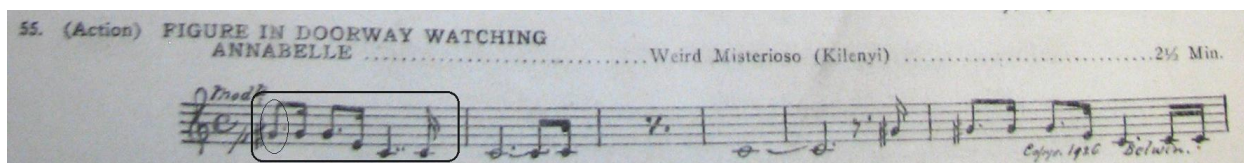
¹⁸⁹ “Crosby Disappears,” *The Cat and the Canary*, directed by Paul Leni (1927; Image Entertainment, 2005), DVD.

¹⁹⁰ “Secrete Stash,” *The Cat and the Canary*, directed by Paul Leni (1927; Image Entertainment, 2005), DVD.

¹⁹¹ Publius Vergilius Maro, *The Aeneid* “Book II,” (The Literature Network), accessed August 31, 2013, <http://www.online-literature.com/virgil/aeneid/2/>.

“Weird Misterioso” is the theme for the Doctor (see Figure 2-11). He is to examine Annabelle’s state of sanity. The title “Weird Misterioso” compliments the weirdness of the scene. The Doctor’s actions are creepy. Musically, the music outlines an augmented triad on C and the G sharp creates an eccentric sound. The dotted rhythm of the eighth and quarter notes and the sixteenth notes disturb any feeling of an even tempo. This theme is used when the Doctor is the main focus of the scene and creates music continuity with the image.

Figure 2-11: *The Cat and the Canary* cue 55 “Weird Misterioso”



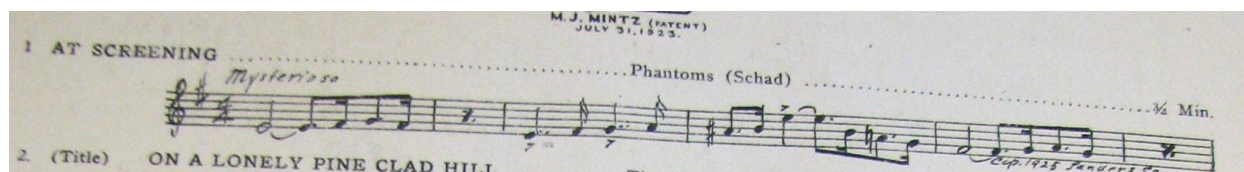
In *The Cat and the Canary* cue sheet, Bradford creates meaningful major and minor musical themes. These themes give almost every character in the film a musical motive. Characters without themes or music pieces with meaning are Cecily, the ‘other characters’ which are the Taxi man, Milk man, and Police men. These characters assist the plot however, musically these characters are background and should not get a theme.

Of the sixty-six cues, eight cues are repeated throughout the cue sheet (see Table 2-4). In these cues Bradford shows musical meaning through different techniques. The remaining thirty-two cues, along with the three cues discussed in the above section can be classified as stand alone pieces. Stand alone means these pieces are never repeated.

Table 2-4: Classification of music cues in *The Cat and the Canary*

Breakdown of Cues		
Category of Pieces	Quantity	Total of 66 Cues
Major Themes	6	6 themes
Repeated Music Pieces	2	2 pieces
		<u>26 repeats of above</u>
		Total = 34
Stand Alone	32	32 pieces

“Phantoms” is the first cue of the film and used for the opening credits (see Figure 2-12). In a minor key, this piece cues the audience of the genre of the film. It is possible that with the use of stock techniques the audience could deduce that this is a horror film.

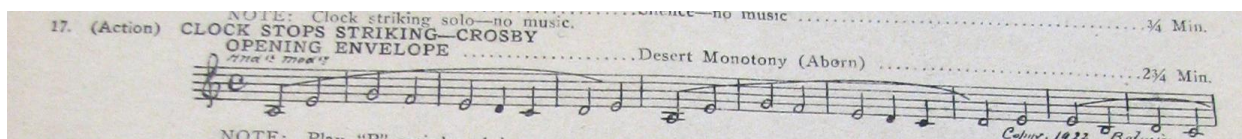
Figure 2-12: *The Cat and the Canary* cue 1 “Phantoms”

Of the thirty remaining stand alone pieces three categories can be established. The categories are sinister and fearful pieces, relief pieces and pieces closely linking the music and image. The first category of music pieces are specifically chosen by Bradford to create the atmosphere of the sinister nature of the film. Bradford chose five pieces, in addition to the sinister character themes, to portray the sinister or fearful.

The first piece in the sinister category is “Desert Monotony” (see Figure 2-13). This piece creates “a weird monotony of gruesomeness and suspense” for the reading of the will. Most of the relatives are politely but impatiently awaiting the naming of the heir. Most have no care for what West has to say. The tempo is slow. The melody is mainly half notes expressing the long wait that the relatives experience. Bradford’s goal is to create the tension

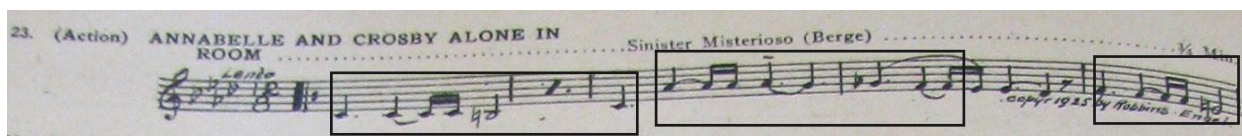
of the wait. The texture of the music coupled with the muted brass, asked for in the performance instructions, creates the effect. The quick rhythms of the music in cue 15 and 18 juxtaposed against the long rhythms in cue 17 create an elongated effect. This elongation creates the heaviness.¹⁹² The elongation and heaviness portrays the feelings of the relatives, who have waited twenty years to potentially inherit the estate.

Figure 2-13: *The Cat and the Canary* cue 17 “Desert Monotony” *The Cat and the Canary* cue



Bradford chooses the “Sinister Misterioso” because this piece portrays “an ominous Misterioso with a sinister character.” Crosby, an accomplice to the villain, is alone with Annabelle (see Figure 2-14). The tempo is slow in this piece and the length of the notes are mostly long (cue 23). The melody is highly chromatic creating a sinister feeling. These techniques assist in creating warnings to the audience about Crosby.

Figure 2-14: *The Cat and the Canary* cue 23 “Sinister Misterioso”

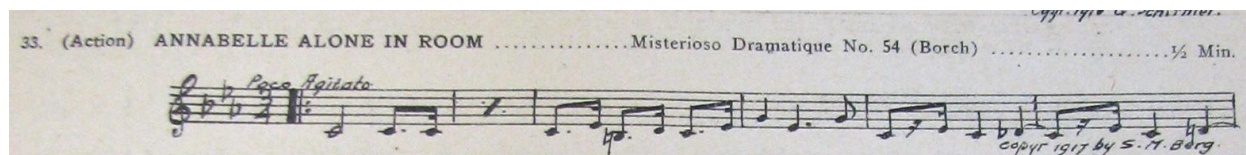


Likewise, “Misterioso Dramatique No. 54” is “an ominous Misterioso of a sinister character.”¹⁹³ Annabelle, who is afraid, is left alone in the main room. The music is to be played with a little agitation (see Figure 2-15). The dotted eighth notes followed by the sixteenth notes and the addition of rest towards the end of the music example expresses the agitation that Annabelle must feel.

¹⁹² Lang and West, *Musical Accompaniment*, 11.

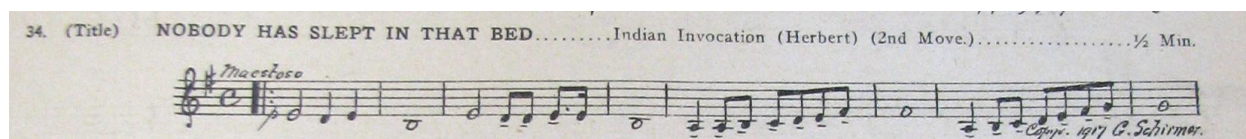
¹⁹³ Bradford, *The Cat and the Canary*, inside back cover.

Figure 2-15: *The Cat and the Canary* cue 33 “Misterioso Dramatique No. 54”



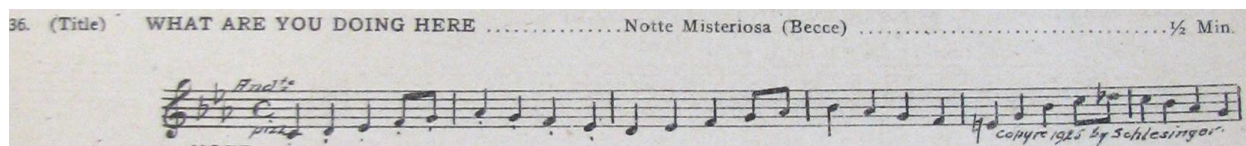
By instructing the use of muted brass “Indian Invocation (2nd Move.)” creates the atmosphere of “A weird Invocation—very sinister and fearful.”¹⁹⁴ Mammy tells Annabelle that Cyrus West died in the bed that she is to sleep in. The *tenuto* markings in the music appear mainly on the eighth notes (see Figure 2-16). Mammy’s music is rhythmically quick. The *tenuto* stresses the emphasis that Mammy is placing on the deathbed.

Figure 2-16: *The Cat and the Canary* cue 34 “Indian Invocation”



In the minor key, “Notte Misteriosa” is “a dramatic *Mysterioso*.”¹⁹⁵ Harry discovers Charlie creeping around in the dark and confronts him. Excluding the second last measure which includes leaps, all the notes are stepwise notes (see Figure 2-17). The melody portrays these characters walking. The leaps could be the confrontation.

Figure 2-17: *The Cat and the Canary* cue 36 “Notte Misteriosa”



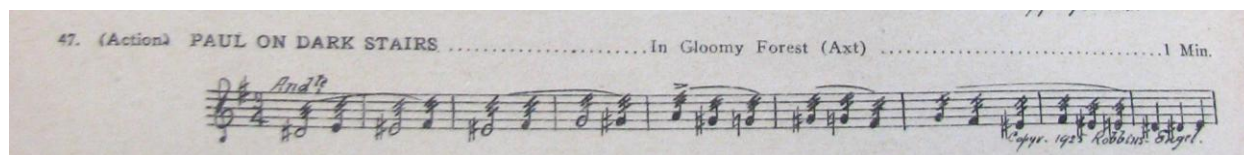
The music of “In Gloomy Forest” is constructed of an ascending and descending chromatic line (see Figure 2-18). Paul is creeping down the stairs and is afraid. Bradford

¹⁹⁴ *Ibid.*

¹⁹⁵ *Ibid.*

heard this piece as “an ominous mystical selection depicting the dark recesses of a haunted house at night.”¹⁹⁶ This chromaticism and the *tremolo* depict the house and Paul’s fears.

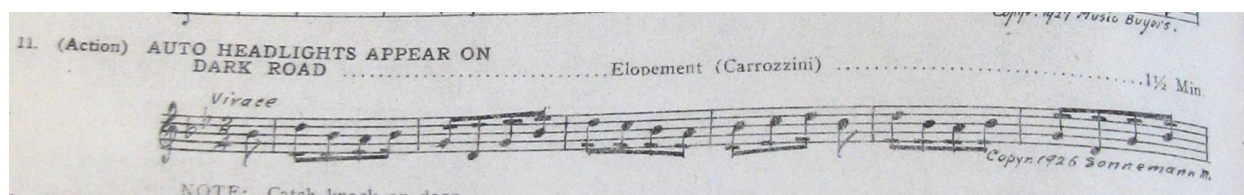
Figure 2-18: *The Cat and the Canary* cue 47 “In Gloomy Forest”



Knowing that the director of the film creates sequences to break the tension and give the audience momentary relief Bradford gives the audience music relief. Eight pieces are relief numbers. These pieces are typically major and give the audience a change from the dark character themes and sinister stand alone pieces.

The first of the relief numbers is “Elopement” (see Figure 2-19). Bradford describes this piece as “a light Intermezzo brightly played to offset the previous mystical atmosphere.”¹⁹⁷ “Elopement” comes after the Mystery Theme in cue 8, and the introduction of the villain in cue 10. Aunt Susan, a humorous character, is first seen in this relief number. The *tremolo* in this music will be discussed later.

Figure 2-19: *The Cat and the Canary* cue 11 “Elopement”



“Junella” by Khan is an instrumental piece for Annabelle’s introduction (see Figure 2-20).¹⁹⁸ The melody is major and beautiful, and ascends and descends with many triplet rhythms and grace notes. With full orchestration the melody sounds like it should be a full,

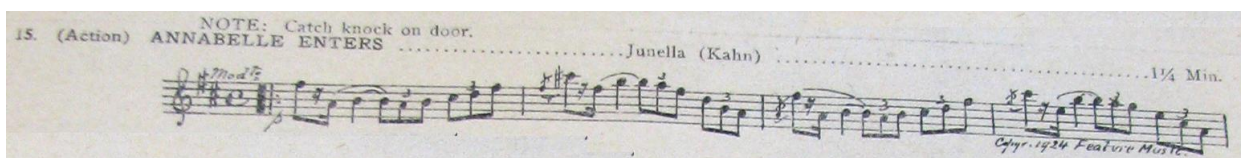
¹⁹⁶ *Ibid.*

¹⁹⁷ Bradford, *The Cat and the Canary*, inside cover.

¹⁹⁸ OCLC World Cat. World Cat’s page for “Junella” by Khan.

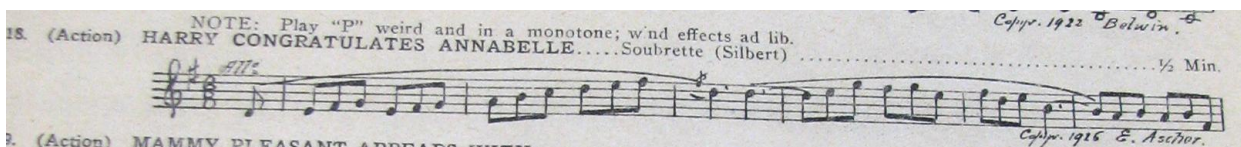
sappy, lyrical introduction of the heroine. “Junella” is “a light Caprice played very brightly as a relief to the previous selections.” This piece creates relief after the Mystery Theme in cue 14 and the silence in cue 16.

Figure 2-20: *The Cat and the Canary* cue 15 “Junella”



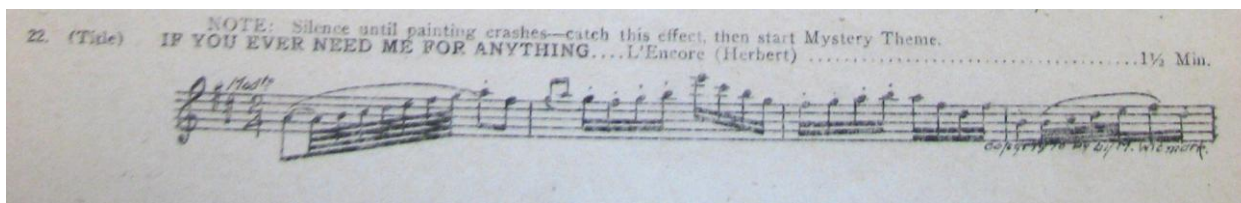
Juxtaposed against the elongated melody of cue 17, the reading of the will, cue 18 “Soubrette” is “a light Novelette or Intermezzo” which is a relief to “Desert Monotony” (see Figure 2-21).¹⁹⁹ The music is in a major key. Annabelle, the heir, is congratulated by Blythe. The major music reinforces that Blythe is not the villain and is a music clue to this fact.

Figure 2-21: *The Cat and the Canary* cue 18 “Soubrette”



Bradford uses “L’Encore” as “a light eccentric selection”²⁰⁰ for relief after the Mystery Theme in cue 21 (see Figure 2-22). In the major key, Paul is talking to Annabelle and offering her his assistance. The major music reinforces that Paul is not the villain.

Figure 2-22: *The Cat and the Canary* cue 22 “L’Encore”

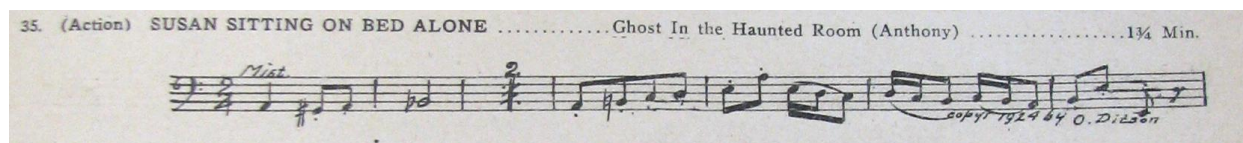


¹⁹⁹ Bradford, *The Cat and the Canary*, inside cover.

²⁰⁰ *Ibid.*

“Ghost in the Haunted Room” is “a comic *Mysterioso* [is used] as a relief to previous sequences.”²⁰¹ Aunt Susan is sitting alone on her bed. This piece starts in the bass clef with a chromatic line in the first two bars (see Figure 2-23). The staccato represents Cecily’s surprise at Susan entering her room. But the legato represents Cecily’s relief discovering that it is Susan and not a ghost.

Figure 2-23: *The Cat and the Canary* cue 35 “Ghost In the Haunted Room”



“Queer Antics” is “a comedy characteristic of a burlesque.”²⁰² After fleeing from the hall, Paul hides under Susan’s bed and is trapped in the room when Susan and Cecily return. The register change from bass clef to treble clef represents the male and female actors in this scene (see Figure 2-24).

Figure 2-24: *The Cat and the Canary* cue 41 “Queer Antics”

41. (Action) PAUL IN DARK HALLWAYQueer Antics (Zamecnik)1 Min.

42. (Action) CECILY STARTS TO REMOVE CLOTHES.....I Gotta Get Myself Somebody to Love (Handman).....1¼ Min.

NOTE: Play very quietly and deliberately

The image shows a handwritten musical score for two cues. Cue 41, 'Queer Antics', starts with a bass clef and a 2/4 time signature, marked 'Alto. Mod.' and 'p'. It features a register change to a treble clef. Cue 42, 'I Gotta Get Myself Somebody to Love', starts with a treble clef and a 2/4 time signature, marked 'Mod.' and 'p'. The score includes various musical notations such as notes, rests, and dynamics. Copyright notices are visible at the end of each cue: 'Copyright 1927 Sam Fox' and 'Copyright 1926 Jerome H. Remick'.

The second popular song used in this cue sheet, “I Gotta Get Myself Somebody to Love”, is “appropriate to the situation” according to Bradford.²⁰³ This piece is light, fun and happy for this comical situation. Paul is trapped in the room, under the bed, unable to leave.

²⁰¹ Bradford, *The Cat and the Canary*, inside back cover.

²⁰² *Ibid.*

²⁰³ *Ibid.*

Cecily and Susan prepare for bed and change their cloths. After, Cecily removes her coat the scene flashes to Annabelle looking for the diamonds, then back to the room for the ladies' bedtime preparation. The lyrics to this song talk about finding a person for a loving relationship.²⁰⁴ In using this piece, Bradford may be trying to create a love triangle between Paul, Cecily and Annabelle. However, Paul stays true to Annabelle finding a loving relationship with her.

“Majestic Misterioso” is a “weird comedy Misterioso” played just before Aunt Susan’s theme (see Figure 2-25). The D, C-sharp-D motive in the Misterioso resembles the motive in Susan’s theme. The last two notes in the motive found in the first example, rhythmically appear in the circled motive in Susan’s theme. The large leaps add to the comical nature of the scene. Aunt Susan always looks under the bed, and has never found anything yet. This time is different. She finds Paul and is scared thinking there is a ghost under the bed.

Figure 2-25: *The Cat and the Canary* cue 43 “Majestic Misterioso” compared with Susan’s theme

43. (Action) SUSAN LOOKS UNDER BED Majestic Misterioso (Kilenvi) ½ Min.
 NOTE: Play very quietly and deliberate.
 All: *maestoso*

44. (Title) YOU'RE NOT WHAT AUNT SUSAN EXPECTED SUSAN THEME: Chatter (Kahn) ¼ Min.
 NOTE: Start "P" and gradually work up, and catch her scream on one of the "F" chords.
 Tempo: *ritardando*

Instructions given in Bradford’s performance suggestions, coupled with an analysis of the music, establishes a close relationship between site and sound of the following thirteen examples. The excerpt “Misterioso Dramatico No. 22” Borch (cue 4) ranges over two octaves (see Figure 2-26). The intertitle at the beginning of this scene reads “and for twenty

²⁰⁴ “I Gotta Get Somebody to Love,” accessed August 2, 2013, <http://annettehanshaw.tripod.com/somebodytolove.html>.

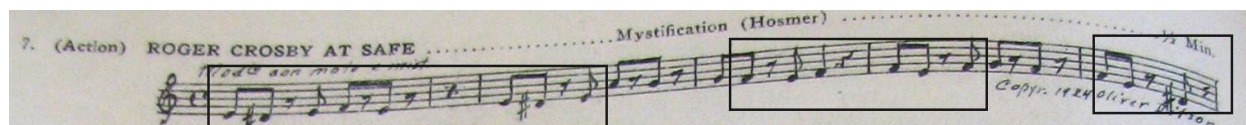
years, it was said that the tormented ghost of Cyrus West wandered nightly though the deserted corridors.” In the image that follows, the camera turns a corner and walks down a corridor towards a long stair case. The beginning notes in the first bar, curve like a corner, and ascend from the lowest A in the bass clef to the treble clef A. Bradford instructs the timpanist to play with a “soft tread effect”²⁰⁵ This “tread effect” and the twisting melody create the image of progressing down the corridor.

Figure 2-26: *The Cat and the Canary* cue 4 “Misterioso Dramatico No. 22”



The title of cue 7 is “Mystification” (see Figure 2-27). Crosby appears mystified at finding a live moth in a safe that was closed for twenty years. Bradford is linking the title and the image together. If the audience did not know the association, the musician would have made the link between the two. This piece is highly chromatic and full of rests (cue 7). The extended use of silence and chromaticism match the growing distrust between Mammy and Crosby.

Figure 2-27: *The Cat and the Canary* cue 7 “Mystification”



Bradford uses silence in cue 16. The only effect to be used in this scene is a striking clock. According to Bradford’s wishes, no music should be used at this point if there is a clock to strike midnight. He states, “Silence—a chime clock off stage may be effectively used here, chiming the hour of midnight. If no clock can be obtained, play the Mystery

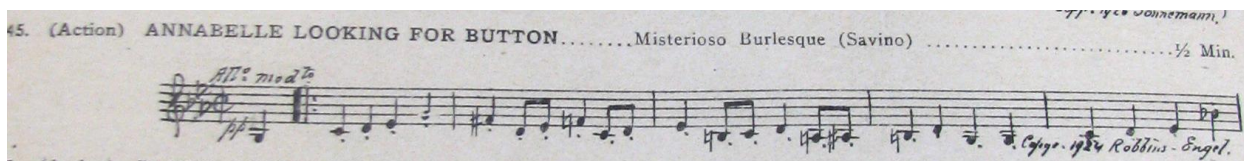
²⁰⁵ Bradford, *The Cat and the Canary*, inside cover.

Theme here, but do not use bells in orchestra pit or the illusion will be absolutely ruined.”

Silence makes this moment dramatic. The use of the clock here is diegetic.

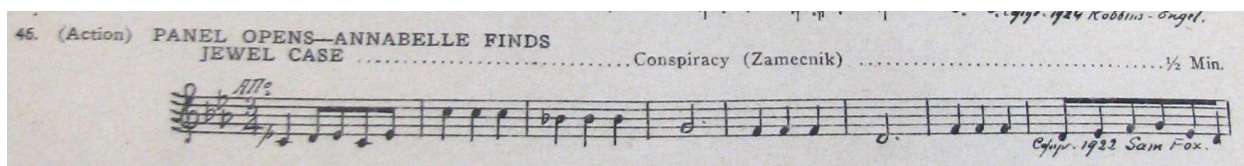
The staccato articulation in “Misterioso Burlesque” by Savino fits the image of Annabelle looking for a hidden button that will open a panel where the diamonds are hidden (see Figure 2-28). Her fingers are shown skipping over the wood design which matches the staccato. The melody itself, builds in anticipation.

Figure 2-28: *The Cat and the Canary* cue 45 “Misterioso Burlesque”



The music of “Conspiracy” is described by Bradford as “an agitated Misterioso depicting the discovery of the jewels.”²⁰⁶ Bradford saw something in this music that made him think about the discovery of the jewels but Bradford’s intentions are not clear (see Figure 2-29).

Figure 2-29: *The Cat and the Canary* cue 46 “Conspiracy”

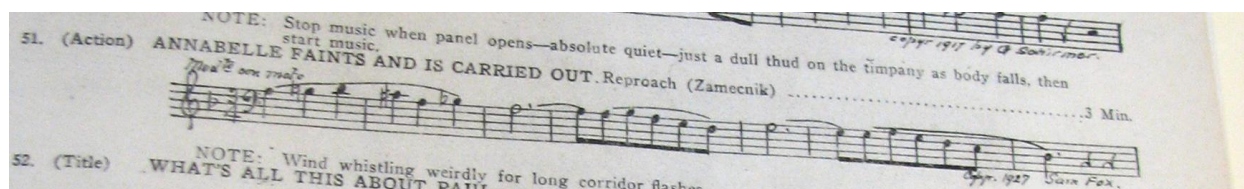


Bradford describes “Reproach” as “a light agitated movement with plenty of action in the minor preferably.” Crosby’s body is found missing, this piece is played in the minor to portray the grotesque situation (see Figure 2-30). Also reflecting death, the register of this piece is in the bass clef. The piece has “plenty of action” to fit the scurrying of this scene.

²⁰⁶ Bradford, *The Cat and the Canary*, inside back cover.

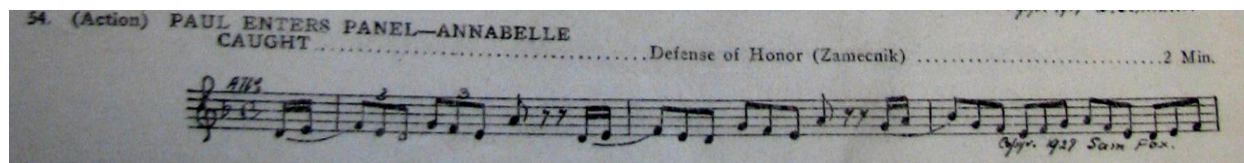
Annabelle faints, people hurry to attend Annabelle, Aunt Susan is in hysterics, and Charlie and Harry leave for the police or the guard.

Figure 2-30: *The Cat and the Canary* cue 51 “Reproach”



“Defense of Honor” is “an Agitato showing the fearlessness of Paul as he enters dark recess.” This scene is an example of a main scene with flashes to another scene (see Figure 2-31). The music represents Paul in the secret passage. However the scene flashes to Susan on the milk wagon. Instead of changing to and from pieces, Bradford suggests that when the wagon is shown, “horses’ footfalls may be reproduced on tympani.”²⁰⁷ Showing that the scenes are different but keeping the music for the main scene with Paul.

Figure 2-31: *The Cat and the Canary* cue 54 “Defense of Honor”

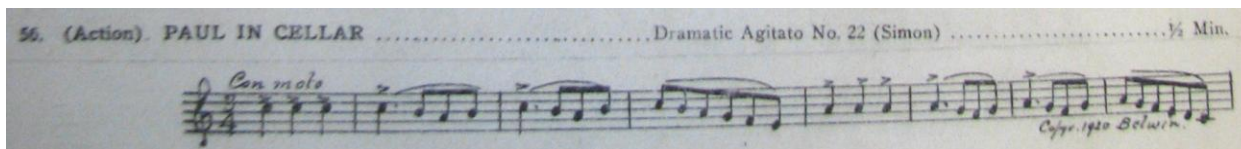


“Dramatic Agitato No. 22” is “a dramatic Agitato with regular pizzicato bass for searching of Paul in dark cellar”²⁰⁸ and is to be played with motion (see Figure 2-32). The quarter and quarter dotted rhythms are accented, creating a feeling of hesitation followed by descending eighth notes. The music follows Paul’s cautious decent into the basement.

²⁰⁷ *Ibid.*

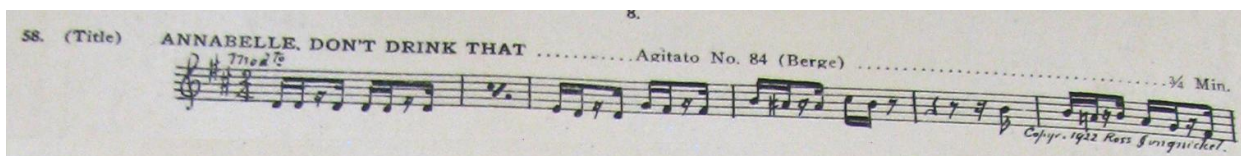
²⁰⁸ *Ibid.*

Figure 2-32: *The Cat and the Canary* cue 56 “Dramatic Agitato No. 22”



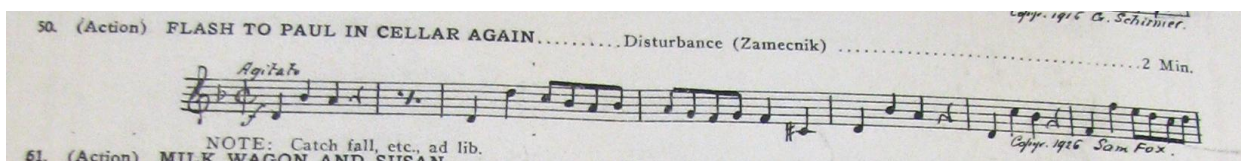
Cue 58 should be labeled “Annabelle, I can’t find Aunt Susan!” The music of “Agitato No. 84” by Berge creates a pulsing rhythm (see Figure 2-33). In this scene, Cecily comes running into the room exclaiming but suddenly stops from intimidated at seeing the doctor. The quick rhythms mimic Cecily’s racing thoughts and agitation and the rests compliment the state of her body.

Figure 2-33: *The Cat and the Canary* cue 58 “Agitato No. 84”



Bradford chooses “Disturbance” because this piece is an “agitato full of action for a severe struggle of two men.”²⁰⁹ The use of percussion is required to “catch effects of fall, etc.” and reflect the fight between Paul and the villain (see Figure 2-34).

Figure 2-34: *The Cat and the Canary* cue 60 “Disturbance”



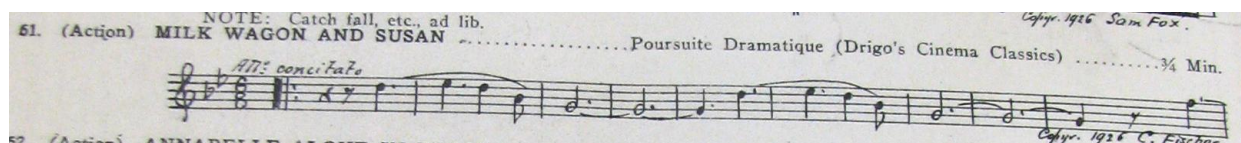
“Poursuite Dramatique” is “a pursuit number with effect of horses’ hoofs reproduced on tympani, but not a gallop.”²¹⁰ This piece portrays Aunt Susan’s continuation of the drama of ghosts in the mansion (see Figure 2-35). Bradford may be choosing this piece because of the 6/8 time signature which represents the horse and wagon. The melody rises and falls like

²⁰⁹ *Ibid.*

²¹⁰ *Ibid.*

the swaying wagon. Likewise, the higher notes in the first two bars could represent discussion between the ecstatic Susan and the long G note could represent the sympathizing milk man.

Figure 2-35: *The Cat and the Canary* cue 61 “Poursuite Dramatique”



Bradford accents the continuation of the fight scene with “The Ambush” (see Figure 2-36). He comments on the music as portraying, “a furious Agitato for the continuation of the struggle that started in the cellar.” The performance instructions calls for the use of *accelerando* which escalates this scene towards resolution. The use of *8va* and *loco* symbolizes Charlie’s decline to murder and the triumph of good over evil.

Figure 2-36: *The Cat and the Canary* cue 63 “The Ambush”

“Agitation” is “a furious Agitato- a continuation of the previous number”. The Guard reveals Charlie as the second heir and the murderer (see Figure 2-37). The switch to 2/4 time signature and the rising, minor/major second intervals creates escalation matching the charges of the Guard to the resolution that Charlie is proven the criminal.

Figure 2-37: *The Cat and the Canary* cue 64 “Agitation”

Bradford chooses pieces and gives instructions to create the atmosphere of the film through music. An aspect of atmosphere includes the use of silence for dramatic effect, which Bradford uses four times (9, 16, 21, 50).

Many sound effects are called for in the performance instructions including: cat sounds; knocking; footsteps; horns; a tire blowing; clock chimes; a falling painting; wind effects; thud of a body; and horses' footfalls. Bradford instructs the musician to catch screams (28, 43, 48). One scream is portrayed by emphasizing the scream on "F" chords.²¹¹

Instrumentation instructions are given. Muted brass is used sixteen times in five cues (all Mystery Themes, 1, 17, 34, 41). It appears the muted brass creates a grotesque atmosphere.

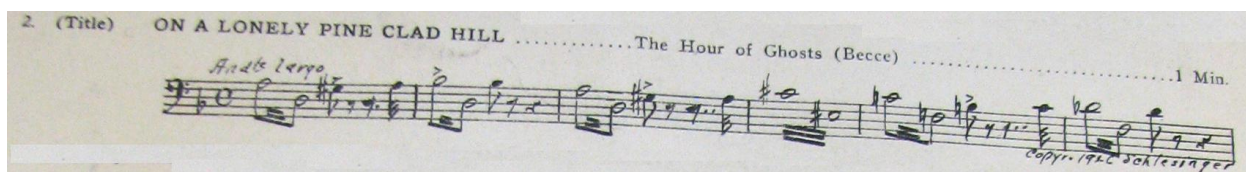
Bradford alters the Mystery Theme three times with the use of a trill (27, 48, 62). Each time Bradford uses the trill the villain's clawed hand is reaching for a neck. The first time the villain strangles Crosby to death, the second time the necklace is stolen, and the third time the villain attempts to strangle Annabelle.

Five cues use minor keys coupled with the melody in the bass clef. Altman establishes that death scenes were represented with these techniques. In cue 2, these techniques are found in the music for Cyrus West's death. Likewise in cue 4, the same techniques are used for a scene where West's ghost is supposed to haunt the house. In cues 35 and 41, Susan and Paul are afraid of West's ghost. In the last system of the Mystery Theme, the melody transitions to the bass clef. In cue 27, Crosby is killed.

²¹¹ Bradford, *The Cat and the Canary*, Performance Instructions.

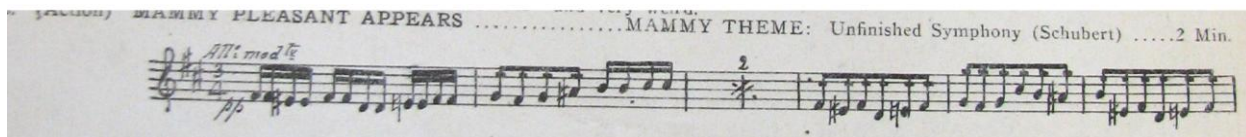
Bradford chooses pieces with the use of tremolo in the following seven pieces. Two purposes of *tremolo* include portraying impending tragedy or imminent danger.²¹² In “The Hour of Ghosts” by Bece *tremolo* implies the tragic circumstances of Cyrus West’s death (see Figure 2-38).

Figure 2-38: *The Cat and the Canary* cue 2 “The Hour of Ghosts”



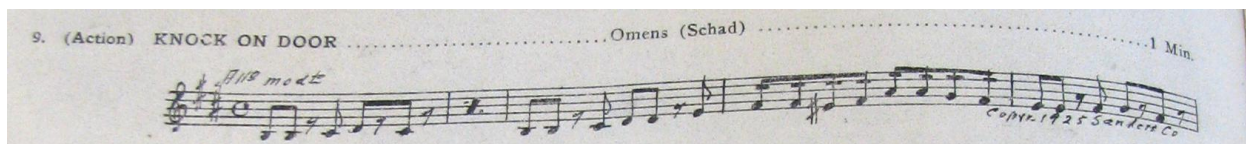
Bradford chooses four pieces with the uses *tremolo* to portray imminent danger. In the first use of Mammy Pleasant’s theme, Crosby arrives (see Figure 2-39). Bradford uses *tremolo* to create distrust for Mammy and Crosby.

Figure 2-39: *The Cat and the Canary* tremolo in the “Unfinished Symphony”



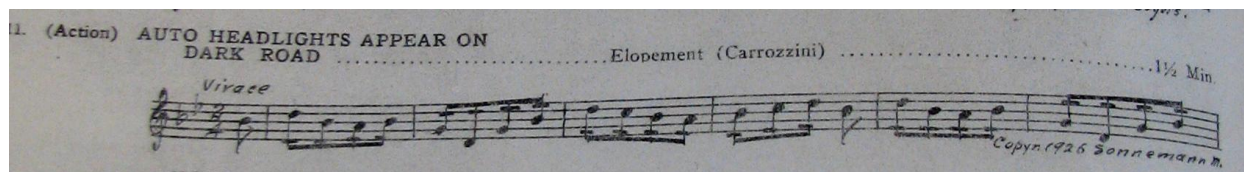
In “Omens” Harry arrives (see Figure 2-40). Likewise in “Elopement” by Carrozzini, Aunt Susan and Cecily arrive at the house (see Figure 2-41). The use of *tremolo* establishes that the relatives are not to be trusted and may pose danger.

Figure 2-40: *The Cat and the Canary* tremolo in “Omens”



²¹² Altman, *Silent Film Sound*, 262-3.

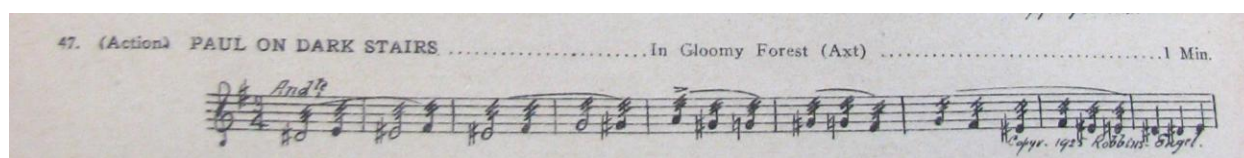
Figure 2-41: *The Cat and the Canary* tremolo in “Elopement”



Paul is wandering down the stairs petrified of ghosts “In Gloomy Forest” (see Figure 2-42).

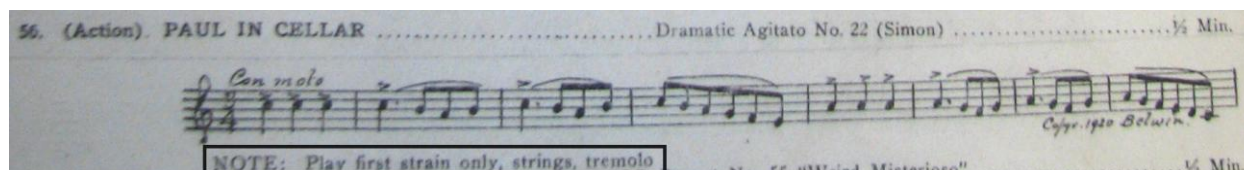
Tremolo is used to portray his fear of a ghost and his feelings of being in danger.

Figure 2-42: *The Cat and the Canary* tremolo in “In Gloomy Forrest”



Cue 56 is the only cue where *tremolo* is not written in (see Figure 2-43). The musician is instructed to play with this technique.

Figure 2-43: *The Cat and the Canary* tremolo in “Dramatic Agitato No. 22”



In these five *tremolo* examples, this technique helps create the haunted house effect. The first time *tremolo* is used is when West is dying. The second and third times are when relatives are entering the house. The fourth time, Cecily and Susan are told about ghosts. The last time that *tremolo* is used, Paul is sneaking down the stairs of the house petrified about running into a Ghost.

General instruction on dynamics, and tempos are given in the performance instructions and the cue sheet. This cue sheet contains a detailed description of performance practice.

Mistakes in Cue Sheet

There are two mistakes in the cue sheet. Bradford calls for Susans' theme in cue 37 (see Table 2-5). Susan is not in this theme; it is Mammy that appears.

The second mistake is easily fixed by switching the cues. Bradford writes in the cue sheet Paul's music in cue 24, then Mammy's music in cue 25.

Table 2-5: Mistakes in the cues

24. (Action)	Flash-back to Family at the Table- Paul Talking...	Paul Theme: Animal Cartoonix No. 2	Aborn	1/2 Min.
25. (Action)	Mammy Pleasant Enters with a Tray...	Mammy Theme: Unfinished Symphony	Schubert	1/2 Min.

However, in viewing the movie these two cues should be switched. In the film, the family is shown, Mammy enters, and then Paul eventually talks. For the music to flow with the sequence of scenes Mammy's theme should be played during cue 24 and Paul's theme should be played for cue 25.

Conclusions

Bradford shows musical meaning through different techniques. The first is by repeating themes throughout the film. There are eight pieces that repeat a total of thirty-four times, and there are thirty-two stand alone pieces. The six major themes that repeat are the Mystery, Mammy, Paul, Susan, Guard and Love Themes and these themes are used for a number of reasons. The role of the Mystery Theme is to progress the story and highlight clues to solve the mystery. Until the mystery is solved, it is unclear whether this is a theme for Harry, Crosby or Charlie. However, once the mystery is solved, it is clear that the theme

belongs to the villain, Charlie Wilder. Annabelle's theme is coupled with Paul in the Love theme. The lyrics of the popular song explain their relationship.

The second technique is using classical pieces or popular songs. Bradford highlights the sad plight of the millionaire Cyrus West by using a classical piece "Ase's Death". In using a popular song for Cecily, Bradford creates a love triangle in using "I Gotta Get Myself Somebody to Love".

The third technique is using a piece that may be unknown but repeating the music to create a music theme for a minor character. The piece "Laocoon" may not have been known to the audience; the meaning may only have been known by the well-read accompanist. However, by repeating this music, Bradford is stressing and giving a theme to Crosby. Bradford uses the same technique for the minor role of Doctor Ira Lazar. Though the piece would not have been known by the audience the use of the same music in the two appearances of the Doctor gives him a minor theme.

Bradford gives a plethora of performance instructions. The intricate details create the atmosphere of the film. Through instrumentation instructions, Bradford created the haunted house effects. Likewise, Bradford assists musicians by giving instructions on effects and dynamics. Bradford cautions against the overuse of effects, which would create a burlesque environment. Stock techniques help the musician create the atmosphere. *Tremolo* is used to signify danger, distrust, fear and the haunted house effect. Silence is used to create dramatic tension. Tempo variations change the presentation of pieces and progress with the pace of the image on the screen. Through the techniques listed above Bradford musically creates the mystery and haunted house atmosphere of the movie.

Chapter 3 — Ernst Luz Cue Sheet and System

Introduction

Ernst Luz was the music director for the Loew's Theatre Chain.²¹³ This chain began in Ohio, and the owner Marcus Loew became the leading owner of theatre companies in New York.²¹⁴ According to Jon Hafter and B. George, Luz oversaw 1,600 musicians and 50 organists in the Loew Theatre chain.²¹⁵ Like Bradford, Luz compiled cue sheets for M. J. Mintz. In 1927, Luz compiled the cue sheet for *The Gaucho* which was filmed at Iverson Ranch in California.²¹⁶

This chapter examines Ernst Luz's method outlined in his book *Motion Picture Synchrony*, the system he created and an in-depth analysis of a cue sheet compiled by Luz. The overview of Luz's book includes what *Motion Picture Synchrony* is designed to do, a summary of the *Symphonic Color Guide*, a brief overview of the cataloguing system; themes and two hypothetical examples using the color system of how to cue music to film. After looking at Luz's system, I have conducted a cue by cue analysis of the cue sheet *The Gaucho* compiled by Luz. The goal of this analysis is to show the relation between Luz's system and the compilation process of the cue sheet, how Luz chooses the music to illustrate the image, and how atmosphere is portrayed.

²¹³ Peter Kobel, *Silent Movies: The Birth of Film and the Triumph of Movie Culture*, (New York: Little, Brown and Company 2007), 7.

²¹⁴ the International Movie Database, IMDb's page for *Biography for Marcus Loew*.

²¹⁵ Jon Hafter and B. George, "Sound of film," accessed March 12, 2012, <http://www.arcmusic.org/data/frame3.html>.

²¹⁶ the International Movie Database, IMDb's page for *The Gaucho*.

Luz's *Symphonic Color Guide*

Motion Picture Synchrony was helpful in the aesthetics of a musician performing musical accompaniment for film. To evoke three of the human's senses: hearing, seeing and feeling Luz creates a twelve colour coding system that portrays emotion. There are more than twelve feelings and emotions. Luz expands his system beyond colours to cataloguing using numbers and letters, which creates hundreds of possibilities.²¹⁷ Luz used repertoire available from publishers to develop a system which fully evolved film music into an expressive and rationale way to accompany film.

The *Symphonic Color Guide* is divided into twelve different colours which are related to human emotions. When choosing music for a film “the color of analysis is intended to designate compositions of exceptional musical and illustrative value that lend themselves readily for theme use in an entertaining and intelligible manner.”²¹⁸ The first colour is Red which symbolizes danger. Red is to be used to illustrate, “the Heavy Character or Villain, the Mystical, the Ominous, that which is of threatening character, or that which forebodes evil or danger.”²¹⁹ White is used to illustrate purity or love. Luz suggested Major keys for White. Dark Blue is to illustrate intense emotions.²²⁰ Dark Green is used to illustrate envy or jealousy and characters that are seductive or vampires, used for the depressive and oppressive. Dark Green is used in contrast to the Love Theme or White. Sensuous tropical melodies are also Dark Green. Luz suggests minor keys for Dark Green. Yellow is used to

²¹⁷ Luz, *Motion Picture Synchrony*, 51.

²¹⁸ *Ibid*, 24.

²¹⁹ *Ibid*, 18.

²²⁰ *Ibid*, 19.

“lessen the intensity” of Dark Blue and Red.²²¹ “Yellow provides the musical relief or transformation numbers.”²²² Luz stresses the Yellow motifs must transition easily to or from scenes. Black is for “sorrow, the plaintive, funeral march, dirge, or other theme or Motif suggesting death or the hereafter.”²²³ Black is used as an alternative colour to Red. Brown or Sepia is used to illustrate the Pastorale, representing life. In Luz’s system Brown is used for “all characteristic compositions of unmistakable suggestion, such a rural, nautical, folk dances or songs, and typical life illustrations.”²²⁴ Purple is used to illustrate the regal or the ancient.²²⁵ Orange is used to illustrate the Oriental or Mongolian feeling. Gray is used as an alternative colour to White, when more than one Love theme is needed. Light Blue is used as an alternative or assisting colour for Dark Blue. Light Green is the alternate colour for Dark Green and is used in the same way as the Light Blue.²²⁶ These colours are fixed and the meaning cannot be changed. Luz explains, “for we only have twelve colors, nine of which serve a definite purpose which cannot be changed, and three undefined or Alternate Colors.”²²⁷

In order to expand upon the colours Luz designs a catalogue which assists the musician’s in organizing their music library. Luz explains, “The Catalogue, with its thirty-five numerical classifications, the alphabet additions, provides several hundred classifications, which proves that twelve colors will not nearly suffice.”²²⁸ If the numerical and alphabetical classifications are sufficient in explaining “the musical value of a

²²¹ *Ibid*, 18.

²²² *Ibid*, 19.

²²³ *Ibid*.

²²⁴ *Ibid*.

²²⁵ *Ibid*, 20.

²²⁶ *Ibid*, 21.

²²⁷ *Ibid*, 51.

²²⁸ *Ibid*.

composition” the colour is unnecessary.²²⁹ The numbers and alphabet are divided into different categories. The use of No. 1-11 is for tempo. No. 1 is the fastest tempo and No. 11 is the slowest tempo.²³⁰ The use of No. 12-16 “are classified dramatic and melodramatic illustrations.”²³¹ The use of No. 17-20 “are classified Multiple numbers, Suites, Selections, Characteristics and Symphonic Color Classics, and other compositions, illustrating two or more different moods or emotions.”²³² The use of No. 21-36 “are classified all Atmosphere illustrations, National Anthems, Folk songs, and Dances or musical compositions typical of some country or clime”²³³ If there is just a number, Luz states that this means, “The numerals 1-36, inclusive, without a letter added, designate the nonflexible numbers, or numbers that illustrate the Mood, Emotion or Atmosphere in a quiet, neutral or descriptive manner, without embellishment, and become difficult or musically distorted when liberties in interpretation are resorted to.”²³⁴ However, if there is more than one emotion Luz explains that, “The predominating or accentuated mood or emotion or dramatic value is designated by addition of a letter of the Alphabet, namely A-B-C-D-E, etc.”²³⁵

To further expand upon the numbers, the letters A-K are the letters used to add to the numbers.²³⁶ The letter A represents material found in a musical introduction. The letter B represents material that has a flexible tempo. The letter C represents that the principle key is minor. The letter D represents “characteristic value” and is linked to the colour Brown.²³⁷ The letter E represents the ability to sustain feelings of the mystic. The letter E is linked to

²²⁹ *Ibid.*

²³⁰ *Ibid.*, 29.

²³¹ *Ibid.*

²³² *Ibid.*

²³³ *Ibid.*

²³⁴ *Ibid.*

²³⁵ *Ibid.*

²³⁶ *Ibid.*, 29-30.

²³⁷ *Ibid.*, 30.

the colours “Red for Mystical, Black for the Heavy or Ominous.”²³⁸ The letter F represents the seductive, minor keys and is linked to the colour Dark Green. The letter G represents the dramatic and is linked to the colour Light Blue. The letter H represents the agitated and is linked to the colour Dark Blue. The letter I represents dance and is linked to the colour Brown. The letter J represents the Majestic and is linked to the colour purple. The letter K represents storms and is linked to the colour Dark blue. It is important to remember that the Letters A-K are to be added to a number. Further grouping of the letters are possible. Luz states that the letters A-E can be placed with the same numbers.²³⁹ If this is the case, place one letter beside the number and put the rest of these letters in brackets in the order of most importance. For example, the piece is categorized as A but the letters B, C, and E could also apply to this same piece. Luz suggests placing (B, C, E) in parenthesis, this is called “additional classification.”²⁴⁰

The remaining letters of the alphabet are divided into four different uses. The letters L-N are used to indicate that the level of seriousness “in illustrative value.”²⁴¹ The letter L is for the light side, the letter M is for the medium side, and the letter N is for the heavy side. The letters O, P and Q have been left out of Luz’s system so that the individual can use the letters for their own purposes.²⁴² The use of the letter X is for designating the length of the composition in minutes. If one X is used it means that the composition is about one minute long, if XX is used the composition is approximately two minutes.²⁴³ The letters R through Z are “used to distinguish the national music of different countries or peoples, when the usual

²³⁸ *Ibid.*

²³⁹ *Ibid.*, 31.

²⁴⁰ *Ibid.*, 31-2.

²⁴¹ *Ibid.*, 30.

²⁴² *Ibid.*, 49.

²⁴³ *Ibid.*, 30-1.

type of music is so similar that they require only one atmospherical classification, such as No. 27, Russian, Slavish, etc.”²⁴⁴ Once the numbers and letters have been added to the music library, a musical composition can be catalogued in the following order: tempo by using the time signature or the letters A-K; the Key; the length; the Title and degree of seriousness, letter L-N; the additional classification in parenthesis; the composer; and the publisher.²⁴⁵

Luz viewed his goal and system of provoking the three human senses, hearing, seeing and feeling as coming from “The Leit-Motif, originating with Richard Wagner in his world-famous Dramatic Grand Operas.”²⁴⁶ Luz continues this “is our aim, and to accomplish this in commendable manner in Motion Picture Synchrony, with the ever-apparent obstacles, requires preparatory effort.”²⁴⁷ When applied properly *Motion Picture Synchrony* reflects Wager’s *leit-motif*. Examples of the *leit-motif* can be found in Luz’s (and Bradford’s) cue sheets.

Luz states, “when cueing pictures, the themes should alone be designated by colors, while the other necessary numbers should be designated by the desired color, adding the word mood or description.”²⁴⁸ Colour can be used in two ways. The first, is the use of “designated” colour for main themes, and the differentiating of themes from addition music pieces. In Luz’s cue sheets colours are used to designate main themes. The second is the use of additional music colours that are not necessarily main themes but are significant to the plot of the film. By simply adding “mood or description” to the colour this allows the

²⁴⁴ *Ibid.*, 31.

²⁴⁵ *Ibid.*, 32.

²⁴⁶ *Ibid.*, 56.

²⁴⁷ *Ibid.*

²⁴⁸ *Ibid.*, 24.

distinction of a main theme and an emotional or colour number. In the cue sheets compiled by Luz there is opportunity for him to use this part of his system. However Luz does not.

Luz gives two examples in his book of how to ideally cue music and colour to a film.

Luz states:

For the purpose of clarity, note the following illustration. When previewing a picture, a subtitle will foretell the showing of a village. The characters are going about their business in the usual way and you immediately feel that this is an opportunity for musical relief. You note it as No. 4, meaning the catalogue number of such descriptive music; but when the scene flashes, you note that the Heavy Character or Villain is prominent at the opening of the scene and, to maintain proper atmosphere you note Red. The scene is short, followed by a light, hurried street action, and you note B (Yellow). After 150 feet there is a disturbance on the screen, possibly to register that there is a rough element of inhabitants in the locale, and you note Light Blue or Dark Blue (G or H). After the disturbance has been stopped, the scene continues to fade out, showing the characters again going peacefully about their business (B) Yellow.²⁴⁹

In this film sequence described by Luz, there are three scenes which require three different music excerpts. The required colours are No. 4 Red, Blue and Yellow.

Likewise in a hypothetical film example Luz outlines six colours to be used in a movie sequence. Red depicts the heavy character who is introduced in the first scene.²⁵⁰ In the next scene, children are shown playing. Yellow can be used for the Juvenile Theme. The villain bothers the children and the hero of the film comes to the aid of the children. Light

²⁴⁹ *Ibid*, 55.

²⁵⁰ *Ibid*, 58-59.

Blue is used for the scene where the hero of the film struggles with the villain. Luz instructs the musician to save Dark Blue for climaxes in the movie. During the struggle, the heroine is introduced. Luz calls for a Love theme, White, after the struggle finishes. The next character introduced is the “painted lady” who is the lover of the villain. She is accepting attention from a different individual. Dark Green is to be used for this lady to illustrate seduction. The villain finds his lady with her other lover and a fight occurs. Dark Blue is necessary for this climax. These six compositions, when bound together with dark brown or steel coloured tape create a Motion Picture Album. Each composition is tabbed with the correct colour tape so that flipping between the pieces will be easy. In creating this Motion Picture Album, Luz is designating a colour, while limiting the selection to six, for each scene in the movie.

This example depicts only the themes of a full length movie. Luz does not account for “necessary numbers” which are “designated by the desired color” accompanied by the addition of “mood or description” in this example.²⁵¹ In this case, each colour is a theme for a character: Red for the Villain; Yellow for the children; Light Blue to illustrate the conflict between the hero and villain; Dark Blue for the climax of the film; White for love; and Dark Green for the secondary love theme. From Luz’s descriptions of how to colour code music to the screen story, the quantity of colours required is striking. Luz is creating an ideal performance guide for musicians. Therefore it is interesting to take the ideals from Luz’s manual and apply them in analyses of four cue sheets compiled by Luz.

²⁵¹ *Ibid*, 24.

In the treatise, Luz encourages the musician to “make use of the cue sheets issued by the producers, which cost you nothing.”²⁵² Luz, a cue sheet compiler himself is marketing the use of cue sheets for the musician as an alternative to creating their own cue sheet every time. From the above description from his treatise, Luz designates a colour for every music piece in the film. Curiously however, Luz’s approach in compiling cue sheets differs from the method he lays out in the hypothetical film examples given above. *Dream of Love*, *A Single Man*, *The Gaucho* and *A Lady of Chance*, four cue sheets from the Silent Film Music Collection, are compiled by Luz. In the cue sheet *Dream of Love*, the movie was released in 1928, three years after the publication of Luz’s *Motion Picture Synchrony*. Luz uses only White and Red colour themes six times each in 44 music cues. Four additional pieces are repeated throughout the cue sheet. These pieces do not have designated colours and are not referred to as themes. There are 24 unique music pieces. In the cue sheet *A Single Man*, released in 1929, Luz uses only the White Love theme three times in the cue sheet. No piece of music is repeated. There are 21 unique pieces. The cue sheets *The Gaucho* and *A Lady of Chance*, released in 1927 and 1928, promise to be interesting. *The Gaucho* cue sheet is incomplete. The University’s collection has pages 1- 2 with cues 1 to 16 and pages 7 to 8 cues 67 to the last cue 90. The UCLA Library staff from the Performing Arts Special Collections kindly provided the missing cues 17 to 66, pages 3-6 for the *Gaucho* cue sheet from their collection.

²⁵² *Ibid*, 8.

In-Depth Analysis of *The Gaucho* Cue Sheet

The remainder of this chapter will look at a cue by cue analysis of *The Gaucho*. The cast in *The Gaucho* includes ten characters not including the village people and briefly shown characters assisting the plot (see Table 3-1).²⁵³

Table 3-1: Names of characters and actors in *The Gaucho*

Actor	Character
Douglas Fairbanks	The Gaucho
Lupe Velez	The Mountain Girl
Joan Barclay	Miracle Girl (younger)
Eve Southern	Miracle Girl (older)
Gustav von Seyffertitz	Ruiz - The Usurper
Michael Vavitch	The Usurper's First Lieutenant
Charles Stevens	The Gaucho's First Lieutenant
Nigel De Brulier	The Padre
Albert MacQuarrie	Victim of the Black Doom
Mary Pickford	Virgin Mary (cameo)

The synopsis of the film is as follows,

Douglas Fairbanks carries his adventurous spirit high into the Andes in *The Gaucho*, an inventive and playful comedy thriller. Fairbanks reveals new facets of his formidable talents and demonstrates uncommonly fierce bravado that makes even his simple act of lighting a cigarette a marvel of machismo.

²⁵³ "Opening Title," *The Gaucho*, directed by Douglas Fairbanks (1927; Kino on Video, 2001), DVD.

Armed with a pistol, the requisite sword and exotic Argentine balos (which he hurls with remarkable skill, disabling his foes and, in one delightful scene, entwining himself with Lupe Velez for an especially intimate tango), Fairbanks shines as the reckless titular ne'er-do-well. His appetite for adventure, women and riches leads him to the City of the Miracle, a colossal shrine carved in a mountainside which houses a young girl gifted with the power to heal. When the shrine is robbed by a pack of bandits, the roguish gaucho becomes the unlikely savior in an adventure with as many dramatic peaks as the Andes themselves, lightened by raucous comedy and flavored with moments of haunting beauty.

The Gaucho's relative darkness of tone makes it one of Fairbank's most fascinating pictures today. No longer the admirable representative of healthy virtue, Fairbank's character is a heavy drinker, falls prey to a deadly plague known as the Black Doom and carries on a carnal courtship with the temptress Velez. Even the religious conversion experience by the protagonist near the film's climax implies a life previously devoted to iniquity that ran counter to the virtuous image Fairbanks cultivated throughout his career.²⁵⁴

Luz compiled the music for *The Gaucho* with 90 music cues and 5 music segue pieces for a total of 95 music excerpts.

Table 3-2: Number of cues and music excerpts in *The Gaucho*


Category of Pieces	Quantity	Total
Cues	90	95 music excerpts
Segue	5	

Included below is *The Gaucho* cue sheet and a transcription of as compiled by Luz (see Figure 3-1 and Table 3-3).

²⁵⁴ "Synopsis," *The Gaucho*, directed by Douglas Fairbanks (1927; Kino on Video, 2001), DVD back cover.

Figure 3-1: *The Gaucho* cue sheet

71819




Thematic Music Cue Sheet

M. J. MIRTZ (PATENT)
JULY 31, 1923

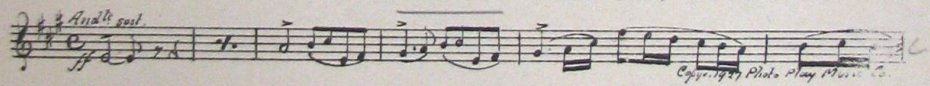
"DOUGLAS FAIRBANKS AS THE GAUCHO"

Compiled by Ernst Luz
UNITED ARTISTS PICTURE
Length of film 10 reels (9235 feet) Maximum projection time 1 hour, 35 minutes

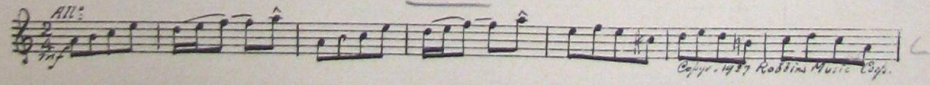
1 AT SCREENING *matala* Gaucho Theme (Letters A and B) 2 Min.



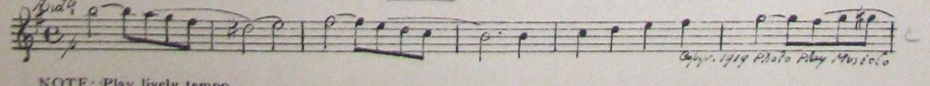
2 (Title) SO THIS DAY Pastoral from "L'Arlesienne" (Bizet) 1 Min



3 (Action) CLOSE-UP OF SHEPHERD GIRL Excitement and Hurrv (Hoffman) 3/4 Min



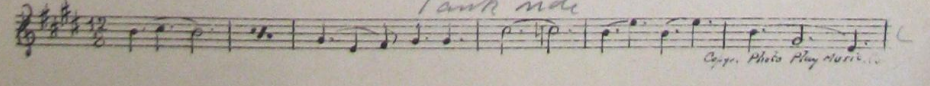
4 (Action) GIRL FALLS OVER CLIFF Romance d'Amour (Schoenfeld) 1/2 Min



NOTE: Play lively tempo.

5 (Action) PEOPLE RUN FROM CLIFF Excerpt No. 5 from "Gaucho" 1 Min

bank side



62

2 *Prayer*

6 (Action) VISION DISAPPEARS IN SECOND VISION SCENE Last Dream of the Virgin (Massenet) 2¼ Min. 67

7 (Action) CHILD RECOVERS Repeat No. 4 "Romance d'Amour" ½ Min. 68

8 (Title) UPON THIS HOLY SPOT Repeat No. 5 "Excerpt No. 5" ¼ Min. 69

9 (Action) LONG SHOT OF SCENE Excerpt from "Andantino" (Schumann) ¼ Min. 70

10 (Title) THE DISCORDANT NOTE Despair (Kalbe) (BLACK) ½ Min. 71

11 (Action) LEPER KNEELS—FLASH TO LONG SHOT... Repeat No. 9 "Andantino" 1¼ Min. 72

12 (Title) THE FAME OF THE CITY Gaucho Theme (Letter A) 2¼ Min.

NOTE: Play once and segue.

13 (Action) WINDOW SCENE SHOWS The Bold Riders (Carbonara) 2 Min.

NOTE: Play once and segue.

14 (Title) WITH MY COMPLIMENTS Incid. Symphony No. 39 (Bicchiere) (LT. BLUE) 1½ Min.

15 (Action) LUPE RUSHES THROUGH CROWD AND SEES GAUCHO Gaucho Theme (Letter A) 1 Min.

16 (Action) MEN KISS EACH OTHER La Rosita (Dupont) 1 Min.


Handwritten notes and markings:

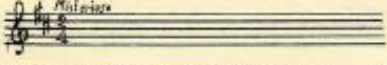
- And. Religioso* (above staff 6)
- And. Religioso* (above staff 7)
- And. Religioso* (above staff 8)
- And. Religioso* (above staff 9)
- And. Religioso* (above staff 10)
- And. Religioso* (above staff 11)
- And. Religioso* (above staff 12)
- And. Religioso* (above staff 13)
- And. Religioso* (above staff 14)
- And. Religioso* (above staff 15)
- And. Religioso* (above staff 16)
- Copy. Carl Fischer.* (below staff 6)
- Copy. 1927 Photo Play Music Co.* (below staff 9)
- Copy. 1927 Photo Play Music Co.* (below staff 11)
- Copy. 1927 Photo Play Music Co.* (below staff 12)
- Copy. 1926 Robbins Music Corp.* (below staff 13)
- Copy. 1927 Photo Play Music Co.* (below staff 14)
- Copy. 1927 Photo Play Music Co.* (below staff 15)
- Copy. 1927 Photo Play Music Co.* (below staff 16)
- Copy. 1927 Photo Play Music Co.* (below staff 16)


Handwritten annotations:


- Prayer* (above staff 6)
- the dawn of hope* (above staff 8)
- Remembrance* (above staff 10)
- Habanera (Chabrier)* (circled around staff 13)
- slow dance music* (above staff 14)
- Flora* (above staff 16)

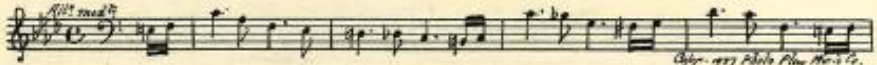
3

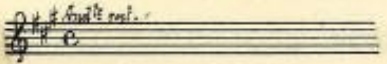
Serenade
 17 (Title) **I WILL DANCE FOR YOU** Jota from "La Fete de Seville" (Tavan) ¾ Min.



Zingar
 18 (Action) **LUPE THROWS PITCHER** Repeat No. 15 "Gauchó Theme—A" ¾ Min.


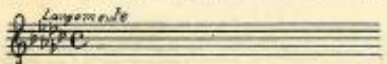
Florde Buz
 19 (Action) **GAUCHO TELLS MUSICIANS TO PLAY** El Choclo (Villoldo) 1 Min.



Mch -
 20 (Title) **SOLDIERS SENT BY** Iton Horse March (Rapee) ¾ Min.


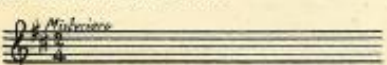
Press
 21 (Action) **SOLDIERS AT ENTRANCE TO PALACE** Incid. Symphony No. 36 (Kempinski) 1½ Min.


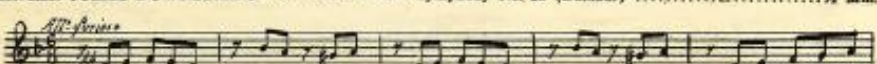
Past -
 22 (Title) **YOU HAVE MUCH WEALTH** Repeat No. 2 "Pastorale" 1 Min.


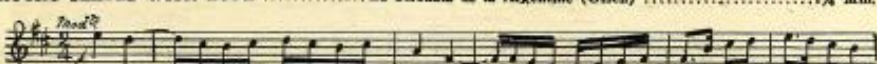
Pavane
 23 (Title) **BUT WHAT OF THE POOR** Vengeance (Porret) ¾ Min.


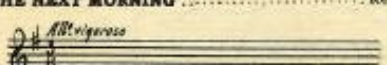
Gypsy
 24 (Action) **SIGN ON SCREEN** Repeat No. 10 (BLACK) ¾ Min.


Sym
 25 (Title) **NIGHT, BACK IN THE NORTH** Habanera (Herbert) 1½ Min.


Tamb.
 26 (Action) **MEN MOUNT HORSES** Repeat No. 15 "Gauchó Theme—A" ¾ Min.


Sym
 27 (Action) **DANCER COMES DOWNSTAIRS** Incid. Symphony No. 28 (Dumaur) ¾ Min.


Tamb.
 28 (Action) **GAUCHO SEATED WITH LUPE** La Serenata de la Argentine (Olsen) 1½ Min.


Tamb.
 29 (Title) **THE NEXT MORNING** Repeat No. 14 (LT. BLUE) ¾ Min.


4

X 30 (Title) **NOT FAR FROM THE CITY** Gondoliers (Moszkowski) 1¼ Min.
And^{te} con moto

 Copyright 1928 B. Schirmer.

31 (Action) **SHEEP SCENE** The Crusaders (Zamocnik) 1 Min.
Mourning

 Copyright 1926 Solo Photo Co.

32 (Action) **PALACE INTERIOR** Merry Chase (Fassung) 1¼ Min.
Presto

 Copyright 1926 Heinrichshofen & Co.

33 (Action) **OFFICERS TALKING TO SOLDIERS FROM PALACE STEPS** Incid. Symphony No. 31 (Kempinski) 1¼ Min.
All^o mod^o

 Copyright 1921 Photo Play Music Co.

34 (Action) **FLAG HOISTED** March of the Spanish Soldiery (DeSmetky) 1 Min.
Mourning

 Copyright 1928 Carl Ludwig.

35 (Action) **GAUCHO AND TWO OFFICERS BACK OFF BALCONY** Repeat No. 14 (LT. BLUE) ¾ Min.
All^o riguroso

 Copyright 1927 Photo Play Music Co.

36 (Title) **AND NOW WE'LL VISIT THE SHRINE** Excerpt No. 36 from "Gauchó" 1¼ Min.
Vivo

 Copyright 1927 Photo Play Music Co.

37 (Title) **FORGIVE HIM** Pasturale from "L. Arlesienne" (Bizet) ½ Min.
And^{te} mod^o

 Copyright 1927 Photo Play Music Co.

38 (Title) **YOU CAN GO** Cryptic Shadows (Bece) (RED) ½ Min.
Agitato misterioso

 Copyright 1928 H. W. Schirmer.

39 (Title) **YOU HAVE STRANGE NOTIONS** Excerpt from "Andantino" (Schumann) 1 Min.
Sentimentale

 Copyright 1927 Photo Play Music Co.

40 (Title) **I MOCK NO MAN** Gaucho Theme (Letter A) ¾ Min.

 Copyright 1927 Photo Play Music Co.

41 (Action) **GAUCHO SEES MIRACLE GIRL** Excerpt No. 5 from "Gauchó" 1 Min.
Moderato

 Copyright 1927 Photo Play Music Co.

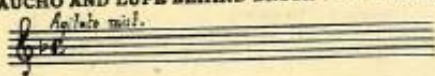
42 (Title) **FIND WHERE SHE LIVES** Repeat No. 30 "Gondoliers" ¾ Min.
And^{te} con moto

 Copyright 1927 Photo Play Music Co.

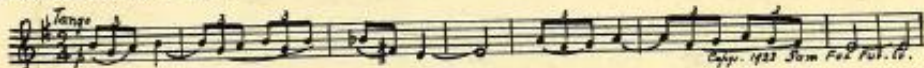
Handwritten notes:
 used -
 Brahms
 Hungarian
 Inferno
 Meditation
 Dawn
 Prayer
 ag

Harry
 Tendre
 Fete Boh
 Spanish Dance
 ag
 ancient
 Koruna
 Fiesta
 mardi
 Prelude
 Anita

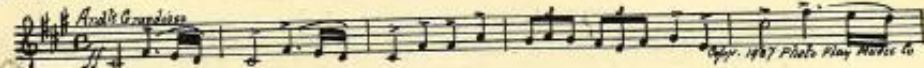
43 (Action) GAUCHO AND LUPE BEHIND BRUSH Repeat No. 38 (RED) ¼ Min.



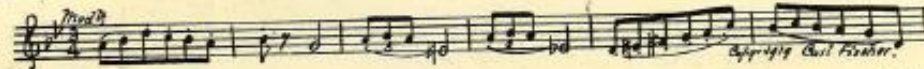
44 (Action) LUPE SEATED ON WALL La Rosita (Dupont) ¼ Min.



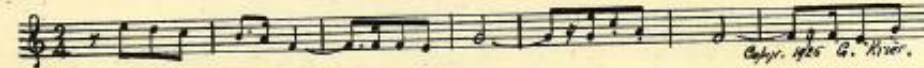
45 (Title) IN THE CAPITOL Excerpt from "Il Guarany" 1 Min.



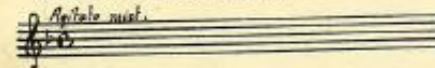
46 (Title) VAIN, GLORIOUS MAN Spanish Dance No. 2 (Moszkowsky) ¼ Min.



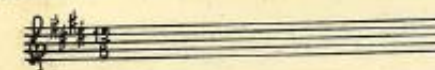
47 (Action) GIRL STOPS DANCING Chanson Bretonne (Fauchey) 1 Min.



48 (Action) GAUCHO TAKES REVOLVER FROM OFFICER Repeat No. 38 (RED) ¼ Min.



49 (Action) AFTER PLOTTERS, LUPE SHOWS Repeat No. 41 "Excerpt No. 5" ¼ Min.



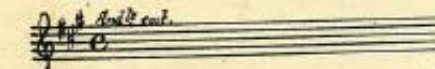
50 (Action) MIRACLE GIRL WALKS OFF WITH LUPE ... Incid. Symphony No. 39 (Bicchieri) (L.T. BLUE) 1 Min.



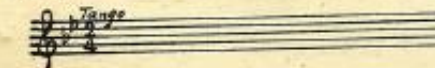
51 (Title) THE FRAST El Irresistible (Logatti) 1 Min.



52 (Title) WE'LL HOLD FOR YOUR ENTERTAINMENT Repeat No. 37 "Pastorale" 1 ¼ Min.



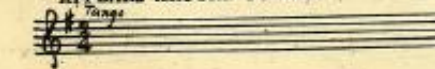
53 (Title) WE'LL SEND FOR IT Repeat No. 51 "El Irresistible" 1 Min.



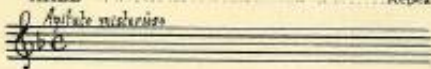
54 (Title) WHAT'S YOUR NEXT CASE Despair (Kalbe) (BLACK) 2 Min.



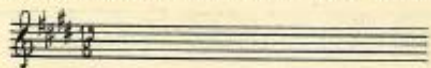
55 (Action) BANQUET SCENE AFTER LEPER DISAPPEARS AROUND CORNER Repeat No. 44 "La Rosita" ¼ Min.



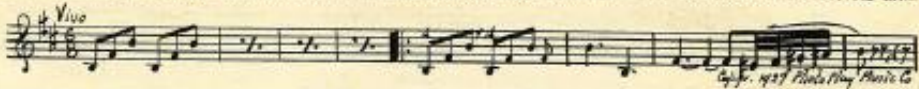
55 (Action) GAUCHO RUNS OUT FROM BANQUET HALL Repeat No. 38 (RED) 1/4 Min.



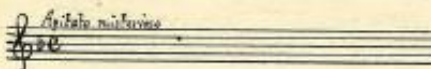
57 (Action) GAUCHO DRINKS Repeat No. 41 "Excerpt No. 5" 1/4 Min.



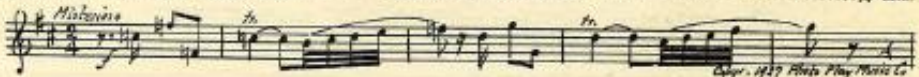
58 (Action) GAUCHO DRINKS AGAIN Excerpt No. 36 from "Gauchito" 1/4 Min.



59 (Action) HORSEMEN RIDE OUT THROUGH GATE Repeat No. 38 (RED) 1/4 Min.



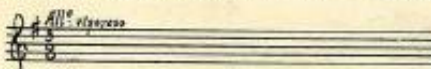
60 (Action) GAUCHO STICKS HEAD INTO DOOR Gaucho Theme (Letter A) 1/4 Min.



61 (Action) CLOSE-UP OF MIRACLE GIRL Excerpt from "Andantino" (Schumann) 1 Min.



62 (Action) GAUCHO ON BED LAUGHS Repeat No. 50 (LIGHT BLUE) 1 Min.



63 (Action) LUPE JUMPS ON WINDOW Gaucho Theme No 74 2 Min.

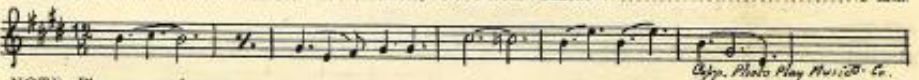


NOTE: Play once and segue

SEGUE: Despair (Kalbe) (BLACK)



64 (Action) CLOSE-UP OF MADONNA APTER LEPER IS OFF Excerpt No. 5 from "Gauchito" 2 Min.

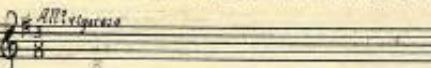


NOTE: Play once and segue.

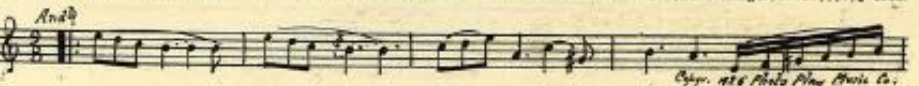
SEGUE: Excerpt from "Andantino" (Schumann)



65 (Action) MIRACLE GIRL WALKS TO CAMERA—LUPE SHOWS IN WINDOW Repeat No. 50 (LT BLUE) 2 Min.



66 (Action) FADE-OUT OF LUPE RAVING AT WINDOW. Pathos from "Incid. Miniatures No. 2" (Scherzinger) 1/4 Min.



ag

Religious

agitato

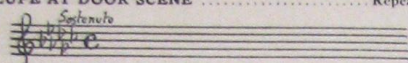
mauro

Religious

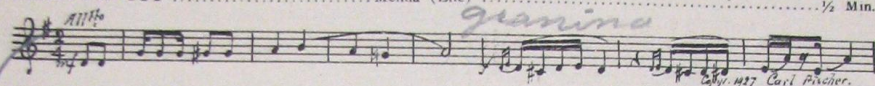
agitato

Desp

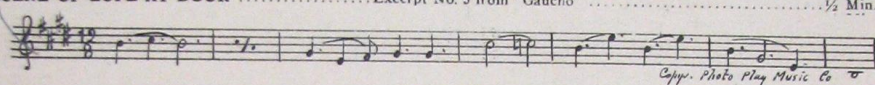
57 (Action) LUPE AT DOOR SCENE Repeat No. 61 "Andantino" 1½ Min.



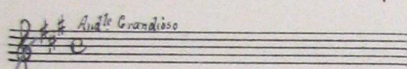
68 (Title) I BELIEVE IN YOU Vienna (Elie) ½ Min.



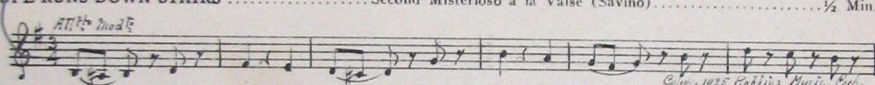
69 (Action) SCENE OF LUPE AT DOOR Excerpt No. 5 from "Gauchó" ½ Min.



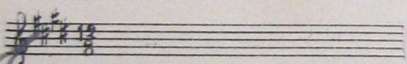
70 (Title) RUIZ WITH HIS ARMY Repeat No. 45 "Il Guarany" ½ Min.



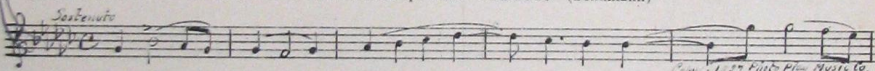
71 (Action) LUPE RUNS DOWN STAIRS Second Misterioso a la Valse (Savino) ½ Min.



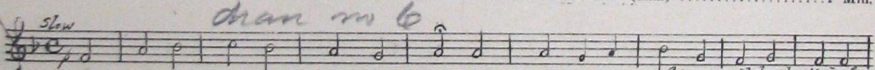
72 (Action) GAUCHO AND MIRACLE GIRL AT ENTRANCE TO SHRINE Repeat No. 69 "Excerpt No. 5" ¾ Min.



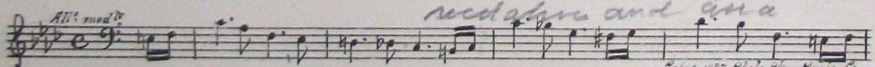
NOTE: Play once and segue.
 SEQUE: Excerpt from "Andantino" (Schumann)



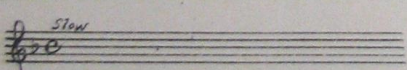
73 (Action) GAUCHO KNEELS AT SPRING Choral from "A. B. C. Sacred Set" (Luz) 1 Min.



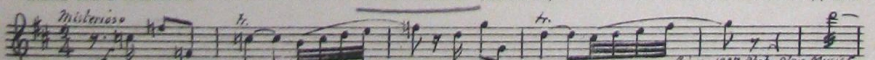
74 (Action) EXTERIOR SCENE—LUPE ON Incid. Symphony No. 36 (Kempinski) 1 Min.



75 (Action) SOLDIERS RUN OUT OF ROOM IN PALACE. Repeat No. 73 "Choral" 1½ Min.



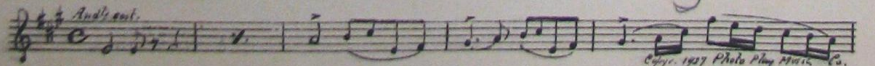
76 (Action) GAUCHO TAKES HANDS OUT OF WATER—SEES HE'S HEALED Gaucho Theme (Letter A) ¾ Min.



77 (Action) CLOSE-UP OF LUPE—SHE SEES SOLDIERS. Prelude Heroique (Kempinski) 1½ Min.



78 (Action) GAUCHO TAKEN INTO CELL Pastorale from "L'Arlesienne" (Bizet) ¾ Min.



79 (Action) PRIEST LED PAST CELL DOOR Gaucho Theme (Letter B) 3/4 Min.

80 (Action) FADE-OUT AS GAUCHO IS SEEN DIGGING IN CELL Incid. Symphony No. 39 (Bicchiere) (LT. BLUE) 1 Min.

81 (Action) LUPE GIRL ARRIVES AT CAMP Agitato in D Minor (Boehnlein) 1/2 Min.

82 (Action) FLASH-BACK TO GAUCHO IN CELL Repeat No. 80 (LT. BLUE) 1 3/4 Min.

83 (Action) SOLDIERS LEAVE CELL—STONE MOVES Repeat No. 79 "Gaucho—B" 3/4 Min.

84 (Action) GAUCHO ON AT EXTERIOR SCENE Incid. Symphony No. 17 (Schertzing) 1 3/4 Min.

85 (Action) LUPE FALLS OFF HORSE Appassionato No. 3 (Axt) 1 Min.

86 (Action) MIRACLE GIRL SHOWS AT STAKE Repeat No. 84 "Incid. Symphony No. 17" 1 3/4 Min.

Handwritten: Main 24

87 (Action) GAUCHO APPROACHES SHRINE Excerpt from "Andantino" (Schumann) 1 Min.

88 (Action) GOAT SHOWS Gaucho Theme No. 107 1/2 Min.

89 (Action) GAUCHO AND MIRACLE GIRL SHOW Excerpt No. 5 from "Gaucho" 1/4 Min.

90 (Action) GAUCHO RUNS FROM MIRACLE GIRL La Rosita (Dupont) 1 Min.

THE END

Proper rest period is Nos. 25 to 43 inclusive.

NOTE The repetition of numbers in this cue sheet is simplified by the use of the "LUZ" SYMPHONIC COLOR GUIDE, sold by Music Buyers Corporation, 1520 Broadway, New York City. The color suggested for repetition of numbers designates the Mood or Emotion, and is used as a code for such repetitions.

Printed in U. S. A.

Complete orchestrations and single piano parts of each separate number contained hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 31-37 WEST 4TH STREET, NEW YORK CITY.

Table 3-3: Transcription of *The Gaucho* cue sheet

Cue Number and Type of Cue	The Scene in the Film	Title of Music Piece	Composer of Music	Length of Music Cue
1	AT SCREENING	Gaicho Theme (Letters A and B)	Unknown	2
2 (Title)	So this day	Pastorale from “L’Arlesienne”	Bizet	1
3 (Action)	Close up of shepherd girl	Excitement and Hurry	Hoffman	½
4 (Action)	Girl falls over cliff	Romance d’Amour	Schoenfeld	½
NOTE: Play lively tempo				
5 (Action)	People run from cliff	Excerpt No. 5 from “Gaucho”	Unknown	1
6 (Action)	Vision disappears in second vision scene	Last Dream of the Virgin	Massenet	2 ¼
7 (Action)	Child recovers	Romance d’Amour	Schoenfeld	½
8 (Title)	Upon this Holy Spot	Excerpt No. 5 from “Gaucho”	Unknown	¾
9 (Action)	Long shot of scene	Excerpt from “Andantino”	Schumann	¾
10 (Title)	The discordant note	Despair (BLACK)	Kalbe	½
11 (Action)	Leper kneels- flash to long shot	Excerpt from “Andantino”	Schumann	1 ¼
12 (Title)	The fame of the city	Gaicho Theme (Letter A)	Unknown	2 ¾

Segue		The Bold Riders	Carbonara	
13 (Action)	Window scene shows	Gauche Theme (Letter B)	Unknown	2
Segue		Habanera	Chabrier	
14 (Title)	With my compliments	Incid. Symphony No. 39 (LT BLUE)	Bicchiere	1 ½
15 (Action)	Lupe rushes through crowd and sees Gauche	Gauche Theme (Letter A)	Unknown	1
16 (Action)	Men kiss each other	“La Rosita”	Dupont	1
17 (Title)	I will dance for you	Jote from “La Fete de Seville”	Tavan	3/4
18 (Action)	Lupe throws pitcher	Repeat no. 15 “Gauche Theme--A”		1/2
19 (Action)	Gauche tells musicians to play	El Choclo	Villoldo	1
20 (Title)	Soldiers sent by	Iron Horse March	Rapee	1/2
21 (Action)	Soldiers at entrance to palace	Incid. Symphony No. 36	Kempinski	1 ½
22 (Title)	You have much wealth	Repeat No. 2 “Pastorale”		1
23 (Title)	But what of the poor	Vengeance	Porret	½
24 (Action)	Sign on screen	Repeat No. 10 (BLACK)		¾
25 (Title)	Night, back in the North	Habanera	Herbert	1 ¾

26 (Action)	Men mount horses	Repeat no. 15 “Gaucho Theme--A”		3/4
27 (Action)	Dancer comes downstairs	Incid. Symphony No. 28	Damaur	1/2
28 (Action)	Gaucho seated with Lupe	La Serenata de la Argentine	Olsen	1 1/4
29 (Title)	The next morning	Repeat No. 14 (LT. BLUE)		3/4
30 (Title)	Not far from the city	Gondoliera	Moszkowski	1 3/4
31 (Action)	Sheep scene	The Crusaders	Zamecnik	1
32 (Action)	Palace interior	Merry Chase	Fassunge	1 1/2
33 (Action)	Officers talking to soldiers from palace steps	Incid. Symphony No. 31	Kempinski	1 1/4
34 (Action)	Flag hoisted	March of the Spanish Soldiery	DeSmetsky	1
35 (Action)	Gaucho and two officers back off balcony	Repeat No. 14 (LT. BLUE)		3/4
36 (Title)	And now we’ll visit the shrine	Excerpt No. 36 from “Gaucho”		1 1/4
37 (Title)	Forgive him	Pastorale from “L’Arlesienne”	Bizet	1/2
38 (Title)	You can go	Cryptic Shadows (RED)	Becce	1/2
39 (Title)	You have strange notions	Excerpt from “Andantino”	Schumann	1
40 (Title)	I mock no man	Gaucho Theme (Letter A)		1/2

41 (Action)	Gaicho sees miracle girl	Excerpt No. 5 from “Gaicho”		1
42 (Title)	Find where she lives	Repeat No. 30 “Gondoliera”		¼
43 (Action)	Gaicho and Lupe behind brush	Repeat No. 38 (RED)		¼
44 (Action)	Lupe seated on Wall	“La Rosita”	Dupont	¾
45 (Title)	In the Capitol	Excerpt from “Il Guarany”		1
46 (Title)	Vain, glorious man	Spanish Dance No. 2	Moszkowsky	¼
47 (Action)	Girl stops dancing	Chanson Bresilienne	Fauchey	1
48 (Action)	Gaicho takes revolver from officer	Repeat No. 38 (RED)		¼
49 (Action)	After plotters, Lupe shows	Repeat No. 41 “Excerpt No. 5”		½
50 (Action)	Miracle girl walks off with Lupe	Incid. Symphony No. 39 (LT BLUE)	Bicchieri	1
51 (Title)	The feast	El Irresistible	Logatti	1
52 (Title)	We’ll hold for your entertainment	Repeat No. 37 “Pastorale”		1 ¼
53 (Title)	We’ll send for it	Repeat No. 51 “El Irresistible”		1
54 (Title)	What’s your next case	Despair (BLACK)	Kalbe	2
55 (Action)	Banquet scene after leper disappears around corner	Repeat No. 44 “La Rosita”		¾

56 (Action)	Gaicho runs out from Banquet hall	Repeat No. 38 (RED)		¾
57 (Action)	Gaicho drinks	Repeat No. 41 “Excerpt No. 5”		½
58 (Action)	Gaicho drinks again	Excerpt No. 36 from “Gaicho”		¾
59 (Action)	Horseman rise out through gate	Repeat No. 38 (RED)		½
60 (Action)	Gaicho sticks head into door	Gaicho Theme (Letter A)		¼
61 (Action)	Close up of miracle girl	Excerpt from Andantino		1
62 (Action)	Gaicho on bed laughs	Repeat No. 50 (LIGHT BLUE)		1
63 (Action)	Lupe jumps on window	Gaicho Theme No. 74		2
Segue		Despair (BLACK)	Kalbe	
64 (Action)	Close-up of Madonna after Leper is off	Excerpt No. 5 from “Gaicho”		2
Segue		Excerpt from “Andantino”	Schumann	
65 (Action)	Miracle girl walks to camera—Lupe shows in window	Repeat No. 50 (LT. BLUE)		2
66 (Action)	Fade-out of Lupe raving at window	Pathos from “Incid. Miniatures No. 2”	Schertzinger	1 ¼
67 (Action)	Lupe at door scene	Excerpt from “Andantino”	Schumann	1 ½
68 (Title)	I believe in you	Menda	Elie	½

69 (Action)	Scene of Lupe at door	Excerpt No. 5 from "Gaucho"	Unknown	½
70 (Title)	Ruiz with his army	Repeat No. 45 "Il Guarany"	Unknown	½
71 (Action)	Lupe runs down stairs	Second Misterioso a la Valse	Savino	½
72 (Action)	Gaucho and miracle girl at entrance to shrine	Excerpt No. 5 from "Gaucho"	Unknown	3
Segue		Excerpt from "Andantino"	Schumann	
73 (Action)	Gaucho kneels at spring	Choral from "A. B. C. Sacred Set"	Luz	1
74 (Action)	Exterior scene- Lupe on	Incidental Symphony No. 36	Kempinski	1
75 (Action)	Soldiers run out of room in palace	Repeat No. 73 "Choral"	Luz	1 ½
76 (Action)	Gaucho takes hand out of water- sees he's healed	Gaucho Theme (Letter A)	Unknown	¾
77 (Action)	Close-up Lupe- she sees soldiers	Prelude Heroique	Kempinski	1 ½
78 (Action)	Gaucho taken into cell	Pastorale from "L' Arlesienne"	Bizet	¾
79 (Action)	Priest led past cell door	Gaucho Theme (Letter B)	Unknown	¾
80 (Action)	Fade-out as Gaucho is seen digging in cell	Incid. Symphony No. 39 (LT. BLUE)	Bicchieri	1
81 (Action)	Lupe girl arrive at camp	Agitato in D Minor	Boehnlein	½
82 (Action)	Flash-back to Gaucho in cell	Incid. Symphony No. 39 (LT.	Bicchieri	1 ¾

		BLUE)		
83 (Action)	Soldiers leave cell- stone moves	Gaicho Theme (Letter B)	Unknown	¼
84 (Action)	Gaicho on at exterior scene	Incid. Symphony No. 17	Schertzinger	1 ¼
85 (Action)	Lupe falls off horse	Appassionato No. 3	Axt	1
86 (Action)	Miracle girl shows at stake	Incid. Symphony No. 17	Schertzinger	1 ¾
87 (Action)	Gaicho approaches shrine	Excerpt from “Andantino”	Schumann	1
88 (Action)	Goat shows	Gaicho Theme No. 107	Unknown	½
89 (Action)	Gaicho and miracle girl show	Excerpt No. 5 from “Gaicho”	Unknown	¼
90 (Action)	Gaicho runs from miracle girl	“La Rosita”	Dupont	1

As Table 3-4 illustrates, Luz's cue sheet is permeated with music coherence through the use of repeated pieces. A large majority of the ninety-five music excerpts are repeated. The main theme of the movie, the Gaucho Theme is played a total of 24 times in various forms. The Black theme is heard 4 times. Light Blue played 8 times. Red is used 5 times. Luz repeats nine pieces throughout the cue sheet. The four themes from Luz's system and the nine pieces that repeat take up 70 of the music cues in the cue sheet. Luz uses twenty-five stand alone pieces that are never repeated in the cue sheet. These pieces assist the plot in moving forward.

Table 3-4: Classification of music cues in *The Gaucho*

Breakdown of Cues		
Category of Pieces	Quantity	Total of 95 Cues
Main theme/Colour Themes	4 (Gaucho, Black, Lt. Blue, Red)	4 themes 9 pieces
Repeated Music Pieces	9	<u>57 repeats of above</u> Total = 70
Stand Alone	25	25 pieces

Table 3-5 is a grid of the repeated pieces. There are four main themes, the Gaucho theme, Black, Light Blue and Red. After the four main themes, there are nine pieces other that repeat. These themes act like *leit-motifs*.

Table 3-5: Repeated cues in *The Gaucho*

Title of Theme or Repeat	Cue Number	Total
Gaucha theme Letter A	cue: 1*, 12a, 15, 18, 26, 40, 60, 76 *a joint cue	8
Gaucha theme Letter B	cue: 1*, 13a, 79, 83	3
Gaucha theme No. 5	cue: 5, 8, 41, 49, 57, 64A, 69, 72A, 89	9
Gaucha theme No. 36	cue: 36, 58	2
Gaucha theme No. 74	cue: 63A	1
Gaucha theme No. 107	cue: 88	1
Black- “Despair”	cue: 10, 24, 54, 63B	4
Lt. Blue- “Incid. Symphony No. 39”	cue: 14, 29, 35, 50, 62, 65, 80, 82	8
Red “Cryptic Shadows”	cue: 38, 43, 48, 56, 59	5
<i>Pastorale</i> from “L’Arlesienne”	cue: 2, 22, 37, 52, 78	5
“Romance d’Amour”	cue: 4, 7	2
Excerpts from “Andantino”	cue: 9, 11, 39, 61, 64B, 67, 72B, 87	8
“La Rosita”	cue: 16, 44, 55, 90	4
“Gondoliera”	cue: 30, 42	2
“El Irresistible”	cue: 51, 53	2
<i>Il Guarany</i>	cue: 45, 70	2
<i>Choral</i> from “A. B. C. Sacred Set”	cue: 73, 75	2
“Incidental Symphony No. 17”	cue: 84, 86	2

Why does Luz choose six different Gaucho theme selections? The first two themes are Gaucho Theme (Letters A and B). To reiterate Luz’s manual, the purpose for letters A

and B are that A represents material found in a musical introduction and the letter B represents material that has a flexible tempo. This is plausible however Luz stipulates that the letters A-K are to be coupled with numbers.²⁵⁵ Luz does not do this with the theme.

Theme A reiterates two motives throughout the section (see Figure 3-2). The rising fourth, followed by an octave leap, a trill and a consecutive stepping pattern creates the motive in the rectangle box. The oval motive with the ascending and descending stepwise creates the second motive. After marking the motives it can be seen that not many notes are left outside of the motives.

Figure 3-2: Analysis of *The Gaucho* theme A

The image shows a musical score for 'The Gaucho' theme A, consisting of four staves of music. The score is titled '1 AT SCREENING' and 'Gaucho Theme (Letters A and B)'. The tempo is marked 'Allegro' and the duration is '2 Min.'. The music is in 2/4 time and G major. The first staff has a 'Pizzicato' marking. The score is annotated with several rectangular boxes and ovals highlighting specific motives. The first staff has two rectangular boxes: one around the first four notes (a rising fourth) and another around the next four notes (an octave leap, a trill, and a consecutive stepping pattern). The second staff has one rectangular box around the first four notes and two ovals around the next four notes (an ascending and descending stepwise pattern). The third staff has two ovals around the first four notes and one rectangular box around the next four notes. The fourth staff has one rectangular box around the first four notes. The score ends with a double bar line and a fermata.

In Theme B, after the same motives are marked, there are close to eight complete bars of additional music that differs from theme A (see Figure 3-3).

²⁵⁵ Luz, *Motion Picture Synchrony*, 29-30.

Figure 3-3: Analysis of *The Gaucho* theme B



Luz uses the reiteration of theme A and B for separate thematic purposes. Theme A and B are heard consecutively at the beginning of the film. While theme A is playing, the opening credits introduce all the actors. Theme B could be played during the first scene in the film for three intertitles which say,

To this day, the gauchos, those fast-disappearing, picturesque cowboys of the South American plains, tell this story round their camp-fires. It is the story of one of them who came to be known as *The Gaucho*, and of the usurper, Ruiz, and how these two came together at the City of the Miracle. In this way was the beginning of the City of the Miracle.²⁵⁶

Theme A is played during the opening credits when the actors are introduced. This establishes the use of theme A throughout the film during scenes that include Gaucho with other main characters. Theme A is less developed. A musician could begin to play theme B with the intertitles introducing Gaucho. Each time theme B is used in the film, Gaucho is alone. In this film, Luz reserves theme B for scenes with the Gaucho alone. In cue 13, Gaucho is seen at the window observing Ruiz's first lieutenant. In cue 79, Gaucho is alone inside a prison cell. In cue 83, Gaucho has dug and hid in a hole and tricked the guard to

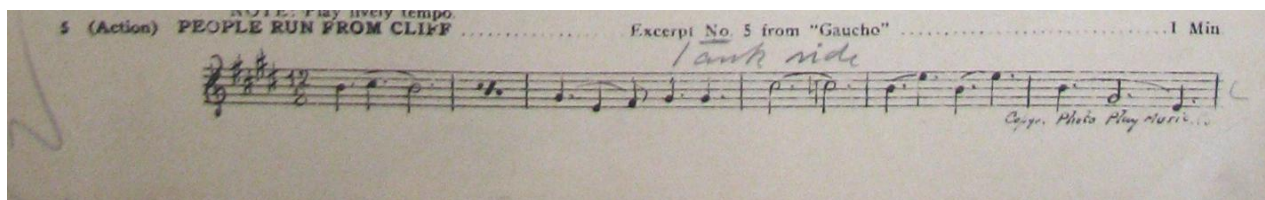
²⁵⁶ "Opening Title," *The Gaucho*, directed by Douglas Fairbanks (1927; Kino on Video, 2001), DVD.

enter the cell. When the guards rush out to sound the alarm the door is left open and Gaucho can escape.

Theme B has the same motive 1 and 2 as theme A. However, as the rectangles show in the example above, theme B is more developed, which distinguishes this theme from A. Theme A and B are closely connected by having similar motives and are used for Gaucho's character but are slightly different to portray two aspects.

The Gaucho theme "excerpt No. 5", varies from the Gaucho Theme A and B (see Figure 3-4). The time signature is compound quadruple. The key signature changes to E Major. In the short music example given, the piece is less motivically saturated than theme A and B. This piece is simpler to portray the simplicity of the miracle girl and that of the conversion. Luz uses the piece that shows the conversion and transformation of the miracle girl, Gaucho and Lupe.

Figure 3-4: Gaucho theme excerpt No. 5



Luz establishes who will convert Gaucho in cue 5, using "excerpt No. 5" as a conversion theme. This scene shows the transformation of the shepherdess to the miracle girl. Without the miracle girl, Gaucho would not have been saved. Cue 5 is the first time that "excerpt No. 5" is used, and Gaucho is not in this scene. Luz establishes where Gaucho will

be transformed in cue 8. A shrine is built for the miracle girl to perform her works. The music is simpler to represent the simplicity of the miracle girl's message.

Just before cue 41, Gaucho has declared to the Padre that "I get what I want – without the help of God and His Holy Book."²⁵⁷ In cue 41 with the use of "excerpt No. 5", Luz establishes that Gaucho will be converted. At first Gaucho's interest in the miracle girl is not conversion. Lupe is jealous at Gaucho's interest.

In cue 49, Lupe's jealousy and insecurity causes her to take miracle girl away from the feast. In cue 57, Gaucho sees the miracle girl and wonders why she is in the room. He figures Lupe must be involved and goes to her.

Cue 64 A, the Gaucho has been touched by the Leper and now has the Black Doom. This scene starts with a close up of the miracle girl who begins to pray. The Gaucho leaves before the miracle girl can help. Gaucho is going to deal with this on his own and is not willing to be transformed. However in cue 69, the miracle girl has kept Gaucho from killing himself and led him to believe in her. Together they go to the shrine.

Cue 72, the miracle girl leads Gaucho into the shrine. The miracle girl kneels to pray and dips her hand in the water. In the following cue, during Andantino, Gaucho submits, and kneels before the Madonna. When he is healed, he and Lupe believe. The final time "excerpt No. 5" is heard is in cue 89, where Gaucho admits to the miracle girl "You're not of the

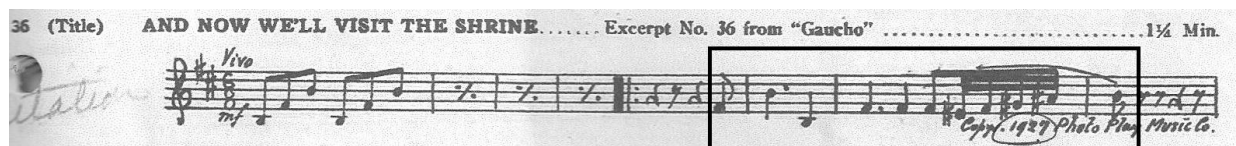
²⁵⁷ "Before the Shrine," *The Gaucho*, directed by Douglas Fairbanks (1927; Kino on Video, 2001), DVD.

earth. Your spirit will live through the ages. I understand now.”²⁵⁸ Gaucho has been transformed.

The Gaucho theme excerpt No. 36 has the same motive 1 as theme A and B with rhythmic variation. The compound duple time gives a different rhythmic feel while using motivic continuity. When played in cue 36, theme No. 36 is independent of other Gaucho themes. However when used in cue 58, theme No. 36 comes after theme No. 5. Theme No. 36 compliments the time signature of theme No. 5 and motivically compliments theme A and B.

Theme No. 36 could be used for either theme A or B (see Figure 3-5). In cue 36, Gaucho is with many of the main characters. Which lends itself to the A theme. In cue 58 Gaucho is alone, however Gaucho is observing the miracle girl through a window.

Figure 3-5: Gaucho theme excerpt No. 36



The music excerpt for the Gaucho theme excerpt No. 74, shows no motivic connection to theme A, B or “excerpt No. 5”. Played once in the cue sheet, the rising chromatic line of the opening four bars of theme No. 74 contrasts with the descending chromatic line of the Black theme (see Figure 3-6). At this point in the film, Gaucho has been wounded by Lupe. During cue 63 when No. 74 is playing, the Leper touches Gaucho’s wound and passes the leprosy onto Gaucho. Luz designates a segue to the Black theme. The

²⁵⁸ “The Stampede,” *The Gaucho*, directed by Douglas Fairbanks (1927; Kino on Video, 2001), DVD.

opening chromaticism of these two passages portrays music continuity to the film scene. Luz could be using the Gaucho theme with techniques that resemble the Black theme to show that Gaucho has leprosy.

Figure 3-6: Gaucho theme excerpt No. 74 and the Black theme

53 (Action) LUPE JUMPS ON WINDOW Gaucho Theme No. 74 2 Min.
Larghetto
 NOTE: Play once and segue
 SEGUE: Despair (Kalbe) (BLACK)
Larghetto
 Copy. 1927 Photo Play Music Co.
 Copy. 1925 Heintzelshofen G.

Without more of the score for the Gaucho theme excerpt No. 107, no conclusions can be established (see Figure 3-7). Outside of the rising fourth interval and the same key signature as theme No. 5 it is unclear as to what Luz is doing with the single cue.

Figure 3-7: Gaucho theme excerpt No. 107

88 (Action) GOAT SHOWS Gaucho Theme No. 107 1/2 Min.
Allegretto
 Copy. 1927 Photo Play Music Co.
 89 (Action) GAUCHO AND MIRACLE GIRL SHOW Excerpt No. 5 from "Gaucho" 1/4 Min.
 Copy. Photo Play Music Co.

Luz uses six excerpts of music for the Gaucho theme. These excerpts can be arranged into three categories. The first category is for secondary pieces. With the music given, these themes do not match the first two categories. The five introductory bars for theme No. 74 do not match, therefore concrete conclusions cannot be made. However, due to the thought of Luz matching the music with the chromatic lines in theme No. 74 and the Black theme to what is being shown on screen it would be bizarre if No. 74 does not match previous themes.

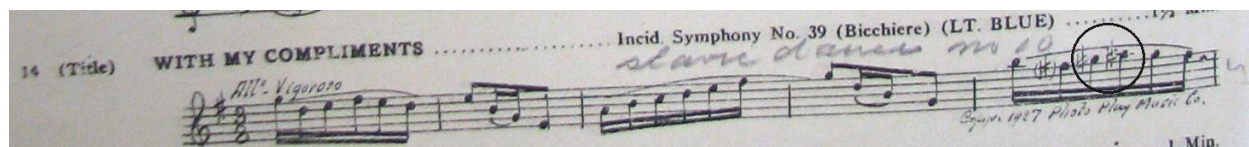
Likewise, No. 107 is a secondary theme. No connections can be made to either main theme in the bars that are given.

Theme A and B comprise the second category as they are thematically similar. Combined, Theme A and B are used eleven times. Theme A and B can be considered the first main theme of the *Gauche* and are used for scenes with *Gauche*. Because of similar motive themes No. 36 could be seen as adding variety to the presentation of Theme A.

“Excerpt No. 5” can be placed in the third category. “Excerpt No. 5” represents the transformation of *Gauche* to the faith that the *Miracle Girl* represents. This theme is used to show the transformation of the *miracle girl*, *Gauche* and *Lupe*. This theme is used for character development.

The Light Blue theme, “Incidental Symphony No. 39” by *Bicchieri*, is an incidental piece (see Figure 3-8). The rhythms are quick, and the melody line rises and falls. The melody is light, fun and melodic. However in the last bar, the addition of the G-sharp and A-sharp to the melody adds dissonance. This could represent the dislike or conflict between characters.

Figure 3-8: *The Gauche* cue sheet Light Blue theme “Incidental Symphony No. 39”



Luz uses Light Blue to illustrate the conflict between characters. Five times this theme is used while the hero *Gauche* and the villain *Ruiz's* First Lieutenant are engaged in conflict of some degree or another (Cues 14, 29, 35, 80, 82). In cue 14, the Lieutenant and

Gaicho meet for the first time. Gaicho publically humiliates the Lieutenant. In cue 29, the Lieutenant receives word that the Gaicho is coming for the city. The Lieutenant sets up defenses for the city. In cue 35, Gaicho has captured the Lieutenant and makes him send his men to the barracks and signal the Gaicho's men to secretly attack the city. In cue 80, the Gaicho has been caught by Ruiz's soldiers and is put in jail. In cue 82, the gallows for the Miracle Girl are constructed. The crowds are pushing on the soldiers. Lupe rouses Gaicho's men to come to the city to fight the soldiers. The Lieutenant is shamed in front of Ruiz. Gaicho escapes from the cell. In these five examples there is conflict between scenes associated with the hero and the villain.

In three other cues there is conflict between other characters (cues 50, 62 and 65). The first of these examples is cue 50, where Lupe feels resentful of the Miracle Girl and locks her in a room. The feelings of conflict are on Lupe's part. In cue 62, jealous Lupe attacks Gaicho with a knife and wounds him. Finally, in cue 65, Gaicho professes his love to Lupe but leaves her. Lupe thinks he is leaving her for the Miracle Girl, which causes Lupe to lose her temper.

The villain is Gaicho's first lieutenant and is represented by the Red theme "Cryptic Shadows" (see Figure 3-9). In bar four, most of the chromatic line is accented. The first note of the tri-tone leap is accented in the last measure. The music techniques create music suitable for the villain. After the lieutenant abuses the shrine priest, Gaicho publically humiliates the lieutenant and kicks him out of his presence. Ruiz's first lieutenant sees the humiliation and uses Gaicho's man to betray the Gaicho. Every time that Luz uses the

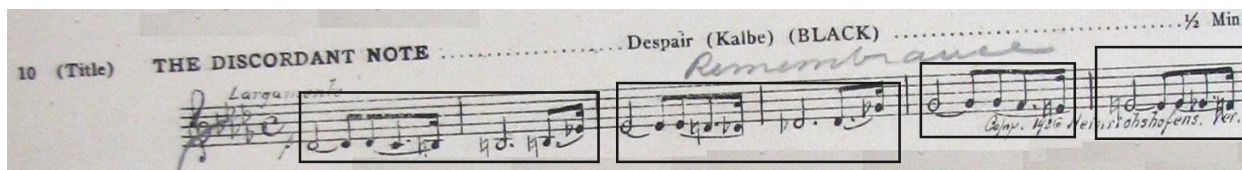
“Cryptic Shadows” the Gaucho and Ruiz’s first lieutenants are conniving to betray the Gaucho.

Figure 3-9: *The Gaucho* cue sheet Red theme “Cryptic Shadows”



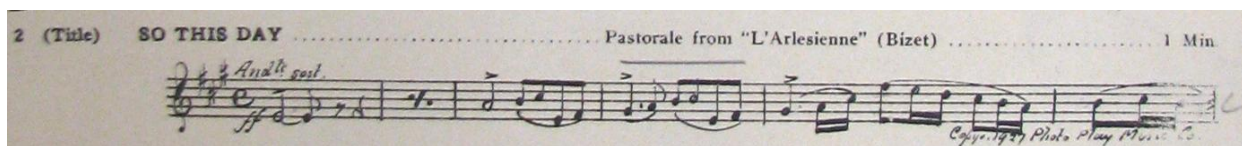
The Black theme is used to represent a figurative death (see Figure 3-10). In the Gaucho, the Leper receives the black theme. He lives a “lingering death.”²⁵⁹ The music is mostly chromatic, outside of the diminished fourth in measure two and the perfect fourth in measure four. The first bar of music repeats four times in the music given. The tempo is slow.

Figure 3-10: *The Gaucho* cue sheet Black theme “Despair”



Luz chooses to musically illustrate the shepherdess girl with Bizet’s *Pastoral* from “L’Arlesienne” (see Figure 3-11). Luz is using a musical piece to illustrate the pastoral.

Figure 3-11: *The Gaucho* cue sheet Pastoral theme



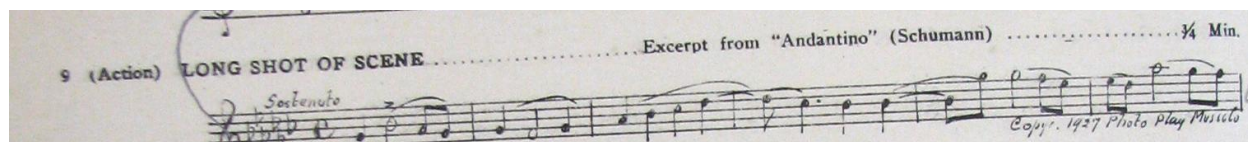
²⁵⁹ “Two to Tango,” *The Gaucho*, directed by Douglas Fairbanks (1927; Kino on Video, 2001), DVD.

In cue 22, the shepherdess girl is now the miracle girl and the girl of the shrine. Now she has a figurative flock. Money collected at the shrine is given to assist and take care of the poor. In cue 37, after the priest has been abused by one of the Gaucho's men, the priest uses Jesus words, "Forgive him. For he knows not what he is doing." In cue 52, the flock that have been imprisoned are brought before the Gaucho to be judge. The last time Luz uses the pastoral theme the Gaucho has been healed by the girl of the shrine. As he is led to the cell he is still praising and celebrating the miracle of his recovery. The Gaucho's healing leads to his belief. Luz may be marking this conversion with the pastoral music to show that the Gaucho is a part of the figurative flock.

Luz is creating strong ties to the pastoral. First with the "L'Arlesienne" being played with the image of the shepherdess and her flock and second the figurative flock of the shrine. Yet Luz does not label this theme Brown. Luz clearly states that Brown is "used to illustrate the Pastorale, representing life."²⁶⁰

The use of Schumann's "Andantino" is uncertain (see Figure 3-12). The first five times "Andantino" is used it looks like this theme is transitioning from main themes.

Figure 3-12: *The Gaucho* cue sheet "Andantino"



In cue 8 Gaucho No. 5 segues to cue 9 "Andantino" to cue 10 the Black theme, to cue 11 "Andantino" to cue 12 Gaucho Theme A; cue 38 Red segues to cue 39 "Andantino" to cue

²⁶⁰ Luz, *Motion Picture Synchrony*, 19.

40 Gaucho Theme A; cue 60 Gaucho segues to cue 61 “Andantino” to cue 62 the Light Blue Theme; cue 64A Gaucho Theme No. 5, Luz instructs the musician to segue from 64B “Andantino” to cue 65 the Light Blue Theme. In the next two examples, “Andantino” transitions to or from a Gaucho theme. The other pieces used to transitions to or from the “Andantino” are pieces that are repeated at one other point. Cue 72A is the Gaucho Theme No. 5, Luz instructs the musician to segue from 72B “Andantino” to 73 “ABC Sacred Set”. Cue 86 “Incidental Symphony No. 17”, transitions to cue 87 “Andantino”, to cue 88 Gaucho Theme No. 107.

This theory that “Andantino” is a transition between major themes and repeated themes does not fit in one place. For cue 66 Pathos to cue 67 “Andantino” to cue 68 Meda, the “Andantino” is transitioning between two stand alone pieces. Luz instructs the musician to “Repeat No. 61 ‘Andantino’”.²⁶¹ The musician who worked with this cue sheet has inscribed 62 underneath the printed cue. Cue 62 is the Light Blue theme. This musician noticed that the use of “Andantino” between cue 66 and 68 did not follow the other uses of this theme. This could be a typo in the cue sheet. The musician who played from this cue sheet did not like the fact that cue 67 was “Andantino”. Cue 67 is a problematic cue. If the cue should be played to the Light Blue theme there is no conflict in the scene. If the cue is “Andantino” it is being used as a transition unlike the other cues. However it is more plausible for this cue to be “Andantino” as Yellow is used to make easy transitions between pieces.

²⁶¹ Luz, *The Gaucho*, 7.

Luz defines two purposes for the colour Yellow. The first is to “lessen the intensity” of Dark Blue and Red.²⁶² Secondly Yellow accomplishes “musical relief or transformation”²⁶³ pieces. In either case Luz makes it clear that Yellow motifs can transition easily to or from scenes. The first two times “Andantino” is used, this theme transitions to and from the Black theme. “Andantino” is being used as musical relief from the Black theme music. The third time “Andantino” appears it is transitioning away from the Red theme. “Andantino” is being used to lessen the intensity of the Red theme. The fourth time “Andantino” is transitioning between Gaucho theme A and the Light Blue. In cue 64A and 72A Luz uses “Andantino” as a segue which transitions between two pieces. By the time that “Andantino” is used in the fourth last cue of the cue sheet, this theme has been used to transition so many times that it naturally transitions to a Gaucho theme.

Luz does not use a White theme for love in the Gaucho cue sheet. This is curious as there is a romantic relationship between Gaucho and Lupe. Luz states that White is “used to illustrate purity or love.”²⁶⁴ Gaucho and Lupe’s relationship is lustful and full of problems. The film establishes a love triangle. The Gaucho thinks that he is in love with the Girl of the Shrine. One could be tempted to argue that because of the ‘impurity’ of Gaucho and Lupe’s relationship Luz chooses not to label their theme White. If viewed as an isolated film this explanation could be true. However when viewing Luz’s choices on including colour in other cue sheets along with the film the first explanation does not follow. In *A Lady of Chance* cue sheet Luz includes a White theme. Dolly’s intentions are far from pure, yet the theme is White. The Love Theme in *The Gaucho* should be white. In the end Gaucho

²⁶² Luz, *Motion Picture Synchrony*, 18.

²⁶³ *Ibid.*, 19.

²⁶⁴ Luz, *Motion Picture Synchrony*, 19.

realizes that he was attracted to the idea of the shrine and not to the love of the Girl of the Shrine. Lupe and Gaucho plan to be married.

“La Rosita”

Rosita my love, hear the song that I sing you,
Lean from above to the rose that I bring you.
Rosita my own, take the heart that I bring you,
‘Tis thine alone, sweet Rosita my love!

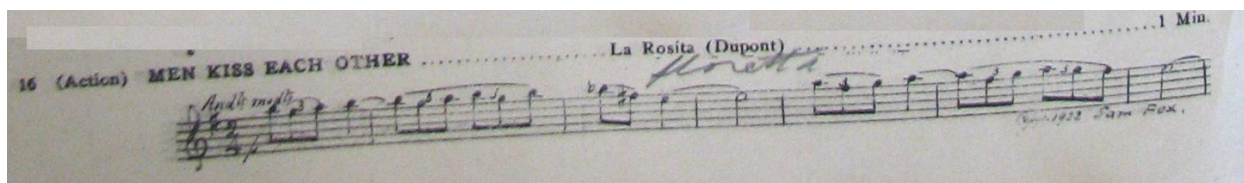
Soft is the night to the sound of the Rio Grande,
Fragrant the night to the breath of desire.
Misty and white is the moon of lazy land,
Failing its light like a smoldering fire.

Swift through the night there rides a caballero from afar,
Swift to the light beneath the window of a lovely maid.
Tenderly light, there sounds the music of a sweet guitar,
There in the night the caballero sings a serenade.

Rosita my love, hear the song that I sing you,
Lean from above to the rose that I bring you.
Rosita my own, take the heart that I bring you,
‘Tis thine alone, sweet Rosita my love!²⁶⁵

Why does Luz choose this piece? Luz has two intentions with the song “La Rosita” (see Figure 3-13). The first one is to match the lyrics with the film. “La Rosita” as the love theme for this cue sheet.

Figure 3-13: *The Gaucho* cue sheet “La Rosita”



²⁶⁵ International Lyrics Playground. “La Rosita.” (1923), (August 2, 2013).

This is a Spanish song, fitting the Spanish atmosphere of the movie. The song references a balcony scene. Gaucho professes his love to Lupe during such a scene. Gaucho gives his heart to Lupe.

The second reason Luz chooses this piece is exterior to the plot. Mary Pickford, Fairbanks' wife from 1920 to 1936 has a cameo appearance as the Virgin Mary in this film. In 1923, Pickford starred in the film *Rosita*. In using the song "La Rosita", Luz establishes the romance between Gaucho and Lupe and cleverly refers to another film made by Fairbanks' wife.

"Gondoliera" and *Il Guarany* are two pieces that repeat in the cue sheet. In cue 30, using "Gondoliera", Lupe scolds Gaucho for bringing on omens of bad luck. "Gondoliera" is used for twenty-five seconds in cue 42 before the Red theme (see Figure 3-14). The music is minor. Luz could be using this music to foreshadow the bad luck. The articulation is mainly *portato*.

Figure 3-14: *The Gaucho* cue sheet cue 30 "Gondoliera"



*Il Guarany*²⁶⁶ is an opera that takes place in Brazil. This theme is used the first time Ruiz is shown in the film (cue 45). The dynamic is *fortissimo* and the music includes many accents (see Figure 3-15). These techniques show the force of the Ruiz. Ruiz makes plans to go with his troops to the City of the Miracle. The *Il Guarany* excerpt is played again when

²⁶⁶ Cyrene Paparotti, *Il Guarany* "Synopsis," accessed August 2, 2013, <http://www.gounin.net/ACGUS/guarany.html>.

Ruiz enters the City of the Miracle (cue 70). The placing of the music at these scenes establishes Ruiz completing his intention of going to City of the Miracle and musically links the two events.

Figure 3-15: *The Gaucho* cue sheet cue 45 *Il Guarany*



“Romance d’Amour” used in cue 4 and 7 musically begins and ends the film scene (see Figure 3-16). The first three measures of melody line in “Romance d’Amour” descend. The melody expresses the shepherdess’ fall off the mountain. In cue 7, the piece is used to illustrate the first miracle that the shepherdess girl performs. The use of this music shows the almost tragedy of the situation resulting in two miracles from death to life.

Figure 3-16: *The Gaucho* cue sheet cue 4 “Romance d’Amour”



“El Irresistible” is a tango. This is a feast scene and there are musicians playing. The light texture of “El Irresistible” matches the light atmosphere of the feast (see Figure 3-17). Luz switches to the *Pastoral* for when the prisoners are brought to be judged. This is a serious scene and the music theme needs to appear. Luz brings back the tango for the second judgement of a prisoner who has hit his wife. The scene is comical and fits with “El Irresistible”. “El Irresistible” brings the scenes together and brings comic relief between the *Pastoral* and the Black theme.

Figure 3-17: *The Gaucho* cue sheet cue 51 “El Irresistible”

In the *Choral* from “A. B. C. Sacred Set” Gaucho humbles himself and asks to be taught to pray (see Figure 3-18). The return of the *Choral* finishes the scene (cue 75). The Madonna appears in the second scene and the Gaucho is healed. The use of religious music matches the scene.

Figure 3-18: *The Gaucho* cue sheet cue 73 “A. B. C. Sacred Set”

“Incidental Symphony No. 17” begins as Gaucho thinks of an idea through to establishing that he will cause a stampede (see Figure 3-19). This music is played when the stampede begins. This music completes and musically couples the idea with the action (cue 86). The rhythms are quick in this scene matching the charging cattle.

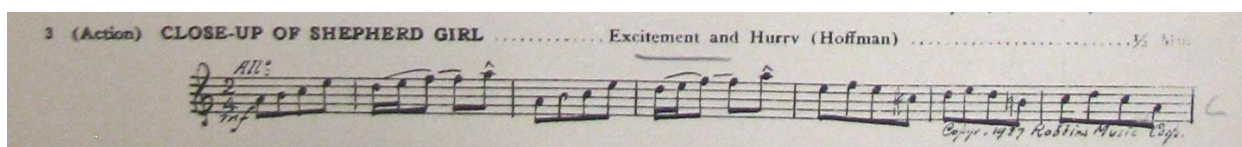
Figure 3-19: *The Gaucho* cue sheet cue 84 “Incidental Symphony No. 17”

Stand alone pieces appear once in the film. Luz uses stand alone pieces with sections of the film that are not the key portions of the film. These sections of the film carry the plot forward but are not the key pieces. These pieces are discussed in chronological order. The

pieces are a mixture of Spanish pieces, incidental music and pieces with title that reflect the scene.

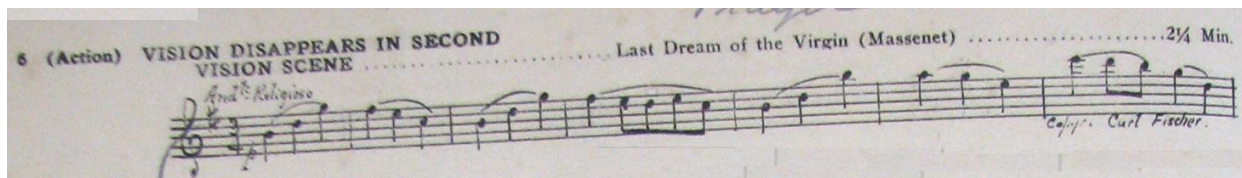
The “Excitement and Hurry” fits the image. The shepherdess sees that one of her lambs is in distress and she rushes to rescue the lamb. The rising melodic line of the first four bars matches the shepherdess rescuing and bringing the lamb up off the ledge (see Figure 3-20). The following three bars foreshadow the shepherdess falling off the cliff. The quick rhythms match the hurry scene.

Figure 3-20: *The Gaucho* cue sheet cue 3 “Excitement and Hurry”



The use of Massenet’s *Last Dream of the Virgin* matches this scene beautifully. The Virgin Mary has appeared to the shepherdess and saved her from death from the fall. Praise is given to the Madonna after the shepherdess performs her first miracle. In using this piece, Luz knew that some or most in the audience would make the connection between the Virgin and the image on the screen (see Figure 3-21).

Figure 3-21: *The Gaucho* cue sheet cue 6 “Last Dream of the Virgin”



“The Bold Riders” is a segue piece between the Gaucho Theme A and B in cue 12 and 13 (see Figure 3-22). This sequence introduces Gaucho. Gaucho’s men are seen riding

several times throughout this scene. They are progressing towards the City of the Miracle. The music example shows that the eighth note motive repeats throughout. It looks like the first note in the second measure is a half-note on E. After the second bar it looks like the half note alternates bars between the fourth and first beat. This segue piece is in a minor and sounds strikingly heavy and ominous. As stated before in a previous chapter, Altman has said that the use of the time signature 6/8 and the use of eighth and quarter notes is used to represent the gait of a cowboy's horse. Luz is representing the Gaucho's crew here through music.

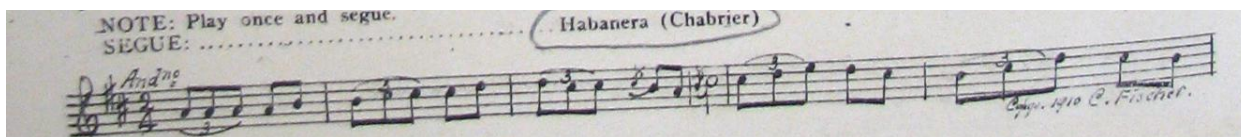
Figure 3-22: *The Gaucho* cue sheet segue from cue 12 “The Bold Riders”

The “Habanera” by Chabrier is still played today.²⁶⁷ The “Habanera” is a Spanish genre of dance.²⁶⁸ Originally composed for piano, Chabrier orchestrated the “Habanera” for orchestra ((see Figure 3-23)). The first melody line is orchestrated for the oboe. This is the first time that Gaucho and Riuz’s Lieutenant meet. The use of the oboe plants the idea of mistrust. The feel of the “Habanera” rhythm and the mainly stepwise motion of the melody compliments Gaucho poking fun at the Lieutenant.

²⁶⁷ “Habanera” YouTube video, 4:07, posted by “023004hedi,” October 21, 2010, <http://www.youtube.com/watch?v=tqWPe6z4nuE>.

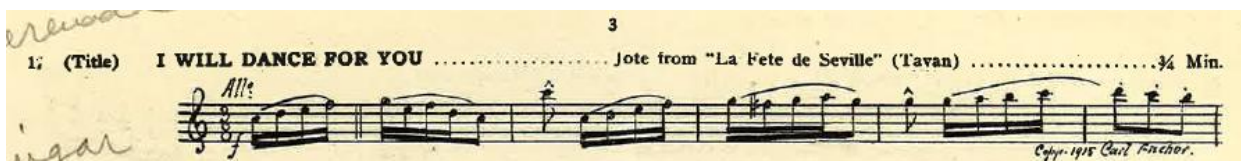
²⁶⁸ IMSLP Petrucci Music Library. IMSLP’s page for “Habanera” (Chabrier, Emmanuel).

Figure 3-23: *The Gaucho* cue sheet segue from cue 13 “Habanera”



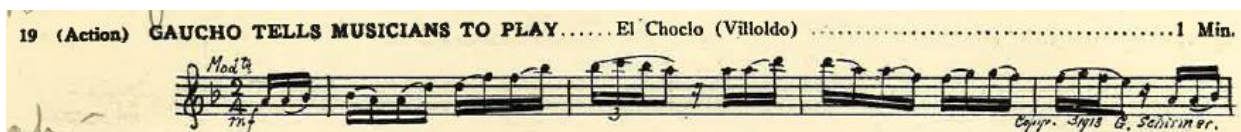
“Jota” from *Le Fete de Seville* by Tavan is a Spanish Suite.²⁶⁹ This is a passing scene in the film. A bar hall girl will dance for Gaucho, which makes Lupe’s jealousy. This scene does not need a theme, as the dance is two scenes. The music is major and quick for a dance piece (see Figure 3-24).

Figure 3-24: *The Gaucho* cue sheet cue 17 “Le Fete de Seville”



“El Choclo” by Villoldo is a Spanish Tango. The musicians play for Lupe and Gaucho as they dance a tango. Luz is matching the music to the dance on screen (see Figure 3-25).

Figure 3-25: *The Gaucho* cue sheet cue 19 “El Choclo”



“Iron Horse March” by Rapee is a march piece. The tempo indicated in the cue, *march maestoso*, indicates the music is march-like (see Figure 3-26). Ruiz’s army enters the City of the Miracle on horseback. The title matches well to the image.

²⁶⁹ OCLC World Cat. World Cat’s page for “La fête de Séville : Spanish suite” by Emile Tavan.

Figure 3-26: *The Gaucho* cue sheet cue 20 “Iron Horse March”

20 (Title) **SOLDIERS SENT BY** Iron Horse March (Rapee) ½ Min.

In “Incidental Symphony No. 36” by Kempinski, the melody is in the bass (see Figure 3-27). Ruiz’s army is seizing power of the City. Rules are posted and enforced. The minor second, followed by the rising perfect fifth, sounds dissonant. The chromatic saturation of this piece emphasizes Ruiz’s army as villains.

Figure 3-27: *The Gaucho* cue sheet cue 21 “Incidental Symphony No. 36”

SOLDIERS AT ENTRANCE TO PALACE Incid. Symphony No. 36 (Kempinski) 1½ Min.

The rhythmic structure and dissonant melody of “Vengeance” by Porret create the tension and the distress (see Figure 3-28). The melody line rises, as does the escalation of panic in the scene. The money is seized and poor are herded to jail to the distress of the Padre who takes care of the flock.

Figure 3-28: *The Gaucho* cue sheet cue 23 “Vengeance”

23 (Title) **BUT WHAT OF THE POOR** Vengeance (Porret) ½ Min.

In “Habanera” by Herbert, Gaucho and Lupe argue. He’s leaving and she wants to go with him when she is ready. The rhythms are quick like the arguments (see Figure 3-29). The staccatos and accents portray the argument.

Figure 3-29: *The Gaucho* cue sheet cue 25 “Habanera”

25 (Title) NIGHT, BACK IN THE NORTH Habanera (Herbert) 1 1/4 Min.
All:
 Copy. 1912 G. Schirmer.

“Incidental Symphony No. 28” by Damaur is used to transition between scenes (see Figure 3-30). Lupe fights the woman who previously danced for Gaucho. The change of music cues the audience that the scene has changed but the use of a stand alone piece informs the audience that this scene is not crucial to the plot of the film.

Figure 3-30: *The Gaucho* cue sheet cue 27 “Incidental Symphony No. 28”

27 (Action) DANCER COMES DOWNSTAIRS Incid. Symphony No. 28 (Damaur) 1/2 Min.
All: Vivace
 Copy. 1925 Photo Play Music Co.

Cue 28 *La Serenata de la Argentine* by Olsen is an Argentinean serenade piece (see Figure 3-31). Gaucho is seated with Lupe and he is flirting with her. This is not a balcony scene where the heroine is serenaded by musicians hired by the lover. However, in his own way, Gaucho is wooing Lupe.

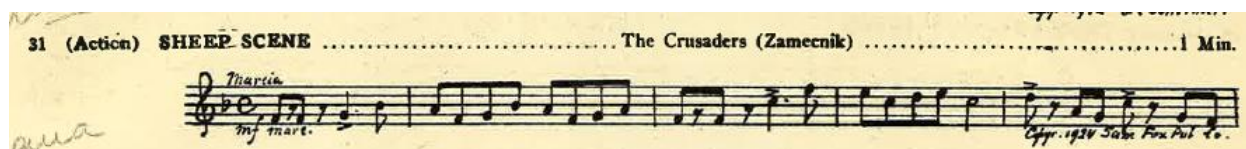
Figure 3-31: *The Gaucho* cue sheet cue 28 “La Serenata de la Argentine”

28 (Action) GAUCHO SEATED WITH LUPE La Serenata de la Argentine (Olsen) 1 1/4 Min.
Moderato
 Copy. 1921 Photo Play Music Co.

The change of music from themes to a stand alone piece, the “Crusaders” by Zamecnik, musically highlights the cattle (see Figure 3-32). At the end of the movie the

cattle play a key part in the battle by creating a dust cover for Gaucho's men to recapture the city and defeat the men of Ruiz. When the cattle are first shown in the film, the scene is a passing scene. It would have been clever if Luz had foreshadowed the cattle with "Incidental Symphony No. 17", since Luz links the scene in cue 84 and 86.

Figure 3-32: *The Gaucho* cue sheet cue 31 "The Crusaders"



Luz chooses "Merry Chase" by Fassunge during a comical chase scene (see Figure 3-33). The repeated E and A motive, coupled with the rests and the ascending, running eighth notes compliment the scene.

Figure 3-33: *The Gaucho* cue sheet cue 32 "Merry Chase"



Gaicho is one or two moves ahead of the soldiers. He knocks a soldier unconscious, and hides in the cloak. When approached by the soldiers looking for the Gaucho, he uses the soldier as a decoy by rubbing the soldier's head and pointing in another direction. The band of soldiers runs off. The scene progresses with Gaucho lying in wait and running, while the soldiers are also looking and running.

The "Incidental Symphony No. 31" by Kempinski opens with a falling fifth followed by a rising fifth (see Figure 3-34). The First Lieutenant is on the steps to the palace talking

down to his men. This opening motive that falls fits the image. The intensity of this scene is expressed in the music, through the rising and falling melody and quick rhythms.

Figure 3-34: *The Gaucho* cue sheet cue 33 “Incidental Symphony No. 31”

33 (Action) OFFICERS TALKING TO SOLDIERS FROM PALACE STEPS Incid. Symphony No. 31 (Kempinski) 1 1/4 Min.
Allegretto
 Copyright 1926 Photo Play Music Co.

With the use of “March of the Spanish Soldiery” by DeSmetsky for this scene, Ruiz’s soldiers are led to believe that Gaucho has been captured and tricked to raise the flag to summon Gaucho’s men to the city (see Figure 3-35). Gaucho’s men ride to the city when the signal is given. Told to retire to the barracks Ruiz’s soldiers march away. The soldier’s influence, coupled with the marching in the scene, matches the use of a march piece well.

Figure 3-35: *The Gaucho* cue sheet cue 34 “March of the Spanish Soldiery”

34 (Action) FLAG HOISTED March of the Spanish Soldiery (DeSmetsky) 1 Min.
Marchia
 Copyright 1928 Carl Ludwig.

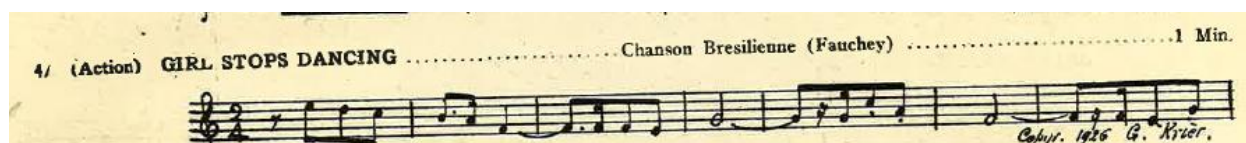
Lupe dances for Gaucho before the party starts. Luz expresses this scene with the “Spanish Dance No. 2” by Moszkowsky. Dance music is used for a dance scene (see Figure 3-36).

Figure 3-36: *The Gaucho* cue sheet cue 46 “Spanish Dance No. 2”

46 (Title) VAIN, GLORIOUS MAN Spanish Dance No. 2 (Moszkowsky) 3/4 Min.
Moderato
 Copyright 1919 Carl Fischer.

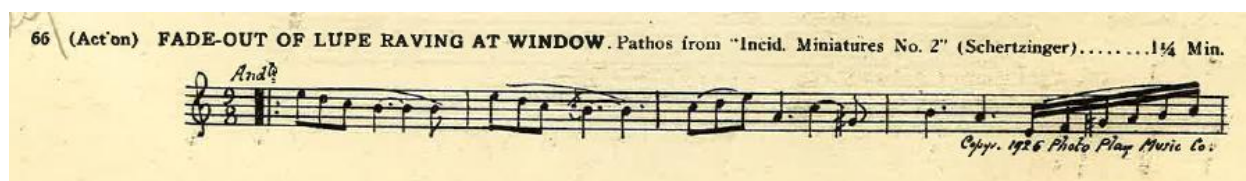
The song “Chanson Bresilienne” with music by Paul Fauchey and lyrics by Gaston Deval is used to welcome the guests to the party (see Figure 3-37).²⁷⁰ It would be interesting to know if Luz chose this because the lyrics fit to the scene or if he is using a Spanish piece to illustrate a Spanish scene. The lyrics are unavailable.

Figure 3-37: *The Gaucho* cue sheet cue 47 “Chanson Bresilienne”



The music of “Pathos” from *Incidental Miniatures No. 2* by Schertzsinger is minor and the music evokes sadness and pity (see Figure 3-38). Gaucho has leprosy and he has left Lupe because of this. He is going to kill himself.

Figure 3-38: *The Gaucho* cue sheet cue 66 *Pathos*



“Menda” is a piece by Elie (see Figure 3-39). “Menda” is a Spanish word with several meanings including yours truly or a bloke.²⁷¹ This piece could be Spanish.

Figure 3-39: *The Gaucho* cue sheet cue 68 “Menda”

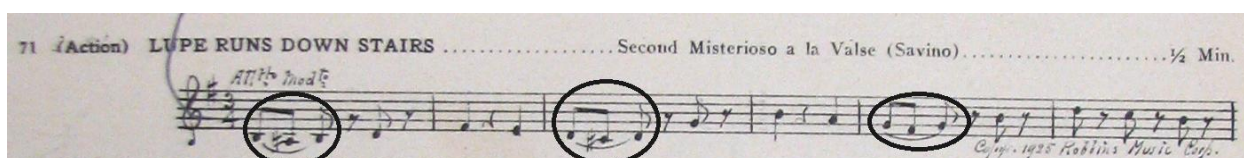


²⁷⁰ Illustrated Sheet Music. Illustrated Sheet Music’s page for “Chanson Bresilienne” by Paul Fauchey and lyrics by Gaston Deval.

²⁷¹ Online Language Dictionaries. “Menda.” Accessed August 31, 2013.
[http://www.wordreference.com/es/en/translation.asp?spen=menda.](http://www.wordreference.com/es/en/translation.asp?spen=menda)

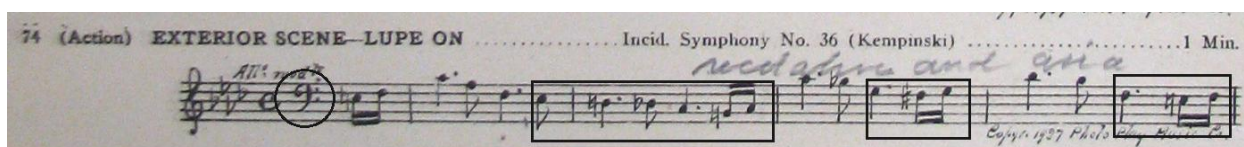
There are several ideas going on in the “Second Misterioso a la Valse” by Savino (see Figure 3-40). At the beginning of the sequence, Lupe runs downstairs. At the end of the sequence she runs up. The melody ascends, leading the ear towards the upward ascent of the end of the scene. Lupe hears that Ruiz is plotting against Gaucho. There is a repeating, chromatic motive that represents Ruiz. The altering between this chromatic motive, regular notes and rests represents Lupe moving from one staircase to the next and pausing to hear.

Figure 3-40: *The Gaucho* cue sheet cue 71 “Second Misterioso a la Valse”



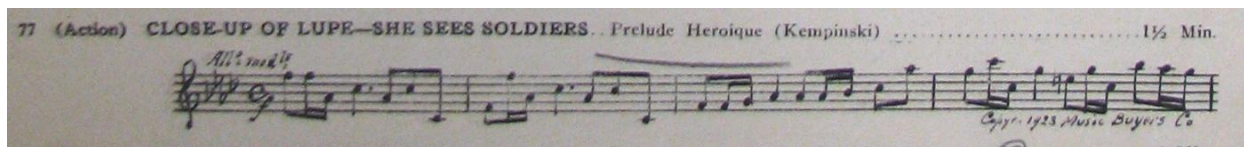
Lupe betrays Gaucho and lets Ruiz know where he is during “Incidental Symphony No. 36” by Kempinski. The bass clef should be noted as this is a predominately male scene (see Figure 3-41). Likewise the chromaticism has to be acknowledged.

Figure 3-41: *The Gaucho* cue sheet cue 74 “Incidental Symphony No. 36”



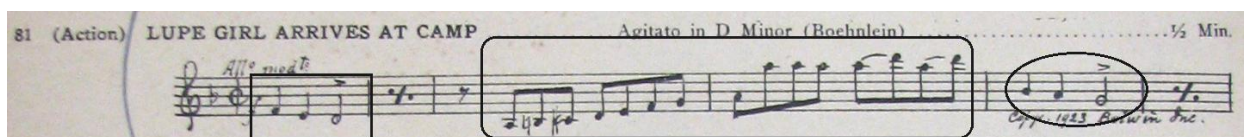
The soldiers come for Gaucho, and realizing her mistake Lupe tries to mislead them. The piece entitled “Prelude Heroique” is portraying a heroic act on the screen (see Figure 3-42). The rhythms are quick, matching the action of the scene. The soldiers are ascending to the shrine and the melody ascends.

Figure 3-42: *The Gaucho* cue sheet cue 77 “Prelude Heroique”



Lupe arrives at the camp where Gaucho’s men have been persuaded to go to. The melody in “Agitato in D Minor” is in the minor (see Figure 3-43). The melody ranges almost two and a half octaves, starting low, ascending high, then jumping to the mid-range. Lupe struggles with Gaucho’s first Lieutenant, breaks free and jumps up on a rock. She then jumps back down to fight the Lieutenant. The range of the melody follows Lupe’s range of motion in this sequence.

Figure 3-43: *The Gaucho* cue sheet cue 81 “Agitato in D Minor”



During the battle to retake the city from Ruiz’s soldiers, Lupe falls off of her horse. The melody of “Appassionato No. 3” descends following the motion (cue 85). There is slight use of chromaticism in the first three notes. The piece is in the minor, showing that Gaucho’s men have not yet won the battle.

Luz adheres to the Spanish atmosphere of the film (see Table 3-6). In this cue sheet he uses twelve pieces and a total of seventeen cues with Spanish influences. Luz uses Spanish dances including two “Habanera” (Cue 13B and 25), two tangos “El Choclo” (cue 19) and “El Irresistible” (51, 53), a general “Spanish Dance No. 2” (cue 46). He uses

Spanish songs such as “La Rosita” (16, 44, 55, 90) and “Chanson Bresilienne”²⁷². He uses music from an Spanish influences opera *Il Guarany*. Luz uses Spanish music suites, Spanish marches and serenades. Likewise, he uses pieces that suggest Spanish influences such as “Menda”.

Table 3-6: Breakdown of the genre of pieces used for the music in *The Gaucho*

Genre	Number of Pieces	Total Number of Cues
Incidental Piece	10	18
Spanish Piece (including Gaucho themes)	13	41
Classical Piece	4	16
Title Piece	8	15
Other	3	5
		95 cues total

Conclusions

While describing colour use in the *Motion Picture Synchrony* system, Luz liberally uses colour in hypothetical music and film discussions. In one of Luz’s description, he illustrates that every scene of a film in a Motion Picture Album book would be tagged with one of the six colours. The sparse use of color from Luz’s system within *The Gaucho* is fascinating. The main character’s theme, *The Gaucho* does not receive a colour. Three colours from Luz’s system are used, Black, Light Blue and Red. Light blue is supposed to be used as a relief number to Dark Blue. It is unclear why Luz does not chose include a Dark Blue theme seeing as he includes Light Blue. Likewise, it is unclear why Luz does not label

²⁷² Illustrated Sheet Music, “Chanson Bresilienne,” Accessed August 31, 2013, <http://www.imagesmusicales.be/search/composer/Paul-Fauchey/545/ShowData/8/Submit/page-2/>.

“L’Arlesienne” as Brown, “La Rosita” as White, or “Andantino” as Yellow. This is indicative that Luz’s desired use of colour coding was not necessarily a practical application.

However, it cannot be denied that Luz’s cue sheet creates music coherence through the use of repeated pieces; twenty-five of the ninety-five cues are never repeated. The repeating themes and music excerpts create *leit-motifs*. The “Gaicho theme A and B” are associated with the Gaicho, “Gaicho excerpt No. 5” is a conversion theme for the main character, Light Blue is for conflict, Red is a villain theme, Black for the leper’s figurative death, a pastorale theme for the flock, and a love theme for Lupe and Gaicho. Pieces that repeat twice link film scenes together for cohesion. Classical pieces, such as *The Last Dream of the Virgin* are chosen because the audience would associate the context of the piece and the relation to the image. Dance music is played for dance scenes. Religious music is used in a religious setting, for example Luz’s *Chorale*. Fast action scenes receive quick music, like the stamped scene. Music resembling horses is used. Chromaticism is used to portray the villains, for example, Gaicho’s first Lieutenant and when the soldiers seize the city. Stand alone pieces are few, and are used to progress minor plot progressions. However, Luz closely links the stand alone music to the image.

Like Bradford, Luz creates atmosphere through the techniques listed above and through using many Spanish pieces. Unlike Bradford, Luz does not include performance instructions in the cue sheet. However, these compilers and the music they choose closely relates to the images throughout the film and portray the atmosphere therein.

Chapter 4 — General Analyses, the Collection and Conclusions

Introduction

The remaining eight cue sheets from the University of Ottawa collection are compiled by Bradford, Luz, Kilenyi and Krueger. Two cue sheets, *We're All Gamblers* and *Street Angel* are incomplete. Seven of these general analyses were completed without the DVD. The general analysis of *A Lady of Chance* was complete with the use of the DVD. The analyses of these cue sheets are summaries, emphasizing repeated cues and performance instructions. Like *The Cat and the Canary* and *The Gaucho*, these cue sheets use the same music, popular music, classical music and incidental music. Overall, in most of these cue sheets, repeated cues are fewer. The exceptions are, *Dream of Love* and *Street Angel*, which have significant repetition. Likewise, with the exception of one cue sheet, compilers use less performance instructions.

Bradford Cue Sheets

We're All Gamblers

We're All Gamblers has eighteen available cues (see Table 4-1). Bradford assigns a main theme for the principle character Sam, which repeats three times. No other music examples repeat in these cues.

Table 4-1: Classification of music cues in *We're All Gamblers*

<i>We're All Gamblers</i>	
Total Number of Available Cues	18
Repeated Cues	1 piece (repeated a total of 3 times)
Stand Alone Cues	15

Bradford includes performance instruction including dynamics, atmosphere and instrumentation. Performance instructions by the compiler include dynamic selections, playing instructions, and instrumentation. For dynamics, Bradford instructs the musician to play quietly during two pieces (cue 2, 11). Playing instructions are given once and the musician is to play mystically (cue 2). Instrumentation instructions are given three times (cue 6, 8, 11). Twice a piano solo is called for, and once, strings only are required. Bradford requests a piano solo in cue 6, which matches the scene “Sam sits at Piano”. This is an example of diegetic music.

Nevada

The cue sheet *Nevada* includes thirty-eight cues (see Table 4-2). Three music examples are repeated. The main theme “Me and My Shadow” is repeated four times. “The Night Riders” is repeated two times within close proximity. “The Smugglers” is repeated two times. The stand alone music does not suggest a Western movie. Bradford gives three instructions, noting twice to emphasize the shots fired in a scene and once as dynamic and instrumentation instruction.

Table 4-2: Classification of music cues in *Nevada*

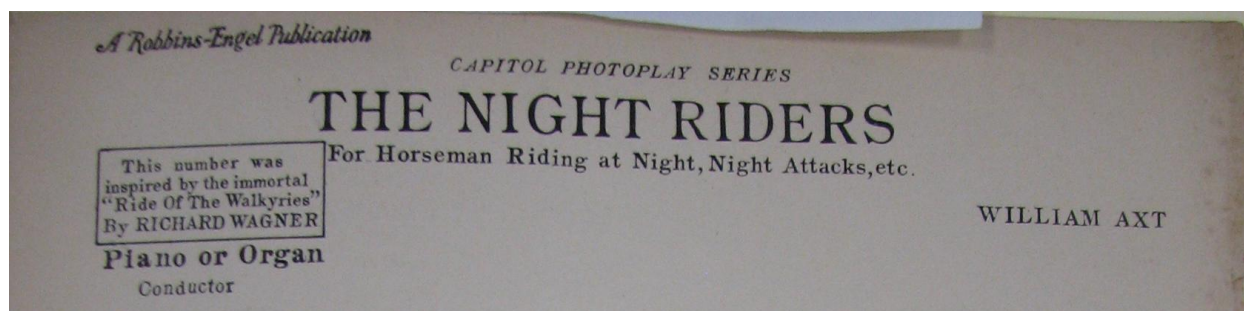
<i>Nevada</i>	
Total Number of Cues	38
Repeated Cues	8
Stand Alone Cues	30

“Me and My Shadow” is a popular song by Jolsen. The lyrics talk about the sweethearts who are out together. The singer is alone with his shadow, and there is nobody

to listen to him and no one for him to go home to.²⁷³ Starting to live life inside of the law, Nevada, who is the hero, is given the responsibility of taking care of the rancher's sister.²⁷⁴ Through the deceit of another character, Nevada is let go. Eventually he is able to clear himself and win the love of the sister. Nevada is no longer alone and has someone to return home to.

The descriptions for Axt's "The Night Riders" are interesting (see Figure 4-1). The publisher Robbins-Engel states, "This number was inspired by the immortal "Ride of the Walkyries" by RICHARD WAGNER." The piece is to depict "Horseman Riding at Night, Night Attacks, etc."²⁷⁵ This piece coupled with the film is used for the intended purposes. The sheriff and his posse are riding. The question remains as to whether or not this scene is at night.

Figure 4-1: "The Night Rider" from the University of Ottawa Silent Film Music Collection



Bradford places "The Night Riders" cues close together (cue 14 and 16). The music is used to complete a scene, with the men riding in and the men riding out (see Figure 4-2).

²⁷³ International Lyrics Playground. "Me and My Shadow." (1927), accessed August 26, 2013.

²⁷⁴ "Me and My Shadow," YouTube video, 2:56, posted by "warholsoup100," February 7, 2012, <http://www.youtube.com/watch?v=anQivyeyL8>.

²⁷⁵ William Axt, "The Night Riders," (New York: Robbins-Engel, 1926).

Figure 4-2: Nevada cue sheet cue 14 “The Night Riders”

14 (Action) SHERIFF AND DEPUTIES RIDE INThe Night Riders (Axt)¾ Min.
 Copyright 1927 B. Schirmer.
 D # Mod E
 15 (Title) EVER SINCE I'VE OFFERED A REWARD.....Diabolical Allegro (Bergunker)¾ Min.
 Copyright 1926 Robbins Music Corp.
 D # All.
 6 (Action) SHERIFF AND POSSE RIDE AWAYRepeat No. 14 "The Night Riders"½ Min.
 Copyright 1927 B. Schirmer.
 D # Mod E

“The Smugglers” published by Robbins-Engel is for “Scenes in Dark Mountain passes- Rendezvous for Thieves.” Bradford uses this piece to illustrate the publisher’s suggestion (see Figure 4-3).

Figure 4-3: “The Smugglers” from the University of Ottawa Silent Film Music Collection

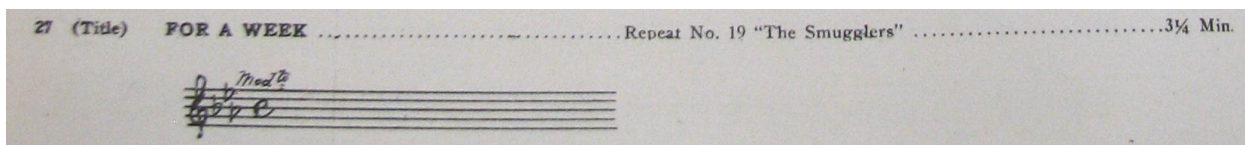
A Robbins-Engel Publication
 CAPITOL PHOTOPLAY SERIES
THE SMUGGLERS
 For Scenes In Dark Mountain Passes - Rendezvous for Thieves
 Piano or Organ
 Conductor
 WILLIAM AXT
 Andante misterioso

In both cues, the rustlers are hiding for a week (see Figure 4-4 and Figure 4-5). The “thieves” or rustlers have rendezvoused. If this film follows the traditional western plot, the rustlers are hiding out in the hills or mountains.

Figure 4-4: Nevada cue sheet cue 19 “The Smugglers”

19 (Title) FOR A WEEK THE RUSTLERSThe Smugglers (Axt)1½ Min.
 Copyright 1927 Robbins Music Corp.
 D # Mod E

Figure 4-5: Nevada cue sheet cue 27 “The Smugglers”



The compiler’s performance instructions include dynamic selection, emphasizing effects, and instrumentation. For dynamics, Bradford gives a single instruction for the musicians to play *piano* (cue 34). Twice, Bradford gives instructions for the musicians to emphasize the pistol shots (cue 2, 30). These effects that are being caught are diagenetic sound effects. Once, he gives instrumentation instructions for only the strings (cue 34).

The quantity of performance instructions in *We’re All Gamblers* and *Nevada* differ significantly from the number of instructions used in *The Cat and the Canary*. Bradford creates music continuity with the image throughout *The Cat and the Canary*. In *The Cat and the Canary*, each character receives a theme, and recurring ideas receive the same motive, which moves the plot forward. In the small amount of cues available in *We’re All Gamblers* and in the complete cue sheet *Nevada*, Bradford is not creating the same scale of continuity.

Luz Cue Sheets

A Lady of Chance

This section will discuss the use of the colours from Luz’s system in the remaining Luz cue sheets. *A Lady of Chance* includes three colours: Red, Black and White (see Table 4-3). Outside of the colours, remaining selections are stand alone pieces.

Table 4-3: Classification of music cues in *A Lady of Chance*

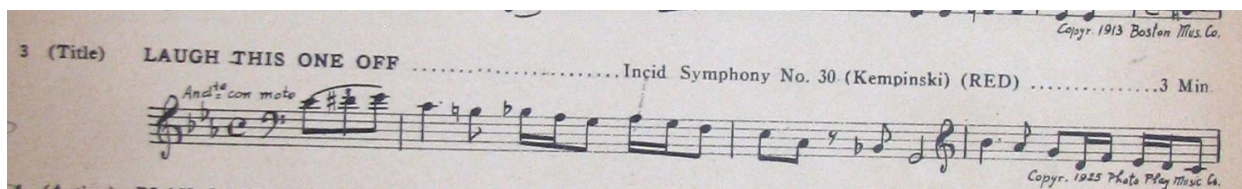
<i>A Lady of Chance</i>	
Total Number of Cues	36
Red	4
Black	5
White	5
Repeated Cues	0
Stand Alone Cues	22

The Red theme is used for the trio, Dolly, Brad and Gwen, and their swindles. The Red theme, “Incidental Symphony No. 30”, is not played the first time that Gwen and Bradley, the villains, are seen. However, when the couple recognizes Dolly, the heroine, they force her to join in a plot to blackmail an older man named Mr. Hammond. At this point, the Red cue is played, establishing Bradley and Gwen as the villains. The second time Red is used, the trio is together talking about the money obtained from the blackmail. The third time that Red is used, Bradley sends Gwen away and confronts Dolly alone for stealing the money from the crime. Brad then tries to join Dolly’s next scheme. The fourth time, Bradley and Gwen pursue Dolly to her new home and want in on the scheme.

The melody of the Red theme has a large range which starts in the bass and progresses to the treble clef (see Figure 4-6). Luz could be following the convention which is found in George’s guidelines. George recommends choosing a piece that orchestrates the ranges to match the male and female factor.²⁷⁶ The villains are male and female; interestingly, Luz is choosing a melody that uses a bass/male and treble/female range.

²⁷⁶ George, *Playing to the Pictures*, 54.

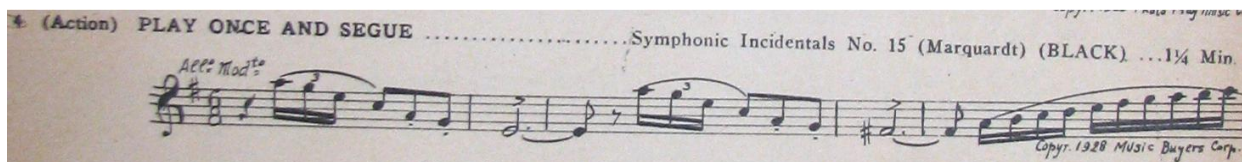
Figure 4-6: *A Lady of Chance* cue sheet cue 3 “Incidental Symphony No. 30”



In the second theme “Symphonic Incidentals No. 15” Dolly calls Mr. Hammond and sets up the appointment to establish material for blackmail. Luz labels this theme Black. The second time, Brad thinks that they are running the same plot. He is persuaded to go into the bathroom. On cue he is to come out, threaten the man, and blackmail him into giving them money. The Black theme is further used for swindling Dolly’s husband Steve out of his money. To put an end to the scheme, Dolly calls the cops, which means she will end up back in prison. Luz chooses to figuratively label this theme Black. There is not a physical death in this film; rather, there is a figurative death. Dolly’s lifestyle as a thief almost ruins her marriage. However, she rises above the dishonesty and chooses to go back to prison in order not to betray her husband. She is willing to sacrifice her freedom for love.

Dolly’s dishonesty could figuratively kill her marriage which is musically illustrated in the first four bars with a descending melody. The rising line in the final bar foreshadows that love triumphs over evil (see Figure 4-7).

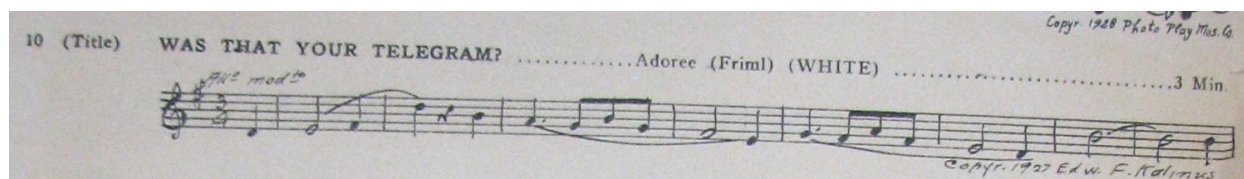
Figure 4-7: *A Lady of Chance* cue sheet cue 4 Symphonic Incidentals No. 15”



White is heard for the first time when Steve and Dolly meet. It is played when Steve professes love to Dolly. The love theme is played when Dolly chooses to stay after she has found out that Steve does not have money. The love theme plays as Dolly knows that she is going to betray her husband. He is doting on her and has brought her gifts. Dolly knows that love means more than money and she puts a stop to the swindle. The purity of love triumphs, and Luz labels this theme White.

The lyrics for “Adoree” are currently unobtainable (see Figure 4-8). Therefore, an analysis of the lyrics to Steve and Dolly’s relationship is not possible. The title implies adoration, and Steve adores Dolly. Most likely the lyrics fit the relationship.

Figure 4-8: *A Lady of Chance* cue sheet cue 10 “Adoree”



A Single Man

A Single Man uses only the White colour from the Luz system (see Table 4-4). Outside of the love theme, all of the pieces are stand alone. The film for *A Single Man* has not been recovered. Therefore, matching the image to the music is not possible. The White piece, “Try Me”, is a popular romance and is an instrumental piece with no linguistic content.

Table 4-4: Classification of music cues in *A Single Man*

<i>A Single Man</i>	
Total Number of Cues	25
White	3
Repeated Cues	0
Stand Alone Cues	22

Dream of Love

Half of the cues in *Dream of Love* are themes and repeated pieces (see Table 4-5).

Luz uses two colours from his system, White and Red.

Table 4-5: Classification of music cues in *Dream of Love*

<i>Dream of Love</i>	
Total Number of Cues	44
White	6
Red	6
Repeated Cues	4 pieces <u>6 repeats</u> 10 repeated cues
Stand Alone Cues	22

The film for *Dream of Love* has not been recovered, so a matching of the image with the music is not possible. It would have been interesting to see if the repeated cues matched the colour system. The synopsis of the film from IMDB, by Ed Stephan, reads:

A duke has deposed Prince Mauritz's father, so Mauritz spends his time in affairs with a countess, the duke's wife and a gypsy girl Adrienne. Years later she [Adrienne] is a famous actress in a play resembling the sad story of their earlier relationship. He falls in love with her again. The jealous duchess and

the duke arrange to have him shot by firing squad but revolutionaries save him and make him King.²⁷⁷

The lyrics for “If Love Were All” talk of fate taking the lovers away from each other. The lyrics continue that if this was to happen the lovers would still be together through memories. From the synopsis of the film it is clear that the lovers Prince Mauritz and Adrienne are separated. Luz ends the cue sheet with the Love theme. It can be assumed that the lovers are reunited. The lyrics for the white theme seem to fit the plot of the film.

From the cue sheet it can be assumed that Red is for the villain. Red is assigned three times when the Dictator’s name is mentioned in the cue sheet (16, 28, 36). Red is assigned once when a woman is mentioned (39), and twice when there is no mention of names (10, 32). As Luz is consistent in *The Gaucho* with cueing music colors to when the specified person appears, it can be concluded that the villain appears in each of the cues where Red is assigned.

The music “Bacchanale de Montmartre” is played for the opening of the stage curtains (cue 21, 23). The first two uses of “Love’s Fantasy” compliments the image of the duke coming in and leaving the Prince (cues 15, 18). It is unclear why Luz matches “Love’s Fantasy” the other two times that is used (30, 33). Likewise it is unclear how “Symphony Incidentals No. 14” (cue 17, 37) and “Wedding Dreams” (cue 9, 22) are being used.

Unlike Bradford, Luz does not give a lot of additional performance instructions. Only once within these three cue sheets does Luz give instruction to the musician on

²⁷⁷ the International Movie Database, IMDb’s page for *Dream of Love*.

instrumentation. In *Dream of Love*, Luz instructs the musicians to make “bugles and drum predominate” for this scene (cue 40).

Kilenyi Cue Sheets

The Magic Flame

The final three cue sheets in the collection include two complete and one incomplete cue sheets. The cue sheets are by two compilers, Edward Kilenyi, who compiled *The Magic Flame*, and Michael P. Kruger, who compiled *East Side, West Side* and *Street Angel*.

Approximately one third of the cues in *The Magic Flame* repeat (see Table 4-6).

About two thirds of the cues are stand alone pieces.

Table 4-6: Classification of music cues in *The Magic Flame*

<i>The Magic Flame</i>	
Total Number of Cues	73
Repeated Cues	8 Pieces or Songs <u>16 repeats of above</u> 24 repeated cues
Segue	1
Stand Alone Cues	48

A lost film called *The Magic Flame* is presented as having a Romeo and Juliet plot. The main music theme is named after the film (see Figure 4-9). “The Magic Flame” is a piece for piano and voice, and appears seven times throughout the film (cues 11, 24, 29, 48, 61, 67, 72).²⁷⁸ This is most likely the Love Theme. However this theme is not a bubbly, happy theme. The tempo is slow, and the melody sounds minor reflecting the Romeo and Juliet plot.

²⁷⁸ Amazon.com, “The Magic Flame,” accessed August 31, 2013, <http://www.amazon.com/The-Magic-Flame-Piano-Vocal/dp/B003UNPLPI>.

Figure 4-9: *The Magic Flame* cue sheet cue 11 “The Magic Flame”

11 (Title) THE END OF A CIRCUS DAY THEME: The Magic Flame (Spaeth) 2½ Min.

f *a tempo*

rit.

molto rit.

a tempo

Copyright 1927 Boston Music Co.

Detailed description: This is a musical score for a cue sheet. It consists of six staves of music in treble clef. The first staff begins with a key signature of one flat and a 2/4 time signature. The music is written in a simple, melodic style. There are several performance markings: 'f' (forte) and 'a tempo' at the beginning, 'rit.' (ritardando) in the second staff, 'molto rit.' in the third staff, and 'a tempo' in the fifth staff. The score ends with a double bar line and a fermata. The copyright notice at the bottom right reads 'Copyright 1927 Boston Music Co.'

Played a total of four times, “The Crusaders” by Axt is the second most played piece in this cue sheet (cue 44, 46, 50, 70). This music cue is linked twice with the phrase “We have come to inform you” (see Figure 4-10). The music is accented and minor. The music is to be played *maestoso*. The following two cues involve royalty. “The Crusaders” is used for “Your Majesty may trust” and “he is not the prince”. The music played *maestoso* portrays the royalty.

Figure 4-10: *The Magic Flame* cue sheet cue 44 “The Crusaders”

44 (Title) WE HAVE COME TO INFORM YOU The Crusaders (Axt) 1 Min.

Molto maestoso

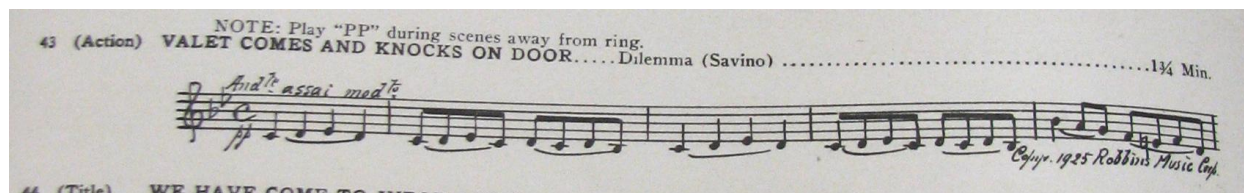
NOTE: Play “PP” throughout.

Copyright 1927 Robbins Music Corp.

Detailed description: This is a musical score for a cue sheet. It consists of a single staff of music in treble clef. The key signature is one flat and the time signature is 2/4. The music is written in a simple, melodic style. There is a performance marking 'Molto maestoso' at the beginning. Below the staff, there is a note: 'NOTE: Play “PP” throughout.' The copyright notice at the bottom right reads 'Copyright 1927 Robbins Music Corp.'

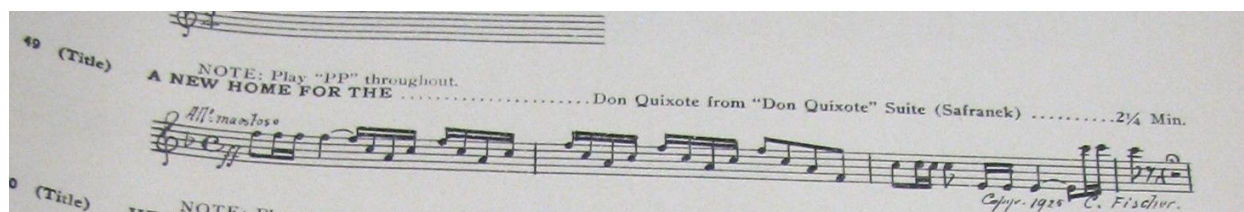
“Dilemma” is a circular, minor melody (cue 43, 56, 60). From the performance instructions in the last cue where “Dilemma” is used, Bianca is about to kill herself, but is prevented. The despair that Bianca must feel is portrayed in this melody (see Figure 4-11).

Figure 4-11: *The Magic Flame* cue sheet cue 43 “Dilemma”



Kilenyi chooses a military band composition “Don Quixote” by Safranek (cue 49, 51, 53).²⁷⁹ These music cues are heard close together, separated by one cue in between (see Figure 4-12) . It is most likely that this music cue is being used to portray a scene sequence.

Figure 4-12: *The Magic Flame* cue sheet cue 49 “Don Quixote”



The first use of “Perfume of the Flowers” differs from the second two cues (see Figure 4-13 and Figure 4-14). Kilenyi instructs the musician that the beginning of the scene is a tremolo chord in E-flat which then segues to the music. An introduction is used in the first cue. Most of the notes in this piece are elongated with a slow tempo. This creates heaviness in the music which is interesting as this music seems to be used to illustrate

²⁷⁹ OCLC World Cat. World Cat’s page for “Don Quixote” by Safranek.

trapeze scenes, juxtaposing a task that requires nimbleness and flexibility with heavy notes.

These textures could create the suspense of the action.

Figure 4-13: *The Magic Flame* cue sheet cue 7 “Perfume of Flowers”

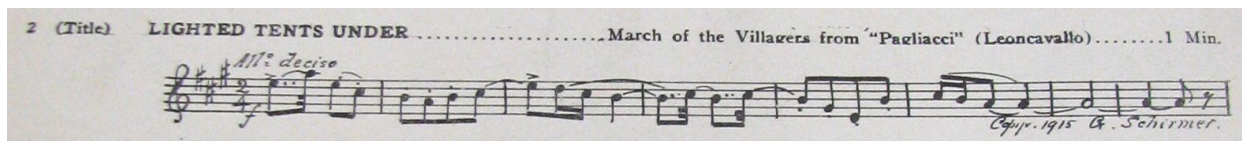
Figure 4-14: *The Magic Flame* cue sheet cue 39 “Perfume of Flowers”

The remaining three cues that repeat are used twice in the film. The melody of “Mondes Mysterieuses” is presented in a minor key (see Figure 4-15). This piece is in the bass clef and has a chromatic passage.

Figure 4-15: *The Magic Flame* cue sheet cue 17 “Mondes Mysterieuses”

The second and second last cue “March of the Villagers” from *Pagliacci* is in the major key, and sounds light and fun (see Figure 4-16). This piece seems to represent characters in the circus. This would explain the style of the music.

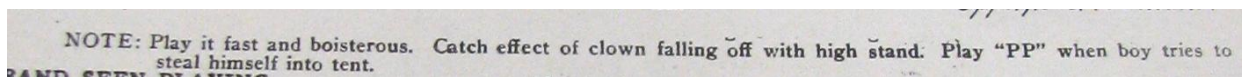
Figure 4-16: *The Magic Flame* cue sheet cue 2 “March of the Villagers”



In cue 13 and 14, the “Defile des Aviateurs” is introduced back to back. This piece is not heard at any other point in the cue sheet (cue 13, 14). Kilenyi changes the instrumentation between the cues which diversifies the two cues.

Kilenyi’s cue sheet, *The Magic Flame*, is permeated with performance instructions. Instructions on dynamics occur for twenty-five cues (cue 2, 7, 8, 17, 21, 22, 23, 27, 30, 31, 33, 35, 38, 42, 44, 45, 47, 48, 49, 55, 59, 61, 63, 65, 68). Kilenyi uses dynamics to create music continuity, but shows that in the image the scene is switching between places. For example, in cue 2, the main scene is in the circus tent with the focus on a “clown falling off with high stand” (see Figure 4-17).²⁸⁰ However, when the scene switches to show a boy sneaking into a tent, the musician should play *pianissimo*.

Figure 4-17: *The Magic Flame* cue sheet Performance Instructions



In this note, general dynamic instructions are given. The purpose of these instructions is to intensify the drama.

Kilenyi gives instructions to the musician for emphasizing effects (cue 2, 6, 12, 17, 23, 26, 35, 40, 67, 68). The effects include stressing the action on the screen. For example,

²⁸⁰ Kilenyi, *The Magic Flame*, 1.

the falling of the clown should be accented (cue 2). In this cue sheet, effects are mainly used for diagetic purposes. A diagetic use of emphasizing effects would be to call attention to gun shots (cue 12).

Instructions on how to play a piece of music include: tempo, chord playing, articulation, layering effects, and accompaniments (cue 2, 3, 11, 17, 23, 24, 31, 45, 61). Twice, Kilenyi uses diagetic and non-diagetic music for the same scene (see Figure 4-18). Kilenyi instructs the strings players in the orchestra to play through this cue 31. Whenever the band is seen on screen, the brass in the orchestra is to play a band selection.

Figure 4-18: *The Magic Flame* cue sheet Performance Instructions

NOTE: Play "PP" with soft Timpany Roll when cloudy skies are seen, brass and wind instruments play a circus march when band is seen, while string orchestra continues to play No. 31.

In cue 68, the orchestra is to play "Course Infernale" (see Figure 4-19). Kilenyi instructs the drummer to imitate the chimes over top of the orchestra. The second music example is for the drummer.

Figure 4-19: *The Magic Flame* cue sheet Performance Instructions

68 (Action) CLOSE-UP OF CHIMESCourse Infernale (Ourdine)2 Min.

The image shows two staves of handwritten musical notation. The first staff is for the piece 'Course Infernale' by Ourdine, marked 'Allegro' and 'Copr. 1925 S. Chapelier'. The second staff is for 'Chimes', marked 'Moderato'. Below the notation is a note: 'NOTE: While this number is being played "PP", Drummer imitate Chimes.'

Kilenyi includes instructions for playing specific sections of pieces (cue 5, 30). This appears to be because of the quality of the music and the effect on the image (see Figure 4-20). In cue 11, Kilenyi instructs the musician that the chorus and verse of the theme should correspond to specific scene images. In cue 13, the same piece is used consecutively. Only the introduction of the piece should be heard in cue 13. In cue 14, the beginning of the piece is used.

Figure 4-20: *The Magic Flame* cue sheet cue 13 and 14 “Defile des Aviateurs”

The image shows a handwritten musical score for two cues. Cue 13 is titled '(Title) INTRODUCING BIANCA' and includes the instruction 'NOTE: Catch effect of boy with pea-shooter—shooting and exploding toy balloons.' The music is a single line of a march in 2/4 time, marked 'Marcia'. Cue 14 is titled '(Action) BAND STARTS TO PLAY' and includes the instruction 'NOTE: Play introduction only as Cornet and Drum Solo.' The music is also a single line of a march in 2/4 time, marked 'Marcia'. Both cues are for the piece 'Defile des Aviateurs (Dub)'. The score is dated 'Copyr. 1925 G. Krier'.

Instrumentation instructions include: brass band instrumentation, guitar imitation, specific instruments required, and accompaniment textures (cue 3, 11, 13, 14, 21, 24, 31, 47). These instrumentation instructions are to match the image.

Krueger Cue Sheets

East Side, West Side

The *East Side, West Side* DVD and synopsis are unavailable. There are six pieces or songs that are repeated in the cue sheet compiled by Krueger (see Table 4-7). Of the seventy cues, forty-nine are stand alone pieces.

Table 4-7: Classification of music cues in *East Side, West Side*

<i>East Side, West Side</i>	
Total Number of Cues	70
Repeated Cues	6 Pieces or Songs <u>14 repeats of above</u> 20 repeats
Segue	1
Stand Alone Cues	49

Titles from the cue sheet indicate that the film is about a boxer named John, who is possibly from the East Side of New York. John is in love with Becca, who may be from the West Side of New York. The romance becomes strained; however, the couple ends up together. It seems that a fight takes place in the West Side and a gang is involved (cue 14, 16). From the title of cue 1, it is not apparent what the music is for. It is possible that *The Sidewalks of New York* from “Old Timers” may be used to represent the East Side (cue 1, 7, 20, 23, 26, 59). The title for cue 7 and 59 for this theme is “East Side”. *Sidewalks of New York* is used for Pug Malone, just before a fight sequence. Of the remaining two times that this theme is used, it is played once when the round is ending and the other time is when the fight is ending (cue 23, 26).

The music genre of *Sidewalks of New York* is a waltz (see Figure 4-21 and Figure 4-22). The accompaniment would be the traditional waltz bass. Potentially the accompaniment imitates the steps of boxers dancing around each other in a ring. Most of the melody notes are of longer duration. This is an interesting juxtaposition with the quick movements of a boxer.

Figure 4-21: *East Side, West Side* cue sheet cue 1 *Sidewalks of New York*

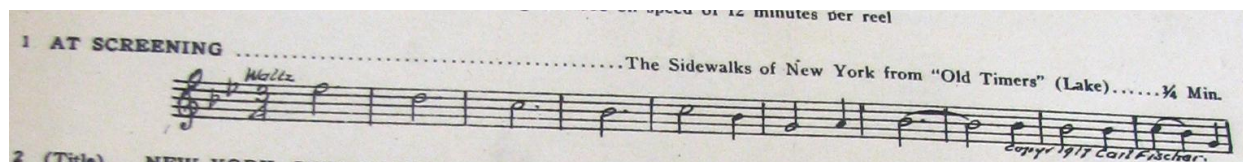
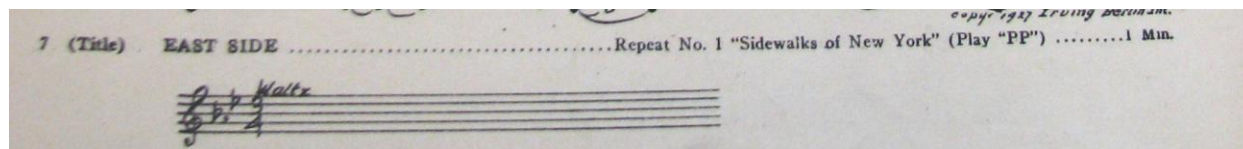
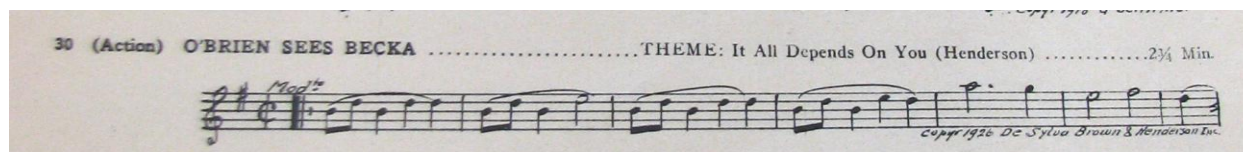


Figure 4-22: *East Side, West Side* cue sheet cue 7 *Sidewalks of New York*



The main theme, “It All Depends On You”, is a song by Henderson (cue 30, 36, 39, 46, 69). This is a love song for the main characters John and Becca (see Figure 4-23). From the titles given in the cue sheet, this song is associated with the sense of visually seeing; “O’Brien (John) sees Becca”, “Becca is seen” and “O’Brien and Becca seen on roof”. Once, this theme is associated with O’Brien leaving (cue 39).

Figure 4-23: *East Side, West Side* cue sheet cue 30 “It All Depends on You”



The four remaining repeated cues are repeated twice each (see Table 4-8).

Table 4-8: Cues repeated twice in *East Side, West Side*

Title	Cue Number
“Manhattan”	2, 68
“Blue skies”	37, 45
“Peter Gink”	21, 24
“Fingal’s Cave”	5, 56

“Manhattan” and “Fingal’s Cave” is perhaps used to link the scenes together. Both examples are heard over fifty cues apart. Krueger may be matching music cues to similar scenes. “Manhattan” is a popular song and “Fingal’s Cave” is a classical piece. Most likely the audience would be familiar with these melodies. So it is possible that the audience would be familiar with these pieces sufficiently enough to remember that they had heard them before.

“Blue skies” and “Peter Gink” are positioned closer together. Similarly they are used to link the scenes together. “Blue skies” may be used for linking scenes with Becca and Flash together. “Peter Gink” may be used to link fight scenes, with the gong starting the fight.

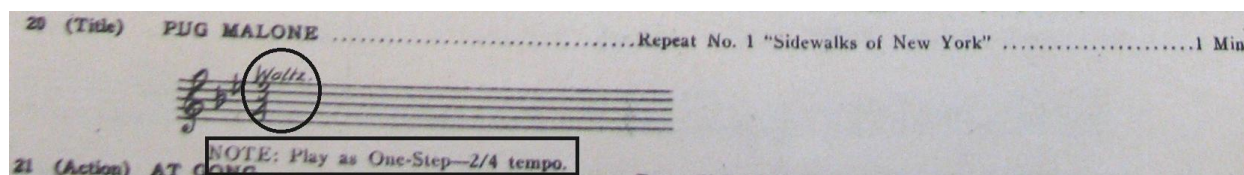
Performance instructions by Krueger include dynamic selection, emphasizing effects, variations of a piece, and specific section instructions. Instructions on dynamics occur for four cues. Like Kilenyi, Krueger uses dynamics for two purposes. Firstly, to create music continuity during scene switches (cue 33B), and secondly, for general dynamic instructions to intensify the drama (cue 5, 56, 58).

Instructions are included for emphasizing effects. Like Kilenyi, Krueger uses the effects for two purposes. The first is to stress action on the screen (cue 38), and the second is to create diagegetic sounds (cue 5, 22, 33, 33B).

Three times Krueger gives the musician instructions on how to vary theme *The Sidewalks of New York* (cue 20, 23, 26). Cue 20 indicates the musicians are to play this piece

as a “one-step”, changing the time signature to 2/4 (see Figure 4-24).²⁸¹ Cue 23 and 26 are also to be played as a “one-step”.²⁸²

Figure 4-24: *East Side, West Side* cue sheet Performance Instructions



Once, Krueger gives the musician specific instructions on where the musician should start a stand alone piece (cue 34). Only the introduction and chorus to “Stand Up and Fight Like H---” are to be played. The verse should be left out. This song, along with the title of the scene “John had won”, implies that Krueger is using this piece to establish lyric/image connotations.

Street Angel

The *Street Angel* is an incomplete cue sheet. There are ten pieces or songs that are repeated in this cue sheet compiled by Krueger (see Table 4-9). Of the fifty available cues, twenty-four are stand alone pieces. There is a high use of repeated music pieces in this cue sheet.

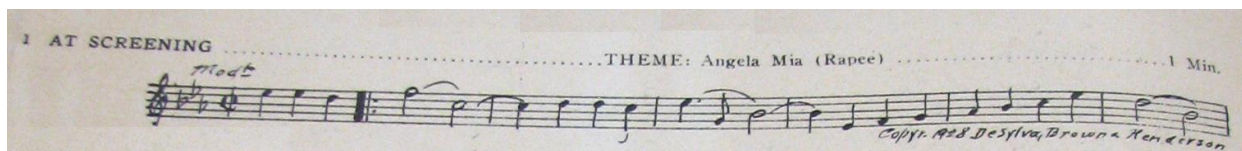
²⁸¹ Krueger, *East Side, West Side*, 2.

²⁸² *Ibid*, 3.

Table 4-9: Classification of music cues in *Street Angel*

<i>Street Angel</i>	
Total Number of Cues	50 available of 76
Repeated Cues	10 Pieces or Songs <u>21 repeats*</u> of above 31 repeats *5 cues are in the missing section 31 – 5 = 26 available repeats
Stand Alone Cues of the 50 available	24
Missing Cues (missing cue 22 - 47)	26

The main theme “Theme Angela Mia” repeats eleven times (1, 12, 17, 20, **43**, 48, 52, 56, 57, 62, 76). “Angela Mia” is a song by Rapee (see Figure 4-25).²⁸³ Krueger chooses a theme song about an angel to match the title of the film *Street Angel*.

Figure 4-25: *Street Angel* cue sheet cue “Angela Mia”

“Ave Maria” is repeated four times (cue **37**, 59, 66, 75). Cue is not available, and cue 75 is vague. Twice “Ave Maria” is used for scenes with the portrait and the artist (cue 59, 66). Krueger’s choice of songs “Angela Mia” and “Ave Maria” are associated with heaven. It is possible that these two cues are associated with the street angel.

Each of the remaining eight cues repeat two times each (see Table 4-10).

²⁸³ “Angela Mia” You Tube video, poster by “bsgs98,” April 16, 2011, <http://www.youtube.com/watch?v=fJLFukGTVgE>.

Table 4-10: Cues repeated twice in *Street Angel*

Title	Cue Number
“A Frangesa”	13, 15
“Capriccio Italienne”	60, 67
“Moonlight in Naples”	2, 4
“A Gondola Love Song”	16, 61
“O Sole Mio”	19, 45 , 63
“Second Love Tragedy”	50, 70
“Suspicious”	40 , 53
“Serenata”	47 , 54

“A Frangesa” is used to depict the “Ballyhoo stand” scenes. “Capriccio Italienne” is used to illustrate a change of scene to the prison. Most likely, Krueger is doing the same with “Moonlight in Naples”. This piece is played closely together with one cue in between.

Due to the missing pages and cues, it is impossible to determine the purpose for repeating: “A Gondola Love Song”; “O Sole Mio”; “Second Love Tragedy”; “Suspicious”; and “Serenata”. For the first three pieces, the titles in the cue sheet do not give enough information about the scene to make definite conclusions. For the latter two pieces, one cue is available.

Krueger’s performance instructions include dynamic selection, variations of the theme, and instructions for specific sections. Krueger gives the musician specific dynamic instructions once (52). Twice he gives instructions for varying the theme (48, 62). For example, the main theme is varied through playing the song broadly or by changing the tempo using a pulsing 12/8 time signature. Specific instructions on where to start a piece are given four times. Twice, instructions are given for stand alone pieces (58, 74). Twice, Krueger includes instructions on where to start the main theme (62, 76). Of the eleven times that the main theme appears, twice Krueger gives specific instructions on where the musician

should start in the song. In cue 62, Krueger's instructions starting with the refrain, moving to the verse, and then ending with the refrain. In cue 76, the last cue of the sheet, Krueger indicates that the musicians are to start with the verse.

Remarks on General and In-depth Analyses

The analyses of the eight cue sheets in this chapter summarize the repeated cues and performance instructions. The compilers of these cue sheets use popular music, classical music and incidental music. Unlike *The Cat and the Canary* and *The Gaucho*, most of the cue sheets have fewer repeated cues. The frequency of repeated cues from the general analyses can be divided into three categories. These categories include cue sheets with few repeats, cue sheets with a medium amount of repeats, and cues sheets with a lot of repeats. With the exception of one cue sheet, the performance instructions are few.

The first category includes *We're All Gamblers*, which has three repeats out of the eighteen cues available, *Nevada*, which has eight repeats out of thirty-eight cues, and *A Single Man*, which has three repeats out of twenty-five cues. These cue sheets contain very few repeats.

The second category includes *A Lady of Chance*, which has fourteen repeated cues out of thirty-six, *The Magic Flame* which has twenty-four repeated cues out of seventy-three cues, and *East Side, West Side*, which has twenty repeated cues out of seventy cues. Repeated cues within these cues sheets are roughly one third of the total cue count. The use of stand alone pieces outweighs the musical continuity that repeated pieces would bring to the experience.

The third category contains a large majority of repeated cues like *The Cat and the Canary* and *The Gaucho* cue sheets. Over half of the cues in *The Cat and the Canary* are repeats, and over two thirds of *The Gaucho* have repeated cues. Half of the cues repeat in *Dream of Love* and *Street Angel*. These four cue sheets create tight music continuity throughout the film. This allows the compiler to create motifs for characters, creating continuity between the image and music.

Most of the cue sheets within the University of Ottawa collection contain few pieces that establish high musical continuity. There are several explanations for the variation of continuity. One explanation is that the compilers did not have enough time to create the continuity that is found *The Cat and the Canary* etc. A second explanation could be that the atmosphere of cue sheet with lower repetition was better expressed through stand alone pieces. For cue sheets with high repetition, it is possible that the flow of the film lends itself to the technique of *leit-motif* conventions instead of stand alone pieces. Whatever the case may be, whether there is a high or low use of repeated cues, all the cue sheets use repeated music and stand alone cues to express the image.

The quantity of performance instructions varies from compiler to compiler. Performance instructions include dynamic choice, atmosphere, instrumentation, emphasizing effects, and instructions on how to play or vary a piece of music. Within Luz's four cue sheets, one cue sheet includes one performance instruction on instrumentation. It would appear that Luz does not regularly include such instructions. Bradford, Kilenyi and Kruger also include performance instructions within their cues sheets.²⁸⁴ However, the degree to

²⁸⁴ This section excludes *We're All Gamblers* due to the availability to the first 18 cues and the remaining missing cues.

which they include these instructions varies. Bradford's *The Cat and the Canary* gives an obsessive amount of performance instructions, while *Nevada* has only three performance instructions. Kilenyi's cue sheet *The Magic Flame* contains thirty-six performance instruction notes. Krueger's cue sheets rarely use performance instructions. Of the fifty available cues, *Street Angel* has six performance instructions while *East Side, West Side* has eleven instructions within the sixty-nine cues.

The varying quantities of performance instructions that compilers choose to exert implies various levels of control. In *The Cat and the Canary*, Bradford's instruction ensures that the horror genre of the film is portrayed, and that a consistent atmosphere is created. In *The Magic Flame*, Kilenyi's instruction ensures the circus atmosphere is created and portrayed. The sparse use of performance instructions in the other cue sheets allows the musician accompanying the film more freedom to express his or her own ideas. This creates more work for the musician and less for the compiler. It is also possible that the genres of these other films, which have few instructions, were so common that musicians knew the conventions and did not need as much help.

The compilation of Bradford's *The Cat and the Canary* and Luz's *The Gaucho* share similarities. Through the use of music, both Bradford and Luz create atmosphere. For example, in *The Cat and the Canary* instrumentation and the use of many minor and gruesome pieces, creates a haunted house atmosphere. Likewise, many Spanish pieces create a Spanish atmosphere in *The Gaucho*. Though Bradford does not have a *Symphonic Color Guide* like Luz, both compilers successfully express mood, emotion, and atmosphere. Luz

tags themes by colours, and Bradford labels the themes according to characters. Both compilers are creating *leit-motifs* in their cue sheets.

In comparing Luz's four cue sheets, the uses of colour are similar. Discrepancies sometimes arise between a colour specified in the cue sheets and description in the manual. For example, all of Luz's cue sheets have a love theme for the couple. However, contrary to the manual, in *The Gaucho*, the love theme is not labeled White. This theme should be labeled White; however, Luz chooses not to do so. Consistent with his manual, music for the villain in *Dream of Love*, *A Lady of Chance* and *The Gaucho* is labeled Red. He employs figurative use of the Black color and music. Black in *The Gaucho* reflects a physical condition that will eventually result in a physical death. Black in *A Lady of Chance* is used to represent a death to Dolly's old life, and not a physical death prescribed by the manual. The *Pastorale*, in *The Gaucho*, which should be Brown, and represents the Miracle Girl's flock of sheep, and her figurative flock of followers from the shrine.

In the manual, Luz's system works well. However, in the four cue sheets, Luz's system does not work out ideally. As shown in *The Gaucho*, there is a lack of labeling themes according to colour. The use of colour is lacking in the other three cue sheets. This could be due to the genre of the films. Whatever the case, Luz's generous application of colour in hypothetical situations in his manual does not always apply to the cue sheets which were used in everyday performance. Though the colour may be lacking, Luz does establish music continuity in his cue sheets.

Performance Markings on the Cue Sheets

Three of the cue sheets include performance markings. Performance markings are on the first and last page of *A Lady of Chance* (see Figure 4-26). The first is 363, “Dance Orientale”, appearing two times, and the second is 364, “Serenade Espagnole” by Bizet appearing two times.²⁸⁵ Five times different forms of 363-364 appear.

Figure 4-26: *A Lady of Chance* cue sheet and Performance markings

On the last page of the cue sheet at the top of the page appears the performance markings 363 “Dance Orientale” over top of 364 “Serenade Espagnole” Bizet appear. At the bottom of

²⁸⁵ In the upper left hand corner, underneath 363 “Dance Orientale” is an undistinguishable word. This word is most likely the composer or this word could be performance instructions.

the page the performer has marked 363 – 364. The performer may have used these pieces as replacement music for the pre-compiled cue sheet or the performer may have wanted to add more music to the cue sheet.

In Witham's collection, there is a "Dance Orientale" which is from Galaxy, No. 214 (see Figure 4-27). "Serenade Espagnole" by Bizet, does not appear in the University of Ottawa Silent Film Music collection.

Figure 4-27: "Dance Orientale" from the University of Ottawa Silent Film Music Collection

The image shows a page from a musical score. At the top left, it says "2 Galaxy, No. 214" and "Piano - Conductor". A circular stamp in the upper left corner reads "E. WITHAM HOLLINGSWORTH TORONTO". The title "Danse Orientale à la chinoise" is centered at the top, with "Harriette Gady" and "Arranged by Maurice Baron" to the right. The tempo "Allegro moderato" is written below the title. The score is written for Piano-Conductor and includes parts for Muted Brass, Flute (Flc. 8va), Oboe (Ob.), Bassoon (Bass. 8va Bassa), Violins I & II (pizz.), Cello (Cts.), Gong, Ch. Block, and Trb. The music is in 2/4 time and begins with a piano (p) dynamic.

Luz was the music director for Loew's Theatre chain. Loew's Theatre was present in Toronto during the silent film period. It is apparent from the cue sheets that some form of Luz's system was used in Ontario. From the scores in Witham's collection from the University of Ottawa collection, it is indicative that these scores were used to accompany films. Four of Luz's cues sheets are found within the University of Ottawa collection. Two of Luz's cue sheets have performance markings on them. These cue sheets are *The Gaucho* and *We're all Gamblers* (box 5). Three scores from Witham's collection indicate that *The Gaucho* was performed.

Markings on the first page of *The Gaucho* include two words, natalia and Tank ride and the numbers 7, 8, 9, and 62 (see Figure 4-28). After the music example in cues 1-4 there is a c.

Figure 4-28: Performance markings on *The Gaucho* page 1

The image shows a handwritten musical score page for the film *The Gaucho*. The page is titled "THEMATIC MUSIC Cue Sheet" and "DOUGLAS FAIRBANKS AS THE GAUCHO". It contains five musical cues with handwritten annotations. A box in the top left contains the numbers "7, 8, 9". A box above cue 1 contains the word "natalia". A box above cue 5 contains the word "Tank ride". A box at the bottom left contains the number "62". The cues are: 1. AT SCREENING (2 Min), 2. SO THIS DAY (1 Min), 3. CLOSE-UP OF SHEPHERD GIRL (1/2 Min), 4. GIRL FALLS OVER CLIFF (1/2 Min), and 5. PEOPLE RUN FROM CLIFF (1 Min).

On page two, above cue 6, "prayer" is written (see Figure 4-29). Here the musician is noting that in this scene there is prayer. Other words that were written include: the door of hope, remembrance, night riders (box 9), slave dance no. 10, and floretta (box 6).

Figure 4-29: Performance markings on *The Gaucho* page 2

2 Prayer

6 (Action) VISION DISAPPEARS IN SECOND VISION SCENE Last Vision of the Virgin (Mussnet) 2 3/4 Min.

7 (Action) CHILD RECOVERS Repeat No. 4 "Romance d'Amour" 1/2 Min.

8 (Title) UPON THIS HOLY SPOT Repeat No. 5 The door of hope "Excerpt No. 5" 1/4 Min.

9 (Action) LONG SHOT OF SCENE Excerpt from "Andantino" (Schumann) 1/4 Min.

10 (Title) THE DISCORDANT NOTE Despair (Kalbe) (BLACK) Remembrance 1/2 Min.

11 (Action) LEPER KNEELS—FLASH TO LONG SHOT Repeat No. 9 "Andantino" 1 1/4 Min.

12 (Title) THE FAME OF THE CITY Gaucho Theme (Letter A) 2 3/4 Min.

NOTE: Play once and segue.

13 (Action) WINDOW SCENE SHOWS Gaucho Theme (Letter B) 2 Min.

NOTE: Play once and segue.

14 (Title) WITH MY COMPLIMENTS Incid. Symphony No. 39 (Bicchiere) (L.T. BELLINI) Habasera 1 1/4 Min.

15 (Action) LUPE RUSHES THROUGH CROWD AND SEES GAUCHO Gaucho Theme (Letter A) 1 Min.

16 (Action) MEN KISS EACH OTHER La Nostra (Napoli) Nostra 1 Min.

Page 7 markings include, 62, granina, drolling, dram tens no. 1, dram no 6, recitative and aria, no and a number, and 3 (see Figure 4-30).

Figure 4-30: Performance markings on *The Gaucho* page 7

7

57 (Action) LUPE AT DOOR SCENE Repeat No. 41 "Andantino" 1½ Min.
Subito
 62

58 (Title) I BELIEVE IN YOU *Adagio* (Luz) ½ Min.
All. mod. p.
 Guanime

59 (Action) SCENE OF LUPE AT DOOR Excerpt No. 5 from "Gaucho" ½ Min.
And. mod. p.
 Cpp. Parts Play Music Co.

70 (Title) LUPE WITH HIS ARMY Repeat No. 45 "Il Guarani" ½ Min.
And. mod. p.
 drolling

71 (Action) LUPE RUNS DOWN STAIRS Second ½ Min.
All. mod. p.
 Cpp. Parts Play Music Co.

72 (Action) GAUCHO AND MIRACLE GIRL AT ENTRANCE TO SHRINE Repeat No. 46 "Andantino" (Schumann) ¼ Min.
 NOTE: Play once and segue.
 SEQUE: Excerpt from "Andantino" (Schumann).
Andantino
 dram tem m

73 (Action) GAUCHO KNEELS AT SPRING Choral from "A. B. C. Sacred Set" (Luz) 1 Min.
Slow
 dram m b

74 (Action) EXTERIOR SCENE—LUPE ON Incd. Symphony No. 36 (Kempinski) 1 Min.
All. mod. p.
 recitativo and aria
 Cpp. Parts Play Music Co.

75 (Action) SOLDIERS RUN OUT OF ROOM IN PALACE Repeat No. 71 "Choral" 1½ Min.
Slow
 m?

76 (Action) GAUCHO TAKES HANDS OUT OF WATER—SEES HE'S HEALED Gaucho Theme (Letter A) ¾ Min.
Andantino
 Cpp. Parts Play Music Co.

77 (Action) CLOSE-UP OF LUPE—SHE SEES SOLDIERS Prelude Heroique (Kempinski) 1½ Min.
All. mod. p.
 Cpp. Parts Play Music Co.

78 (Action) GAUCHO TAKEN INTO CELL Pastoral from "L'Arlesienne" (Bizet) ¾ Min.
Andantino
 Cpp. Parts Play Music Co.

The final page of *The Gaucho* the University of Ottawa collection includes four markings, agita..., no. 2, dram 24, and 50 (see Figure 4-31).

Figure 4-31: Performance markings on *The Gaucho* page 8

8

78 (Action) PRIEST LED PAST CELL DOOR Gaicho Theme (Letter B) ¾ Min.
Moderato

80 (Action) FADE-OUT AS GAUCHO IS SEEN RIGGING
 IN CELL Incid. Symphony No. 39 (Bicchiere) (LT. BLUE) 1 Min.
All. vivace

81 (Action) LUPE GIRL ARRIVES AT CAMP Agitato in D Minor (Boehnlein) ½ Min.
All. mod. t.

82 (Action) FLASH-BACK TO GAUCHO IN CELL Repeat No. 80 (LT. BLUE) ¼ Min.
 83 (Action) SOLDIERS LEAVE CELL—STONE MOVES Repeat No. 70 (LT. BLUE) ¼ Min.
 84 (Action) GAUCHO ON AT EXTERIOR SCENE Incid. Symphony No. 17 (Scherzinger) ¼ Min.
All. mod. t.

85 (Action) LUPE FALLS OFF HORSE Appassionato No. 3 (Axt) 1 Min.
Schmerzhaft

86 (Action) MIRACLE GIRL SHOWS AT STAKE Repeat No. 84 - Incid. Symphony No. 17 ¼ Min.
All. t.

87 (Action) GAUCHO APPROACHES SHREINE Excerpt from "Andantino" (Schumann) 1 Min.
Schneewitt

88 (Action) GOAT SHOWS Gaicho Theme No. 107 ½ Min.
All. t.

89 (Action) GAUCHO AND MIRACLE GIRL SHOW Excerpt No. 5 from "Gaicho" ¼ Min.
All. t.

90 (Action) GAUCHO RUNS FROM MIRACLE GIRL La Rosita (Dupont) 1 Min.
Tango

THE END

Proper rest period is Nos. 25 to 43 inclusive.
 NOTE: The repetition of numbers in this cue sheet is simplified by the use of the "LUZ" SYMPHONIC COLOR GUIDE, sold by Music Buyers Corporation, 1520 Broadway, New York City. The color suggested for repetition of numbers designates the Mood or Emotion, and is used as a code for such repetition.
 Printed in U. S. A.

Complete orchestrations and single piano parts of each separate number contained herein, can be purchased from CAMCO MUSIC SERVICE CORPORATION, 30-31 WEST 47TH STREET, NEW YORK CITY.

Handwritten annotations in the image include:
 - A box around cue 80 with the text "Incid. Symphony No. 39 (Bicchiere) (LT. BLUE)".
 - A box around cue 84 with the text "Incid. Symphony No. 17 (Scherzinger)".
 - A box around cue 86 with the text "Repeat No. 84 - Incid. Symphony No. 17".
 - A box around cue 87 with the text "Excerpt from 'Andantino' (Schumann)".
 - A box around cue 88 with the text "Gaicho Theme No. 107".
 - A box around cue 89 with the text "Excerpt No. 5 from 'Gaicho'".
 - A box around cue 90 with the text "La Rosita (Dupont)".
 - A box around cue 86 with the text "Drawn 24".
 - A box around cue 87 with the text "50".

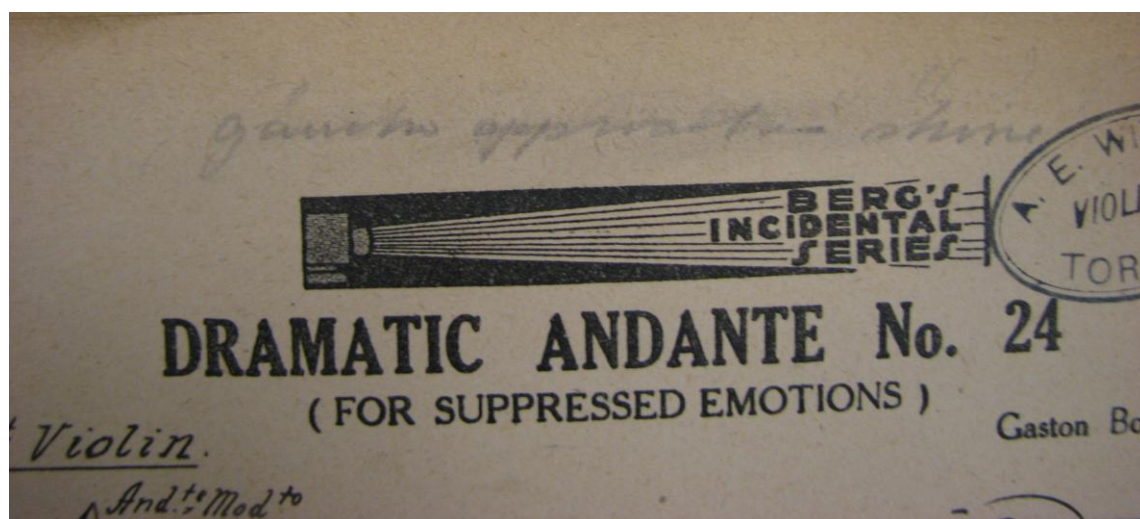
Three pieces from the collection are used to substitute pieces in the cue sheet. The inscription "gaucho takes gun from" corresponds with cue 66 (see Figure 4-32). Gaucho is about to kill himself. The piece in the cue sheet is a stand alone piece.

Figure 4-32: “March Bizarre No. 14” from the University of Ottawa Silent Film Music Collection



The inscription “gauche approaches shrine” on “Dramatic Andante No. 24” corresponds to cue 87 (see Figure 4-33). The piece in the cue sheet is “Andantino” which repeats throughout the cue sheet. It is possible that “Dramatic Andante No. 24” was used in replacement of “Andantino”.

Figure 4-33: “Dramatic Andante No. 24” from the University of Ottawa Silent Film Music Collection



The inscription “gauche runs from girl” on “Memories No. 50” corresponds to cue 90 “Gaucho runs from miracle girl” (see Figure 4-34). The piece in the cue sheet is “La

Rosita” which is the Love Theme of the film. It is possible that “Memories No. 50” was used in replacement of “La Rosita”.

Figure 4-34: “Memories No. 50” from the University of Ottawa Silent Film Music Collection



Cue Sheet Music in relation to the University of Ottawa Music Collection

Few pieces from the music in University of Ottawa collection match the required music in the cue sheets (see Table 4-11). After searching the RefWorks database, forty-eight pieces match the cues in the cue sheets. The following chart lists the cue sheet, the cue number, the title of the piece, the composer, and which box the piece is found in.

Table 4-11: Pieces from cue sheets and music found in the University of Ottawa Silent Film Music Collection

Cue Sheet	Cue	Title	Composer	Archive Box
<i>The Gaucho</i>	31	“The Crusaders”	Zamecnik	Box 9
<i>The Gaucho</i>	71	“Second Misterioso a la Valse”	Savino	Box 6
<i>The Gaucho</i>	85	“Appassionato No. 3”	Axt	Box 9
<i>Lady of Chance</i>	5	“Bleeding Hearts”	Levy	Box 5
<i>Lady of Chance</i>	33	“The Sacrifice”	Patou	Box 7
<i>We’re All Gamblers</i>	7	“Jollity”	Zamecnik	Box 5
<i>The Cat and the Canary</i>	4	“Misterioso Dramatico No. 22”	Borch	Box 1
<i>The Cat and the Canary</i>	6	Mammy’s Theme “Unfinished Symphony”	Schubert	Box 9
<i>The Cat and the Canary</i>	11	“Elopement”	Carrozzini	Box 9
<i>The Cat and the Canary</i>	23	“Sinister Misterioso”	Berge	Box 6
<i>The Cat and the Canary</i>	39	Love Theme: “How I Love You”	Brown	Box 3
<i>The Cat and the Canary</i>	41	“Queer Antics”	Zamecnik	Box 5
<i>The Cat and the Canary</i>	45	“Misterioso Burlesque”	Savino	Box 6
<i>The Cat and the Canary</i>	46	“Conspiracy”	Zamecnik	Box 6
<i>The Cat and the</i>	47	“In Gloomy Forest”	Axt	Box 6

<i>Canary</i>				
<i>The Cat and the Canary</i>	51	“Reproach”	Zamecnik	Box 5
<i>The Cat and the Canary</i>	54	“Defense of Honor”	Zamecnik	Box 5
<i>The Cat and the Canary</i>	50	“Disturbance”	Zamecnik	Box 5
<i>The Cat and the Canary</i>	63	“The Ambush”	Patou	Box 7
<i>East Side, West Side</i>	3	“Busy Thoroughfare”	Baron	Box 5
<i>East Side, West Side</i>	37	“Blue Skies”	Berlin	Box 3
<i>East Side, West Side</i>	41	“Sunday”	Krueger	Box 3
<i>East Side, West Side</i>	43	“The Awakening”	Zamecnik	Box 3
<i>East Side, West Side</i>	51	“To the Rescue”	Carbonara	Box 9
<i>East Side, West Side</i>	57	“Greif”	Zamecnik	Box 6
<i>East Side, West Side</i>	64	“Dramatic Finale”	Smith	Box 1
<i>East Side, West Side</i>	65	“Panicy Agitiato”	Berge	Box 6
<i>A Single Man</i>	12	“Siss-Boom-Ah”	Smith	Box 5
<i>A Single Man</i>	14	“Flirty Flirts”	Levy	Box 4

<i>The Magic Flame</i>	15	“Flying Hurry”	Carbonara	Box 9
<i>The Magic Flame</i>	33	“Appassionato Dramatico”	Berge	Box 6
<i>The Magic Flame</i>	43	“Dilemma”	Savino	Box 6
<i>The Magic Flame</i>	44	“The Crusaders”	Axt	Box 9
<i>The Magic Flame</i>	59	“Cortege”	Lowitz	Box 9
<i>The Magic Flame</i>	64	“Appassionato in A Minor”	Savino	Box 6
<i>Nevada</i>	2	“Second Misterioso a la Valse”	Savino	Box 6
<i>Nevada</i>	6	“The Plotting Foe”	Kilenyi	Box 6
<i>Nevada</i>	14	“The Night Riders”	Axt	Box 9
<i>Nevada</i>	19	“The Smugglers”	Axt	Box 9
<i>Nevada</i>	28	“Treacherous Knave”	Zamecnik	Box 5
<i>Nevada</i>	34	“What Does It Matter?”	Berlin	Box 3
<i>Dream of Love</i>	11	“Adolescence”	Collinge	Box 6
<i>Dream of Love</i>	35	“Recitative and Soliloquy”	Savino	Box

<i>Dream of Love</i>	42	“Insurrection”	Schertzinger	Box
<i>Street Angel</i>	9	“Pathetic Melody”	Borch	Box 7
<i>Street Angel</i>	50	“Second Love Tragedy”	Savino	Box 9
<i>Street Angel</i>	68	“Adventure d’Amour”	Bradford	Box 6
<i>Street Angel</i>	69	“In Despair”	Berge	Box 9

The Revival

Even though the silent film era began phasing out over 80 years ago, tributes to silent film lives on, whether it is through film tributes, for example *The Artist* and *Hugo*, or through film restoration projects, archival collections, new score compositions or film festivals. Within Ontario, the *TTOS*, the *Toronto Silent Film Festival (TSFF)*, *Silent Sundays*, *The Mayfair*, and many organizations and individuals support and promote silent film performances. Some support pre-scored performances, while others support improvisation performances, and yet others combine both styles of performances.

Clark Wilson, trained by silent film accompanists, strongly promotes pre-scored performances. At the *TSFF* 2012 performance of the *Italian Straw Hat*, Wilson accompanied the film from a pre-scored compilation of music. His performance strongly reflected that of playing from cue sheets.

Unlike Wilson, William O'Meara improvised during the *TSFF* performance of "1000 Laughs". His performance was for five short length films. During an interview for *Toronto Film Scene*, O'Meara discusses his approach to accompanying. O'Meara states:

I would say what I do is 90% improv, but I do my homework. The structure of the film is important, the narrative structure is important. I think of those things, and of the characters, and I try to develop a theme or a motif. Those motifs keep me musically grounded during the performance.²⁸⁶

Though O'Meara improvises, he states that his music choice is not random wanderings around the keyboard. He keeps in the tradition of creating the atmosphere of the film. O'Meara creates recurring themes for films like his predecessors.

In 2013, *The Mayfair* in Ottawa showed *The Passion of the Joan of Arc* and *The General*. The score for *The Passion of the Joan of Arc* is composed by Tom Peters. Headlines from David Fiore's review of the performance read "Tom Peters' new score for Dreyer's "Passion of Joan of Arc" adds immensely to an already overwhelming cinematic experience." Pieces used include melodies from composer Guillaume de Machaut.²⁸⁷ In the final scene, Peters uses a vocal recording of the section of the mass. The audience had heard Peters play this song as a motif over and over again. This section of the sung mass juxtaposed against the rioting villagers during Joan burning at the stake, was emotionally overwhelming. The intensity of feelings that Peters created left the audience in silence.

Performance styles of silent films include the use of both pre-scored and improvised music. *The General* performed by the ensemble *Viola Dana* use both pre-scored and

²⁸⁶ Brandy Dean, "How do they do that? Accompanying Silent Film," -Essays- *Pretty Clever Films*, June 11, 2012, accessed August 26, 2012, <http://prettycleverfilms.com/essays/how-do-they-do-that-accompanying-silent-film/#.Uhu6-dLVCzk>.

²⁸⁷ Joseph Anderson, "thestar.com" Movies- *thestar.com*, March 28, 2013, accessed September 3, 2013 http://www.thestar.com/entertainment/movies/2013/03/28/movie_oddties_get_a_second_shot_at_cult_stardom.html.

improvised music. The ensemble's performance reflects Tootell's instructions on the use of well-known melodies. He instructs:

...but in all other cases where the scene and action are particularly applicable to a well-known melody, such melody should be suggested by a portion, if not the whole, being worked into the musical scheme; usually a small portion is quite sufficient to "bring the point home."²⁸⁸

Viola Dana will use well-known melodies when the "scene and action are particularly applicable."²⁸⁹ Themes are for the train, for Johnnie, and the lovers. The opening theme illustrates the train wheels moving round and round.²⁹⁰ As the train approaches the station, the music slows. There is a love theme for Johnnie and Annabelle. Other music included is militant style music for when the war is announced, and rescue music. *Viola Dana* closely follows some conventions of the silent film period. By including improvisation and folk melodies, they bring an original modern approach to *The General*.

Conclusions

Unlike modern films, cue sheets show that musical accompaniment was used throughout the entire film. Most of the music in the cue sheets is non-diegetic music. The non-diegetic music assists the plot in moving forward, creating moods and atmospheres common to the film. Sound effects are produced mainly by percussion to catch and dramatize scenes. Diegetic music is also used in the cue sheets. Examples include tango music for Lupe and Gaucho dancing a tango, and imitation of a clock chiming in *The Cat and the Canary* and *The Magic Flame*. Likewise, numerous images from the film are emphasized and produced with sound effects.

²⁸⁸ Tootell, *How to Play the Cinema Organ*, 92.

²⁸⁹ *Ibid.*

²⁹⁰ "The General," – *The General- Viola Dana*, accessed August 26, 2012, <http://www.violadana.com/the-general>.

While accompanying a film, a musician would have needed to pay close attention to the image. Projection speeds varied from theatre to theatre. Cue sheet timings were guidelines. Likewise, a musician would have needed to know how to modulate from piece to piece and scene to scene. Modulations from cue to cue are not included in cue sheets. The art of skillful sequencing was prized. Multiple techniques are shown in the manuals. The greater the variety of modulations a musician knew, the more diversity the audience experienced.

In some of the cue sheets, music chosen and performance instructions reflect stock techniques. This would not have limited the musician from including his or her own techniques while accompanying the film. An example of these techniques would be the use of minor music for the death scene of Cyrus West, in *The Cat and the Canary*. The melody is written in right hand, which means to accurately portray a death scene using the stock technique, the musician would switch the melody to the left hand. Performance instructions for *Dream of Love* could be indicative of a war scene. Luz instructs the musician to use “bugles and drums”, which is a technique used to express war. Information from the title of several cues shows that a soldier is firing into the air (cue 40, 42). In *The Gaucho*, Luz chooses music which portrays the pace of a cowboy’s horse. Bradford creates a mysterious atmosphere through the use of *pizzicato* (cue 56). *Tremolo* for imminent danger and impending tragedy are used in both the music and performance instructions. For example, in *The Cat and the Canary*, *tremolo* is used in the music “The Hour of Ghosts” to foreshadow the tragedy of West’s death. In *The Magic Flame*, *tremolo* portrays the impending danger of Bianca as she descends from the trapeze. Silence is employed for dramatic effect in *The Cat and the Canary*. Music is varied through dynamic changes in *The Magic Flame*. The change

of dynamics is to portray the shifting between places in a film. Conventional stock techniques are employed in these cue sheets. However, it is not the compiler's intentions to outline every possible technique. There are varying degrees of freedom for musicians to express creativity themselves. Stock techniques were used to closely express the music with the image.

A main or repeated theme would not guarantee that the correct mood or emotion will be portrayed. A musician would have needed to vary a repeated theme. For example, if the main character's theme is major, and the scene is not happy, the theme would need to be varied to express the image. Repeated themes in a cue sheet were not played the same throughout the performance. As seen in Tootell and Lang, and West's manuals, techniques were employed to vary themes. A theme for a character could be changed to express the happiness or sorrow etc. of the scene. Likewise, compilers sometimes included instructions to change a repeating theme. For example, Krueger changes *The Sidewalks of New York* from a waltz to a one-step.

Stand alone pieces include classical pieces, popular songs, and incidental music. Unlike repeated pieces, stand alone pieces are heard once in a film and do not create *leit motifs*. Although stand alone and repeated pieces are used for different purposes, they can sometimes be used in cue sheets for common purposes. The most powerful use is that of a piece that the audience knows and associates with an idea. An example of a stand alone piece is in Luz's cue sheet *The Gaucho* and the use of Massenet's *Last Dream of the Virgin*. The image on the screen is that of the Virgin Mary. Without the use of words, but by the use of familiar piece, Luz has established who the character in the scene is. An example of a

repeated piece would be Schubert's *Unfinished Symphony* from Bradford's cue sheet *The Cat and the Canary*. Without using words, but by the use of familiar piece, the audience would know that Mammy Pleasant's job and the business of the will are unfinished.

The use of popular songs for the love theme is common amongst these four compilers.²⁹¹ The exception to the use of popular songs is Luz's cue sheet *A Single Man*. Instead, Luz makes the love theme a popular instrumental romance "Try Me".²⁹² The remaining eight cue sheets all have a popular song for the love theme. With one exception, these cue sheets end with the last cue as the love theme. In Luz's cue sheet *A Single Man*, he does not end with "Try Me", but instead Luz ends with the song "Cupid's Garden". Though Luz does not choose a love theme with lyrics like the other compilers, he does end the cue sheet with a love song.

Techniques for accompanied films included improvisation or pre-chosen music. Examples of pre-chosen music are original scores and cue sheets. Authors from the era, such as George, Tootell, Lang and West, and Luz address the performance practices of improvisation versus pre-chosen music. Luz completely rejects the use of improvisation altogether. George, Tootell, and Lang and West allow for intelligent improvisation. The allowance seems to be because these authors knew that some musicians would insist on improvising. Therefore, they give some instruction on how to do this with intelligence. As George points out, if a musician improvised, "he would repeat his ideas so often that his playing would degenerate into the most painful monotony."²⁹³ Continual improvisation was

²⁹¹ This section excludes *We're All Gamblers* due to only the first 18 cues being available.

²⁹² Victor L. Schertzinger, "Try Me," (N.Y.C.: Belwin, 1924).

²⁹³ George, *Playing to the Pictures*, 29.

impossible. Over an extended period of time, a musician would not be able to create new ideas that would keep the interest of the audience.

Cue sheets allow the musician to keep track of and perform different music. Cue sheets create a record of what music has been used, guarding against the over use of certain pieces. Likewise, the pre-compilation of music for a film made sure the musician would remember melodies that go with scenes or characters. This allows for consistency, continuity and *leit-motifs* to be incorporated into the film, creating long term atmosphere and moods. Though improvisation happened, the community and audiences rejected this approach. The best film experience was that which was logically connected.

Original scores, which were composed by a composer for a certain film, were also used. However, for most musicians, especially those at smaller theatres, these scores were too difficult to competently perform on a continuous basis. Due to time constraints, the constant change of films and film switches at the last minute, it would be easier for a musician to compile music from his own collection of music. Cue sheets give an outline of music to use. If a musician did not have the required piece, they could easily substitute a similar style of piece. Cue sheets were commonly used, making the widespread use of pre-scoring films exceedingly common. Starting in the early 1910s to the end of the era, most musicians pre-scored music for films as a performance practice.

Appendix — Cue Sheets



M. J. MINTZ (PATENT)
JULY 31, 1923.



ADOLPH ZUKOR and JESSE L. LASKY
present
THOMAS MEIGHAN
in
“WE’RE ALL GAMBLERS”
with
MARIETTA MILLNER
A James Cruze Production
Production supervision by Lucien Hubbard
Based on the play “Lucky Sam McCarver”
by Sidney Howard
Screen play by Hope Loring
B. P. Schulberg, Associate Producer
Compiled by James C. Bradford
Footage 5935 feet



A Paramount Picture

1	AT SCREENING	Sidewalks of New York from “Old Timers” (Lake)	1½ Min.
			
2	(Action) FADE-IN PICTURE	Picturesque Agitato (Carbonara)	¼ Min.
			
			
			
	<p style="text-align: center;">NOTE: Play very quietly and mystical.</p>		
3	(Title) A 1907 FILLING STATION	I Can't Tell Why I Love You, But I Do from “Old Timers” (Kaplan)	1 Min.
			
4	(Action) CHILD BROUGHT IN BY OFFICER	Little Man (Ball)	1½ Min.
			
5	(Title) THE LUCK WHICH HAD FOLLOWED	Princess Fat Fox-Trot (Herbert)	¾ Min.
			
6	(Action) SAM SITS AT PIANO	Repeat Sam Theme No. 2	½ Min.
			
	<p style="text-align: center;">NOTE: Play as Piano Solo.</p>		

air de Ballet
flûte

7 (Action) STREET SCENE Jollity (Zamecnik) 2½ Min.
Allegro
 Copyr. 1925 Sam Fox.

8 (Action) CARLOTTA CLIMBS ON PLATFORM Repeat Sam Theme No. 2 1½ Min.
Modè

9 (Action) SAM STOPS PLAYING—CLIMBS FROM PLATFORM Rural Flirts (Bradford) 1½ Min.
 NOTE: Play as Piano Solo.
Allegro
 Copyr. 1925 Belwin Inc.

10 (Title) AS THE CROWD Furioso No. 4 (Bergunker) 1½ Min.
Presto
 Copyr. 1921 G. Schirmer.

11 (Title) WEEKS WHEN JUST TO LIVE Poeme Symphonique (Borch) 1¾ Min.
Andrè
 Copyr. 1918 Belwin Inc.

12 (Title) MISS CARLOTTA ASHE IS HERE Melody (Franck) 2¾ Min.
 NOTE: Play "PP" con sordini strings only.
Andrè
 Copyr. 1927 Emil Ascher.

13 (Action) GEORGE ENTERS Les de Neige (Bradford) 1 Min.
Brightly
 Copyr. 1925 Robbins Music Corp.

14 (Action) CLOSE-UP OF FLOWERS Heart Throbs (Herbert) ½ Min.
Lento espress.
 Copyr. 1925 C. Fischer.

15 (Title) THEY NEVER COME BACK Symphonic Incidentals No. 5 (Marquardt) 1 Min.
Presto
 Copyr. 1927 Music Boy Discs

16 (Title) IT'S NO USE SAM Elegie (Baron) 1¾ Min.
Lento
 Copyr. 1921 Belwin

17 (Action) SAM AT DESK You're the Best Little Mother (Ball) 1¼ Min.
Tenderly
 Copyr. 1918 M. Witmark & Son

18 (Title) SAM'S MIND TRAVELED BACK Memories (Van Alstyne) ½ Min.
Modè
 Copyr. 1915 Jerome H. Remick.

un my garden
adoration
tender foot
chanson de mon beau
allegro a gitato
le swan
le cher amour
chanson russe

Thematic Music Cue Sheet

M. J. SCHWARTZ (inventor)
JULY 31, 1922.



ADOLPH ZUKOR and JESSE L. LASKY
present

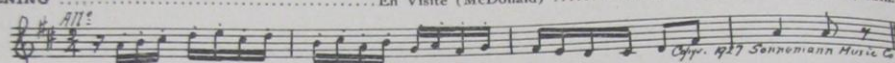
**ZANE GREY'S
"NEVADA"**

with
**Gary Cooper, Thelma Todd, William Powell
and Philip Strange**

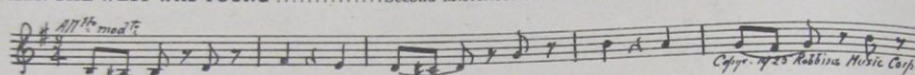
Directed by John Waters
From the Novel by Zane Grey
Screen play by John Stone and L. G. Rigby
B. P. Schulberg, Associate Producer
Compiled by James C. Bradford
Footage 6258 feet

A Paramount Picture

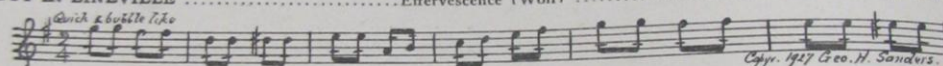
1 AT SCREENING En Visite (McDonald) ¾ Min.



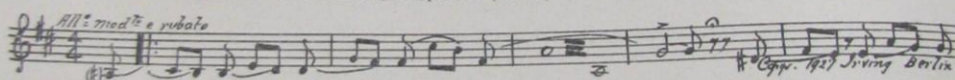
2 (Title) WHEN THE WEST WAS YOUNG Second Misterioso a la Valse (Savino) ¾ Min.



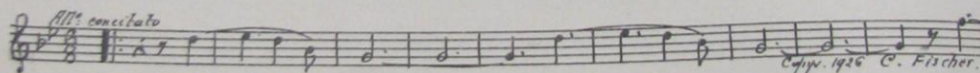
NOTE: Cash pistol shot.
3 (Title) BUT IN LINEVILLE Effervescence (Wolf) 4 Min.



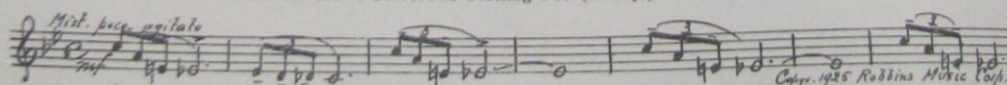
4 (Action) NEVADA RIDES INTO TOWN Suspicious (Baron) 2¼ Min.



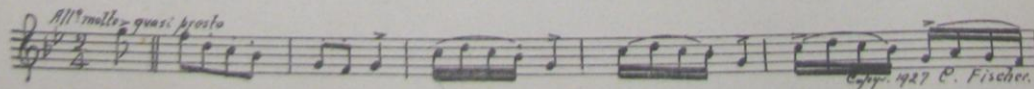
5 (Action) NEVADA GRABS GUN—ESCAPE Poursuite Dramatique (Drigo's Cinema Classics) 1¾ Min.



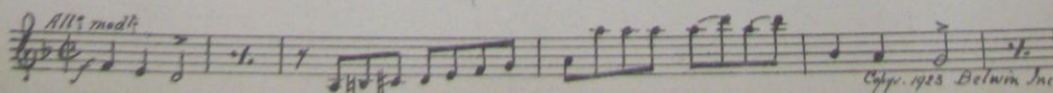
6 (Action) NEVADA AND CASH CAMPED IN CANYON... The Plotting Foe (Kilenyi) 1 Min.



7 (Title) WINTHROP Tambourin Chinois (Kreisler) 1 Min.



8 (Action) FIGHT STARTS Agitato in D Minor (Boehnlein) 1¼ Min.



9 (Title) ANYBODY ELSE The Jesters (Carbonara) ½ Min.
Conbrio
 Copyright 1927 Robbins Music Corp.

10 (Action) MR. IDE PUNCHES MAN Agitato No. 1 (Kempinski) 2 Min.
All. mod. 2
 Copyright 1927 Irving Berlin.

11 (Title) IF YOU BOYS Tinkle Tot (Murphy) 1¼ Min.
Mod. 2
 Copyright 1927 Robbins Music Corp.

12 (Title) THIS IS MY SISTER It Had to Be You (Jones) 1¼ Min.
Mod. 2
 Copyright 1926 Jerome H. Remick.

13 (Title) EIGHT O'CLOCK Jurame (Grever) 1¼ Min.
Languide
 Copyright 1927 C. Schirmer.

14 (Action) SHERIFF AND DEPUTIES RIDE IN The Night Riders (Axt) ¾ Min.
Mod. 2
 Copyright 1926 Robbins Music Corp.

15 (Title) EVER SINCE I'VE OFFERED A REWARD Diabolical Allegro (Bergunker) ¾ Min.
All. 2
 Copyright 1927 C. Schirmer.

16 (Action) SHERIFF AND POSSE RIDE AWAY Repeat No. 14 "The Night Riders" ½ Min.
Mod. 2

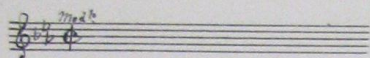
17 (Action) JIM KNOCKS ON DOOR Sittin' Around (Sanders) 2 Min.
Mod. 4
 Copyright 1926 Leo Feist, Inc.

18 (Title) I'M RIGHT ON TIME THEME: Me and My Shadow (Jolson) 1 Min.
Mod. 2
 Copyright 1927 Irving Berlin, Inc.

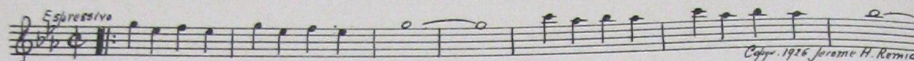
- 19 (Title) FOR A WEEK THE RUSTLERS The Smugglers (Axt) 1½ Min.



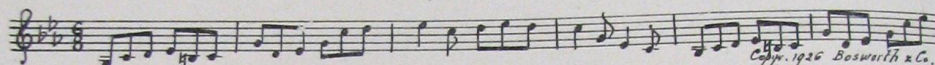
- 20 (Action) HETTIE CONFRONTED BY NEVADA Repeat Theme No. 18 1½ Min.



- 21 (Title) YOU'VE BEEN SO NICE Who Could Be More Wonderful Than You (Davis) 1¾ Min.



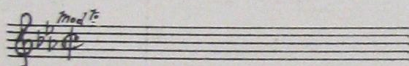
- 22 (Action) POSSE SEE RUSTIERS Storm, Strife or Tempest (Ancliffe) 2 Min.



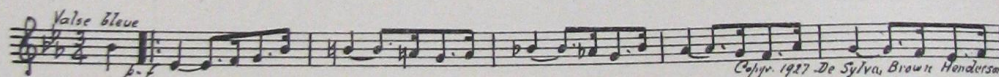
- 23 (Title) I'M SORRY TO TELL YOU MISS HETTIE Romance from "Suite Romantique" (Ketelbey) 1¾ Min.



- 24 (Title) TONIGHT I ALMOST HATE THIS COUNTRY. Repeat Theme No. 18 1¾ Min.



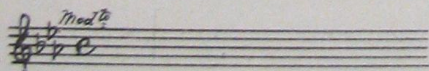
- 25 (Action) CASH PACKING BELONGINGS So Blue (Henderson) 1¾ Min.



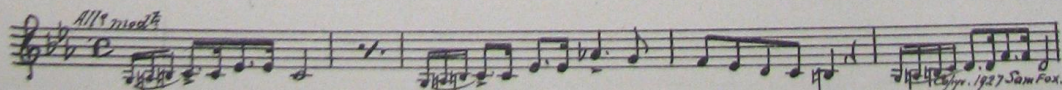
- 26 (Action) SHERIFF AND DEPUTIES RIDE IN Appassionato Patetico (Bradford) 3 Min.



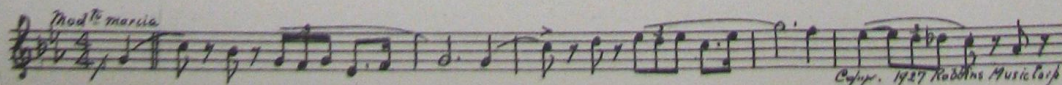
- 27 (Title) FOR A WEEK Repeat No. 19 "The Smugglers" 3¼ Min.



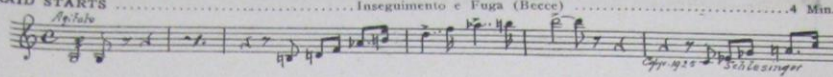
- 28 (Action) SHERIFF AND FRIEND PLAYING CHESS Treacherous Knave (Zamecnik) 1¼ Min.



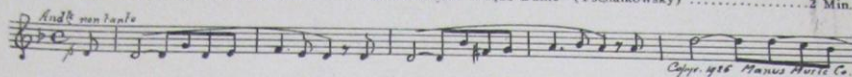
- 29 (Title) MORNING AND THE PREPARATIONS March of the Phantom Hosts (Axt) 3 Min.



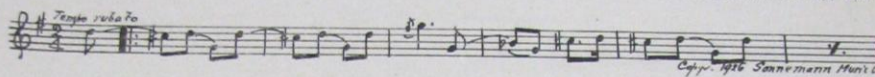
30 (Action) RAID STARTS Inseguimento e Fuga (Becc) 4 Min.



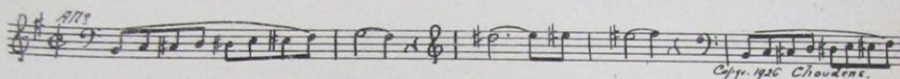
31 (Title) NOTE: Catch shots throughout sequence ad lib. THE MAN WE WANT IS DILLON Lamento from "Pique Dame" (Tschaiowsky) 2 Min.



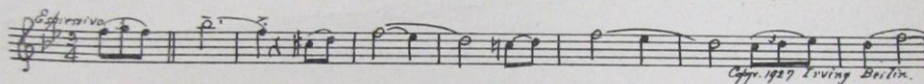
32 (Action) DILLON APPEARS AT HOUSE Chatter (Kahn) 1 1/4 Min.



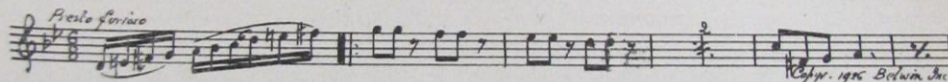
33 (Action) NEVADA APPEARS L'Orage (Gounod) 2 1/4 Min.



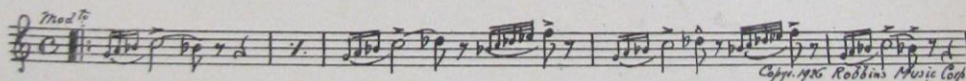
34 (Action) DILLON FINALLY LEAVES What Does It Matter? (Berlin) 1 Min.



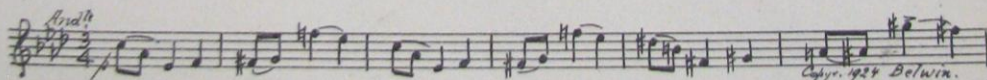
35 (Action) NOTE: Play "PP" con sordini strings only, very sentimental. NEVADA LEAVES HETTIE Gallowing Furies (Rapee) 2 1/2 Min.



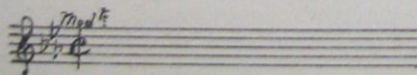
36 (Action) NEVADA STARTS DILLON ON WALK The Toilers (Axt) 2 1/2 Min.



37 (Action) NEVADA HELPED FROM HORSE Pleading Love Theme (Bradford) 3/4 Min.



38 (Action) HETTIE AND NEVADA SEATED ON LOG.... Repeat Theme No. 18 1 Min.



THE END

Country of Origin, U. S. A.

Complete orchestrations and single piano parts of each separate number contained herein, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 315-317 WEST 47th STREET, NEW YORK CITY.

363
Dance
Musicals
Lullaby

(363-364)

364
Screenplay
Bijet

Thematic Music Cue Sheet

M. J. MINTZ (PATENT)
JULY 31, 1925

NORMA SHEARER
in
A LADY OF CHANCE
with
LOWELL SHERMAN
JOHN MACK BROWN and GWEN LEE
A ROBERT Z. LEONARD PRODUCTION

From the story "Little Angel" by Leroy Scott
Adaptation by Edmund Goulding
Scenario by A. P. Younger
Directed by Robert Z. Leonard
Compiled by Ernst Luz

A METRO-GOLDWYN-MAYER PICTURE

Length of film (6991 feet, 8 reels) Maximum projection time 1 hour, 20 minutes

363-364

363 364

363 364

1 AT SCREENING Hanov Jacqueline (Mondrone) 3¼ Min.

 Copyr. 1927 S. Schurmer

2 (Action) CLOSE-UP OF NORMA SHEARER CRYING..... Intermezzo (Huerter) 2 Min.

 Copyr. 1913 Boston Mus. Co.

3 (Title) LAUGH THIS ONE OFF Incid Symphony No. 30 (Kempinski) (RED) 3 Min.

 Copyr. 1925 Photo Play Music Co.

4 (Action) PLAY ONCE AND SEGUE Symphonic Incidentals No. 15 (Marquardt) (BLACK) ... 1¼ Min.

 Copyr. 1928 Music Buyers Corp.

5 (Title) BY MORNING Bleeding Hearts (Levy) 2 Min.

 Copyr. 1918 DeWitt Inc.

6 (Action) CLOSE-UP OF KEY BEING TURNED Repeat No. 3 (RED) 2¼ Min.

 Copyr. 1925 Photo Play Music Co.

7 (Title) CAN YOU IMAGINE Reconciliation (Fletcher) 2¼ Min.

 Copyr. 1923 Hawk & Son

8 (Title) SHE'S GONE In Merry Mood (Axt) 1 Min.

 Copyr. Robbins Music Co.

363 364

Dance Musicals 363

9 (Title) THAT YOUNG LADYStrande d'Ostende (Hintz)2 Min.

Musical notation for 'THAT YOUNG LADY' in treble clef, 2/4 time, key of D major. Tempo: *7/8 comodo*. Copyright: 1928 Photo Play Mus Co.

10 (Title) WAS THAT YOUR TELEGRAM?Adoree (Friml) (WHITE)3 Min.

Musical notation for 'WAS THAT YOUR TELEGRAM?' in treble clef, 2/4 time, key of D major. Tempo: *7/8 mod^{to}*. Copyright: 1927 Edw. F. Kallman.

11 (Action) PLAY ONCE AND SEGUEThe Coquette (Deppen)3 Min.

Musical notation for 'PLAY ONCE AND SEGUE' in treble clef, 2/4 time, key of D major. Tempo: *Mod^{to}*. Copyright: 1921 Sam Fox.

12 (Action) PLAY ONCE AND SEGUERose of Spring (Bicchiere)2 1/4 Min.

Musical notation for 'PLAY ONCE AND SEGUE' in treble clef, 2/4 time, key of D major. Tempo: *Staccato, T. di Savette*.

Musical notation for 'PLAY ONCE AND SEGUE' in treble clef, 2/4 time, key of D major. Tempo: *Staccato, T. di Savette*.

Musical notation for 'PLAY ONCE AND SEGUE' in treble clef, 2/4 time, key of D major. Tempo: *Staccato, T. di Savette*. Copyright: 1928 Photo Play Music Co.

13 (Title) I'VE LOVED YOURepeat No. 10 (WHITE)2 1/4 Min.

Musical notation for 'I'VE LOVED YOU' in treble clef, 2/4 time, key of D major. Tempo: *All^o Mod^{to}*.

14 (Title) AND HOWWitty Moments (Marquardt)1 1/4 Min.

Musical notation for 'AND HOW' in treble clef, 2/4 time, key of D major. Tempo: *Mod^{to}*. Copyright: 1928 Music Buyers Corp.

15 (Title) YOU WAIT DOWNSTAIRSRepeat No. 3 (RED)3 Min.

Musical notation for 'YOU WAIT DOWNSTAIRS' in treble clef, 2/4 time, key of D major. Tempo: *And^{te} con mot^o*.

16 (Action) HAND KNOCKS ON DOORRepeat No. 4 (BLACK)2 1/4 Min.

Musical notation for 'HAND KNOCKS ON DOOR' in treble clef, 2/4 time, key of D major. Tempo: *All^o Mod^{to}*.

17 (Action) MAIL UNLOCKS DOOR TO ROOMGossip (Borch)1 Min.

Musical notation for 'MAIL UNLOCKS DOOR TO ROOM' in treble clef, 2/4 time, key of D major. Tempo: *Acc^{to}*. Copyright: 1925 BeCwin, Inc.

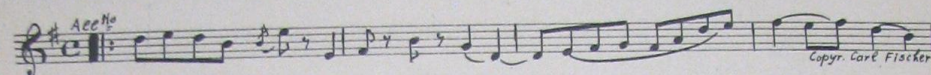
18 (Action) "WINTHROP" SIGNSupplication (McKee)3 1/4 Min.

Musical notation for '"WINTHROP" SIGN' in treble clef, 2/4 time, key of D major. Tempo: *And^{te}*. Copyright: 1917 Hilmark Yonks.

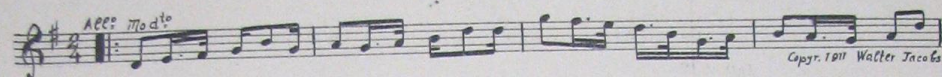
- 19 (Title) SO THIS IS THE PLANTATIONScintillations (Hosmer)2½ Min



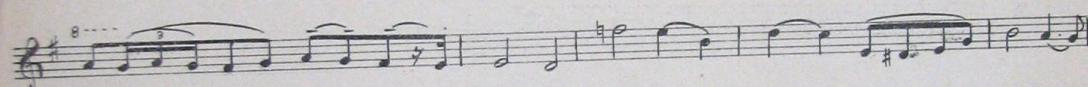
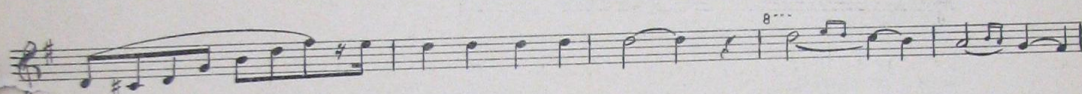
- 20 (Title) YOU SHOULD PUT IT THROUGHSweet Jasmine (Bendix)2 Min



- 21 (Action) GIRL SEATED UNDER TREEDarkey's Dream (Lansing)1¼ Min



- 22 (Title) DID YOU THINKDolorosa (Tobani)3 Min



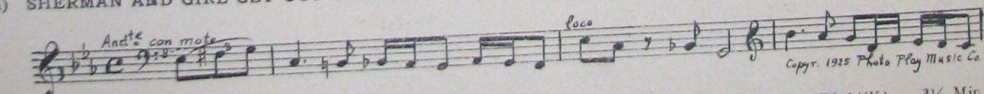
- 23 (Action) PLAY ONCE AND SEGUEBy the Fireside (Helfand)2½ Min



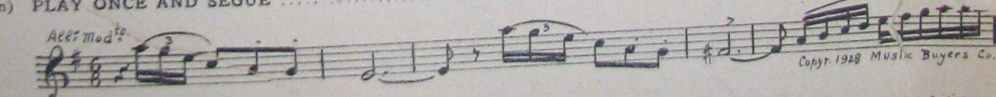
- 24 (Title) DON'T WORRY ABOUT HIMAdoree (Friml) (WHITE)2 Min



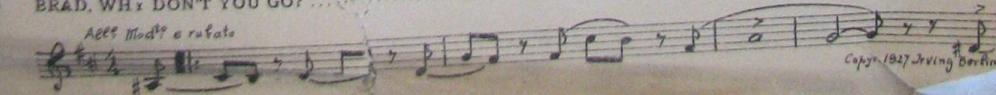
- 25 (Action) SHERMAN AND GIRL GET OUT OF AUTO....Incid. Symphony No. 30 (Kempinski) (RED)3 Min




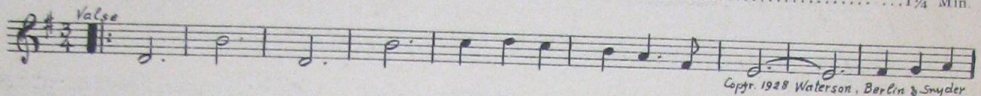
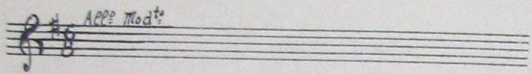
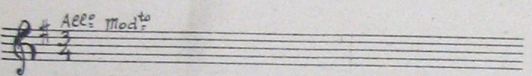
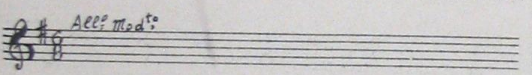
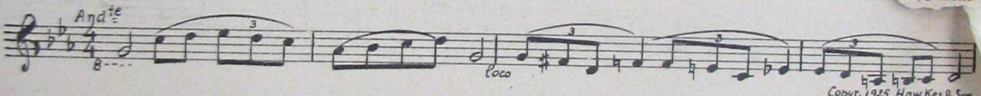
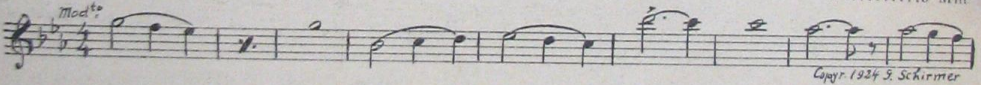
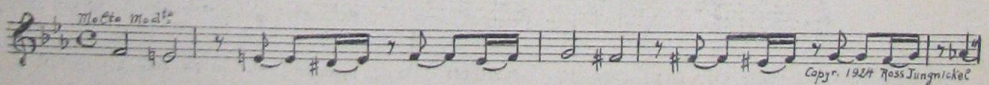
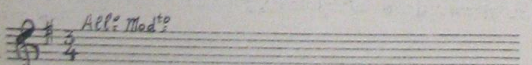
- 26 (Action) PLAY ONCE AND SEGUESymphonic Incidentals No. 15 (Marquardt) (BLACK) ...3¼ Min



- 27 (Title) BRAD, WHY DON'T YOU GO?Suspicious (Baron)3¼ Min



363 Danse Brantale
 364 - Serenade Espagnole
 Bizet

- 28 (Title) PUT THAT DOWN Romance to King Manfred (Reinecke) 1 Min.

And^{te} sost. Copyr. Carl Fischer
- 29 (Title) IN NEW YORK Red Hair (Snyder) 1¼ Min.

Valse Copyr. 1928 Waterson, Barlow & Snyder
- 30 (Title) YOU DIDN'T LET STEVE Repeat No. 26 (BLACK) 1¼ Min.

And^{te} Mod^{to}
- 31 (Action) HUSBAND ENTERS WITH BOXES Repeat No. 24 (WHITE) 3 Min.

All^o Mod^{to}
- 32 (Title) MAKE IT SNAPPY Repeat No. 26 (BLACK) 1¼ Min.

All^o Mod^{to}
- 33 (Title) BEFORE YOU SIGN ANYTHING The Sacrifice (Patou) 2½ Min.

And^{te} Copyr. 1925 Hawkes & Son
- 34 (Title) I'LL CHANGE MY CLOTHES Souvenir d'Amour (Conte) 3 Min.

Mod^{to} Copyr. 1924 J. Schirmer
- 35 (Action) NORMA SHEARER IN PRISON GARB Tragic Scene (Berge) 2¼ Min.

Molto Mod^{to} Copyr. 1924 Ross Jungnickel
- 36 (Title) WHETHER YOU LIKE IT OR NOT Repeat No. 24 (WHITE) 1¼ Min.

All^o Mod^{to}

THE END

NOTE: Proper orchestral rest period is Nos. 14 to 20 inclusive.
 The repetition of numbers in this cue sheet is simplified by the use of the "LUZ" SYMPHONIC COLOR GUIDE, sold by Music Buyers Corporation, 1520 Broadway, New York City. The color suggested for repetition of numbers designates the Mood or Emotion, and is used as a code for such repetitions.
 Country of Origin U. S. A.

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363 - 364

Thematic Music  Cue Sheet

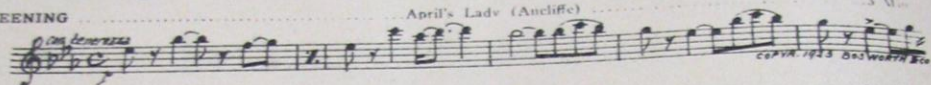
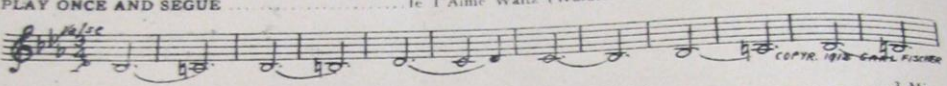
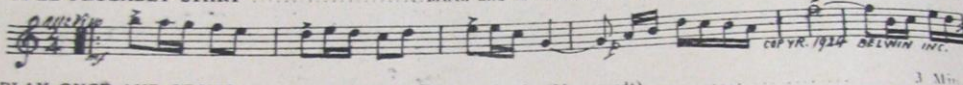
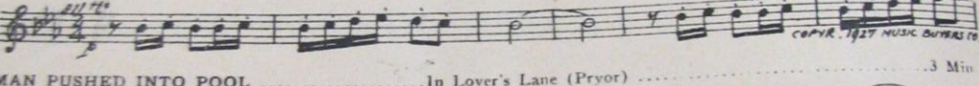
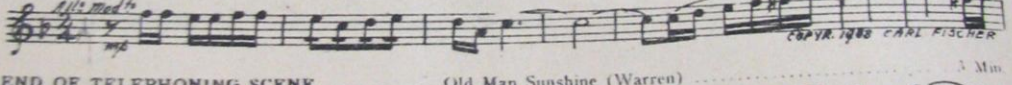
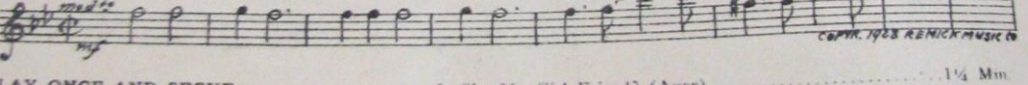
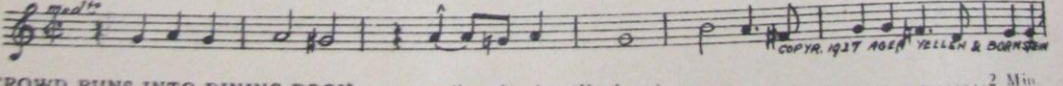
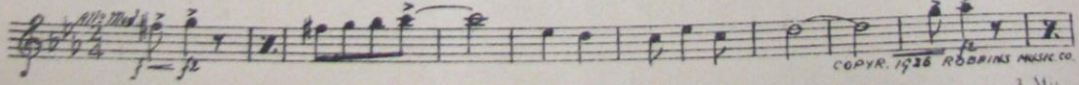
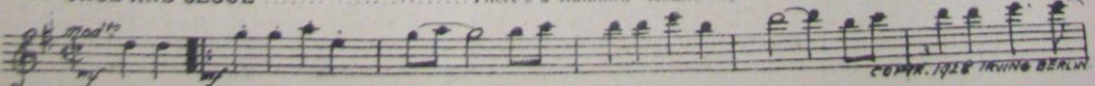
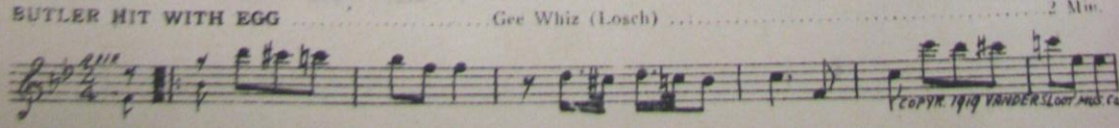
LEW CODY and AILEEN PRINGLE
in
A SINGLE MAN

with
Marceline Day
From the play by Hubert Henry Davies
Screen play by F. Hugh Herbert and George O'Hara
Directed by Harry Beaumont



Compiled by Ernst Luz
A METRO-GOLDWYN-MAYER PICTURE

Length of film (5530 feet, 7 reels) Maximum projection time 1 hour, 10 minutes

1	AT SCREENING	April's Lade (Ancliffe)	3 Min.
			
2	(Action) PLAY ONCE AND SEGUE	Je T'Aime Waltz (Waldteufel)	3 1/4 Min.
			
3	(Title) IT'LL PROBABLY START	Mirth and Merriment (Delille)	3 Min.
			
4	(Action) PLAY ONCE AND SEGUE	Happy Moods (Marquardt)	3 Min.
			
5	(Action) MAN PUSHED INTO POOL	In Lover's Lane (Pryor)	3 Min.
			
6	(Action) END OF TELEPHONING SCENE	Old Man Sunshine (Warren)	3 Min.
			
7	(Action) PLAY ONCE AND SEGUE	Is She My Girl Friend? (Ager)	1 1/4 Min.
			
8	(Action) CROWD RUNS INTO DINING ROOM	Strawberries (Kaufman)	2 Min.
			
9	(Action) PLAY ONCE AND SEGUE	There's a Rainbow 'Round My Shoulder (Holson)	3 Min.
			
10	(Action) BUTLER HIT WITH EGG	Gee Whiz (Loesch)	2 Min.
			

11 (Action) **PLAY ONCE AND SEGUE** Lucille (Wainworth) 2½ Min.
 12 (Title) **LET'S START** Siss-Boom-Ah (Smith) 1½ Min.
 17 (Title) **I HOPE WE'RE GOING TO SEE** Wild Flowers (Marquardt) 3 Min.
 14 (Action) **PLAY ONCE AND SEGUE** Flirty Flirts (Levy) 3 Min.
 15 (Title) **LET'S GO OUT** Try Me (Schertzinger) (WHITE) 2 Min.
 16 (Action) **FADE TO CODY READING TO GIRL** You're Wonderful (Ash) 2½ Min.
 17 (Title) **THEN THEIR ENGAGEMENT** Alice (Hansenschild) 2½ Min.
 18 (Title) **OKAY** Repeat No. 15 (WHITE) 1 Min.
 19 (Title) **WELL, THE TRAP** Anything You Say (Donaldson) 2½ Min.
 20 (Title) **COME ON GANG** Speed (Bies) 2 Min.
 21 (Action) **CROWD LEAVES—DOOR CLOSED** Flirting Lovers (Kermsinski) 3 Min.
 22 (Action) **MAID SEEN WITH TWO BOYS** Repeat No. 15 (WHITE) 3 Min.
 23 (Title) **MISS HAZELTINE IS DINING** Bridal Chorus from "Lohengrin" (Wagner) ½ Min.
 24 (Action) **FADE-BACK TO COUPLE AT TABLE** Love's Awakening (Fletcher) 2¼ Min.
 25 (Title) **YOU BIGAMIST** Cupid's Garden (Eugene) 1¼ Min.

THE END

Proper orchestral rest period is Nos. 13 to 18 inclusive.
 NOTE: The repetition of numbers in this cue sheet is simplified by the use of the "LIZ" SYMPHONIC COLOR GUIDE, sold by Music Buyers Corporation, 1520 Broadway, New York City. The color suggested for repetition of numbers designates the Mood or Emotion, and is used as a code for such repetitions.

Complete orchestrations and single piano parts of each separate number contained hereon, can be purchased from **CAMEO MUSIC SERVICE CORPORATION, 315-317 WEST 47TH STREET, NEW YORK CITY.**

Thematic Music Cue Sheet

M. J. MINTZ (MUSIC)

FRED NIBLO'S PRODUCTION DREAM OF LOVE

with JOAN CRAWFORD, NILS ASTHER and AILEEN PRINGLE

Screen Play by Dorothy Farnum Based on the Play "Adrienne Lecouvreur"

by Eugene Scribe and Ernest Legouve Directed by Fred Niblo

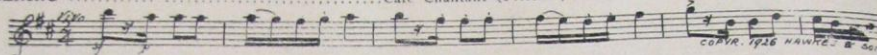
Compiled by Ernst Luz

A METRO-GOLDWYN-MAYER PICTURE

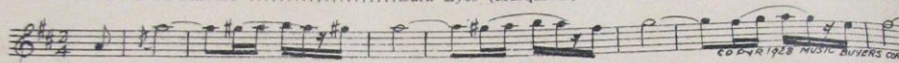
Length of film (7949 feet, 9 reels) Maximum projection time 1 hour, 30 minutes



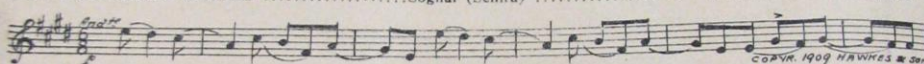
1 AT SCREENINGCafe Chantant (Fletcher) 2 1/4 Min.



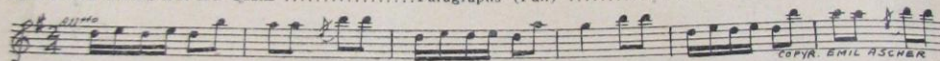
2 (Action) CLOWN BLOWS TRUMPETDark Eyes (Marquardt) 1 1/4 Min.



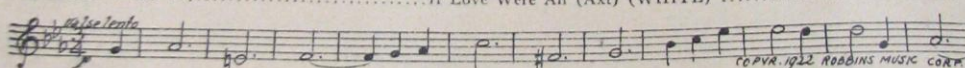
3 (Action) MEN GRAB GIRL'S ANKLESSognai (Schira) 1 1/4 Min.



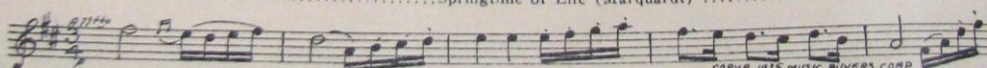
4 (Action) FLOWERS THROWN AT GIRLParagraphs (Fall) 1/4 Min.



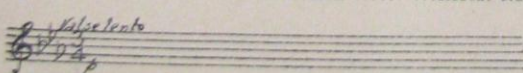
5 (Tide) I COULDN'T GOIf Love Were All (Axt) (WHITE) 2 Min.



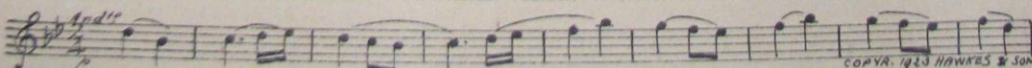
6 (Action) PLAY ONCE AND SEGUESpringtime of Life (Marquardt) 3 Min.



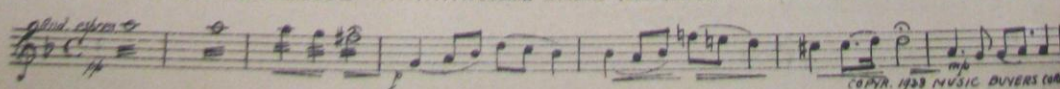
7 (Action) SOLDIER OPENS BOTTLE OF WINERepeat No. 5 (WHITE) 2 1/4 Min.



8 (Action) FADE TO EXTERIOR—RAIN SCENERedzi (Caludi) 3 Min.



9 (Action) ROSE & NOTE PUT IN ENVELOPEWedding Dreams (Marquardt) 2 1/2 Min.



10 (Title) TIME & LOVE Recitative Heroique (Rapee) (RED) 3 Min.

 Musical notation for 'TIME & LOVE' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1925, BELWIN INC.

11 (Title) BUT IF HE BECOMES Adolescence (Collinge) 1½ Min.

 Musical notation for 'BUT IF HE BECOMES' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1921, BELWIN INC.

12 (Title) THE DICTATOR ENTERTAINED Dance of the Sylphes (Marquardt) 3 Min.

 Musical notation for 'THE DICTATOR ENTERTAINED' in G major, 2/4 time, featuring a dance style with a 'poco mos' tempo marking. Copyright 1928, MUSIC BUYERS CORP.

13 (Title) THE LAST TIME Maesmawr (Curti) 3½ Min.

 Musical notation for 'THE LAST TIME' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1925, CARL FISCHER.

14 (Title) MEN DIE Plaisir d'Amour (Martini) 2¼ Min.

 Musical notation for 'MEN DIE' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1925, S. CHIRPNER.

15 (Action) PRINCE OPENS DOOR Loves Fantasy (Frommel) 2½ Min.

 Musical notation for 'PRINCE OPENS DOOR' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1921, PHOTOPLAY MUS. CO.

16 (Action) DICTATOR ENTERS Repeat No. 10 (RED) 2½ Min.

 Musical notation for 'DICTATOR ENTERS' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking.

17 (Action) DICTATOR STEPS ON LACE VEIL Symphonic Incidentals No. 14 (Marquardt) 1½ Min.

 Musical notation for 'DICTATOR STEPS ON LACE VEIL' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1928, MUSIC BUYERS CORP.

18 (Action) DICTATOR LEAVES PRINCE Repeat No. 15 "Loves Fantasy" 1¼ Min.

 Musical notation for 'DICTATOR LEAVES PRINCE' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking.

19 (Action) THEATRE PLACARD ON SCREEN Halimar (Banta) 1½ Min.

 Musical notation for 'THEATRE PLACARD ON SCREEN' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1926, EMIL ASCHER.

20 (Action) STAGE CURTAINS OPEN Repeat No. 5 (WHITE) 2 Min.

 Musical notation for 'STAGE CURTAINS OPEN' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking.

21 (Action) STAGE CURTAINS CLOSE Bacchanale de Montmartre (Ketelbev) ¼ Min.

 Musical notation for 'STAGE CURTAINS CLOSE' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking. Copyright 1925, BOWWORTH & CO.

22 (Action) STAGE CURTAINS OPEN—2nd ACT Repeat No. 9 "Wedding Dreams" 3 Min.

 Musical notation for 'STAGE CURTAINS OPEN—2nd ACT' in G major, 2/4 time, featuring a recitative style with a 'poco mos' tempo marking.

23 (Action) STAGE CURTAINS CLOSE Repeat No. 21 "Baerbanale de Montmartre" 1¼ Min.
ff

24 (Title) PLAYS ABOUT LOVE Poeme Erotique (Varnier) 3¼ Min.
And. con moto

25 (Action) PLAY ONCE AND SEGUE Love Song (Langgaard) 2¼ Min.
ff

26 (Title) STRIPES FOR WOUNDS Tendresse (Pente) 2 Min.
And. a 16th Note

27 (Title) IF IT WOULD INTEREST YOU If Love Were All (Axt) (WHITE) 1¾ Min.
rit. se lento

28 (Action) ACTRESS GOES TO DICTATOR Recitative Heroique (Rapee) (RED) 1¼ Min.
maestoso

29 (Action) WOMAN'S FEET & TRAIN SEEN Alumbblatt (Hilse) 2 Min.
And. cantabile

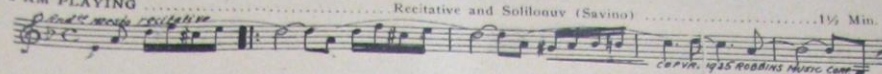
30 (Action) WOMAN TELEPHONES TO PRINCE Loves Fantasy (Frommel) 1¾ Min.
And. con moto

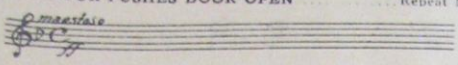
31 (Action) END OF TELEPHONING SCENE Love Scene (Borch) 1 Min.
And. med. to
mf
espressivo

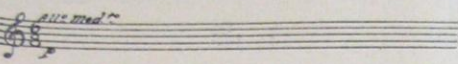
32 (Action) FADE TO CHESS GAME Repeat No. 28 (RED) 1¼ Min.
maestoso

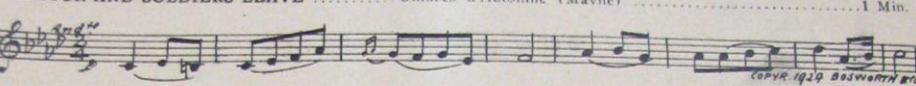
33 (Title) I'M SORRY Repeat No. 30 "Loves Fantasy" 2¼ Min.
And. con moto

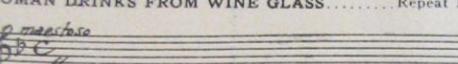
(Action) PRINCE SIGNS PAPER Repeat No. 27 (WHITE) 2¼ Min.
rit. se lento

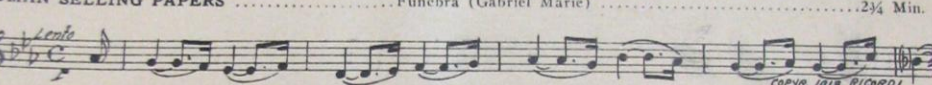
35 (Title) I AM PLAYING Recitative and Soliloquy (Savina) 1½ Min.

COPYR. 1935 ROBBINS MUSIC CORP.

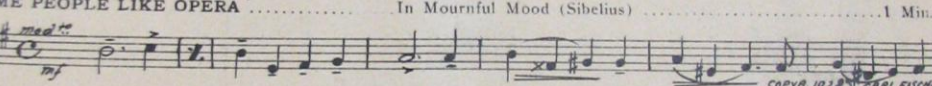
36 (Action) DICTATOR PUSHES DOOR OPEN Repeat No. 28 (RED) 1½ Min.

COPYR. 1935 ROBBINS MUSIC CORP.

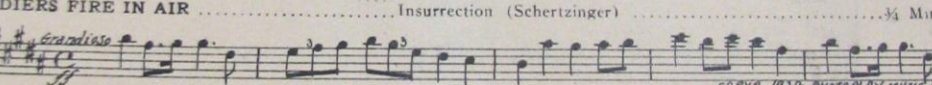
37 (Title) GENTLEMEN, YOU WILL BE Repeat No. 17 "Symphonic Incid. No. 14" 2¼ Min.

COPYR. 1935 ROBBINS MUSIC CORP.

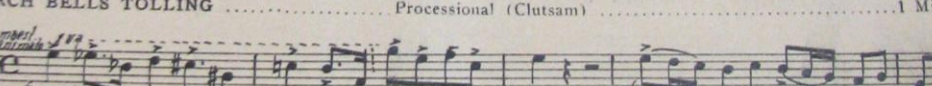
38 (Action) DICTATOR AND SOLDIERS LEAVE Ombres d'Automne (Mavne) 1 Min.

COPYR. 1929 BOSWORTH ETC.

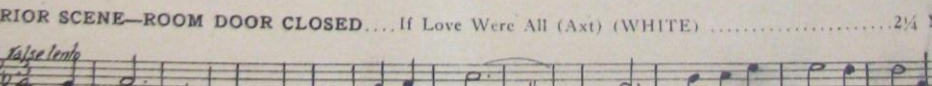
39 (Action) WOMAN DRINKS FROM WINE GLASS Repeat No. 28 (RED) 1¼ Min.

COPYR. 1935 ROBBINS MUSIC CORP.

40 (Action) WOMAN SELLING PAPERS Funebra (Gabriel Marie) 2¾ Min.

COPYR. 1918 RICORDI

41 (Title) NOTE: Bugles and Drums predominate.
 SOME PEOPLE LIKE OPERA In Mournful Mood (Sibelius) 1 Min.

COPYR. 1928 CARL FISCHER

42 (Action) SOLDIERS FIRE IN AIR Insurrection (Schertzing) ¾ Min.

COPYR. 1934 PHOTOPLAY MUSIC CO.

43 (Action) CHURCH BELLS TOLLING Processional (Clutsam) 1 Min.

COPYR. 1936 HAWKES & SON

44 (Action) INTERIOR SCENE—ROOM DOOR CLOSED.... If Love Were All (Axt) (WHITE) 2¼ Min.

COPYR. 1922 ROBBINS MUSIC CORP.

THE END

Proper orchestral rest period is Nos. 24 to 31 inclusive.

NOTE: The repetition of numbers in this cue sheet is simplified by the use of the "LUZ" SYMPHONIC COLOR GUIDE, sold by Music Buyers Corporation, 1520 Broadway, New York City. The color suggested for repetition of numbers designates the Mood or Emotion, and is used as a code for such repetitions.

Country of Origin, U. S. A.

Complete orchestrations and single piano parts of each separate number contained hereon, can be purchased from ANTELO MUSIC SERVICE CORPORATION, 315-317 WEST 47TH STREET, NEW YORK CITY.

Gene Maron

PS



SAMUEL GOLDWYN
presents
RONALD COLEMAN and VILMA BANKY
in
THE HENRY KING PRODUCTION
"THE MAGIC FLAME"
From the stage play "King Harlequin"
By Rudolph Lothar
Compiled by Edward Kilenyi
Distributed by
UNITED ARTISTS CORPORATION

1 AT SCREENINGReves et Chimeres (Mouton)1 Min.

And then moto

 Copyright 1925 G. Yves.

2 (Title) LIGHTED TENTS UNDERMarch of the Villareza from "Pazziacci" (Leoncavallo)1 Min.

Allo deciso

 Copyright 1915 G. Schirmer.

NOTE: Play it fast and boisterous. Catch effect of clown falling off with high stand. Play "PP" when boy tries to steal himself into tent.

3 (Action) BAND SEEN PLAYINGMarche des Ballerines (Helmer)1 Min.

Allegro

 Copyright J. Yves.

NOTE: Play brassy to create the effect of a circus band. At finish of acrobatic act, play a long chord as audience applauds.

4 (Action) CLOWN IMITATING ACROBATL'Amour Maboul (Flament)1/2 Min.

Allo deciso

 Copyright H. Du'v.

5 (Action) RINGMASTER ANNOUNCING NEXT ACT...Pour la Paix (Soler)1/2 Min.

Marcia

 Copyright J. Yves.

6 (Action) GIRL ON TRAPEZE BLINDFOLDS HERSELF. Orchestra Tacet—Roll on Small Drum, "FF"1/4 Min.
 NOTE: Play introduction only, and repeat it till next cue.
 NOTE: Finish with Cymbal crash to action on screen.

7 (Action) AUDIENCE APPLAUDS—GIRL DESCENDS...Tremol Chord in Eb1/2 Min.
 NOTE: Play "FF" and segue.
 SEGUE:Perfume of Flowers (Longo).

Lento *Valze lento*

 Copyright 1916 G. Krieger.

8 (Action) PREPARATIONS TO HORSE ACTArretex-Le (Roberty)1/2 Min.

Gatope

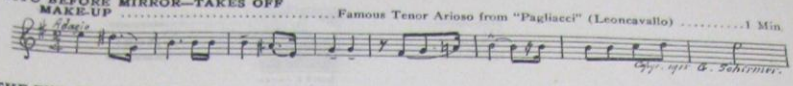
 Copyright J. Yves.

9 (Action) TITO WHISTLES TO BIANCAFlocons de Neige (Bradford)1/2 Min.
 NOTE: Play "PP" during scenes when circus ring is not seen.

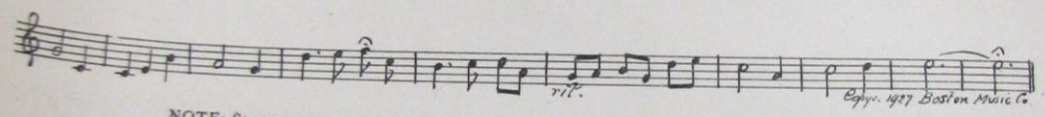
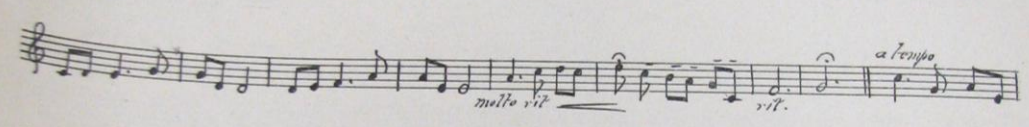
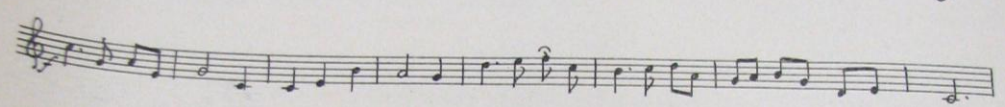
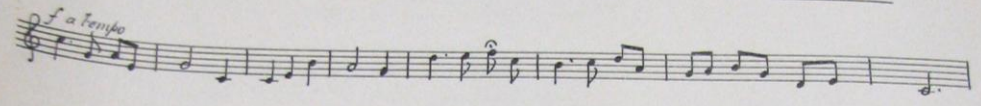
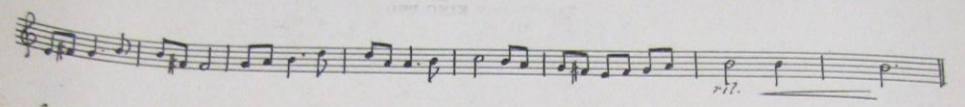
Brightly

 Copyright 1925 Robbins Music Corp.

10 (Action) **TITO BEFORE MIRROR—TAKES OFF MAKE-UP** Famous Tenor Arioso from "Pagliacci" (Leoncavallo) 1 Min.
Adagio
 Copyright © Schirmer.

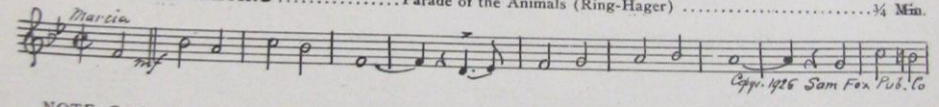


11 (Title) **THE END OF A CIRCUS DAY** THEME: The Magic Flame (Spaeth) 2½ Min.

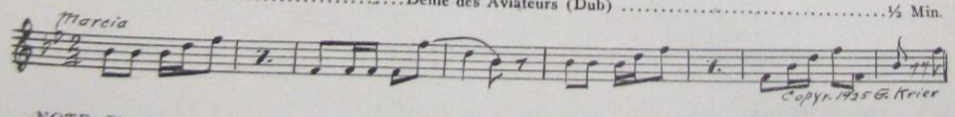


NOTE: Start at verse; play it in such tempo that chorus is reached with musical direct cue on screen. Accompaniment should suggest the Guitar playing on screen.

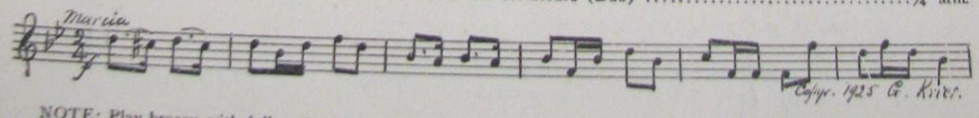
12 (Action) **CLOSE-UP OF BAND PLAYING** Parade of the Animals (Ring-Hager) ¾ Min.



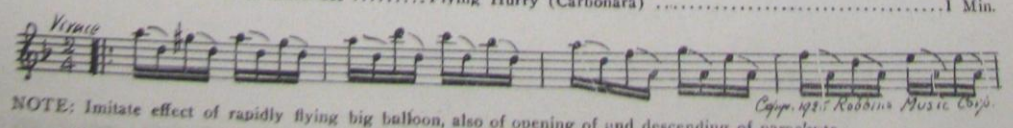
13 (Title) **INTRODUCING BIANCA** Défilé des Aviateurs (Dub) ½ Min.
 NOTE: Catch effect of boy with pea-shooter—shooting and exploding toy balloons.



14 (Action) **BAND STARTS TO PLAY** Défilé des Aviateurs (Dub) ¼ Min.
 NOTE: Play introduction only as Cornet and Drum Solo.

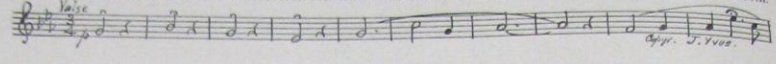


15 (Action) **BALLOON FLIES UP WITH BIANCA** Flying Hurry (Carbonara) 1 Min.
 NOTE: Play brassy with full orchestra.

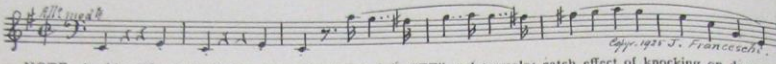


NOTE: Imitate effect of rapidly flying big balloon, also of opening of and descending of parachute.
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16 (Action) **BIANCA REACHES GROUND** Adoration (Lubart) 1½ Min.

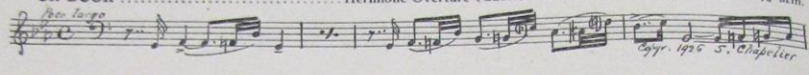


17 (Title) **THE HOTEL SAVOIA** Mondes Mystérieuses (Franceschi) 2½ Min.

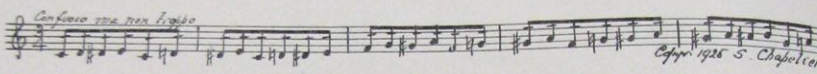


NOTE: At title: "You Swine," play Appassionato, at fight "FF" and tremolo; catch effect of knocking on door and of Casati hitting young man. Play "PP" and slower during scenes with woman and Casati.

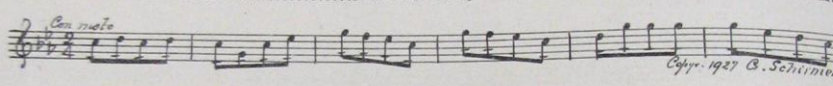
18 (Action) **CLOSE-UP OF MAN'S ARM KNOCKING ON DOOR** Hermione Overture (Gabriel Marie) 2¼ Min.



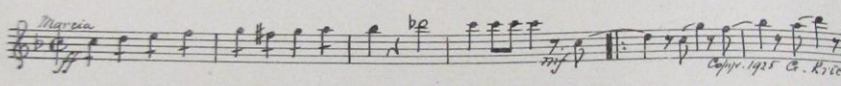
19 (Action) **HOTEL MANAGER KNOCKS ON DOOR** Bientot Libre (Gabriel Marie) 2 Min.



20 (Action) **CIRCUS** Intermezzo Perpetual (Lowitz) ½ Min.

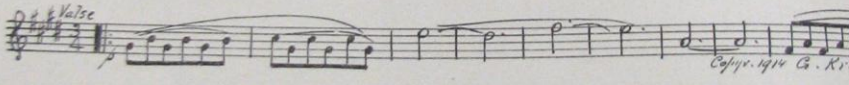


21 (Action) **BAND STARTS TO PLAY** Skate March (Robichon) ¼ Min.



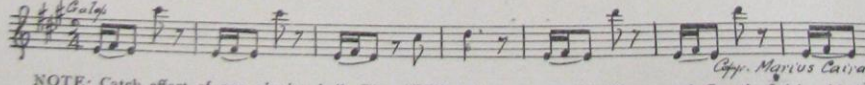
NOTE: Play brassy and "F" when band is seen. Play "PP" during other scenes.

22 (Action) **TRAPEZE ACT STARTS** Idylle Passionnelle (Razigade) ½ Min.



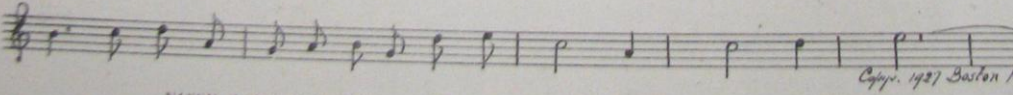
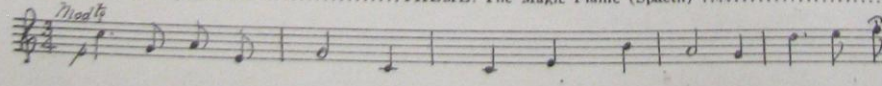
NOTE: Play "PP" during scenes with Tito is seen alone.

23 (Action) **HORSEBACK RIDER SEEN** Les Petits Poneys (Cairanne) 1½ Min.



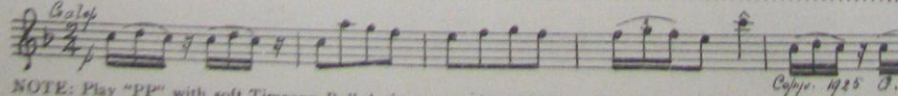
NOTE: Catch effect of man ringing bell. Play "PP" during scenes with Bianca and Casati; finish with big long tremolo chord according to conductors action on screen, till next cue.

24 (Action) **TITO KISSES BIANCA'S TOE** THEME: The Magic Flame (Spaeth) ¼ Min.



NOTE: Imitate guitar effects as Tito plays; finish with chord as Bianca bows to audience.

25 (Action) **AFTER BIANCA FINISHES HER ACT** Acrobatie (Wibert) ½ Min.



NOTE: Play "PP" with soft Timpany Roll during scenes between Casati and Bianca.

4

26 (Action) **CASATI SNEAKS INTO BIANCA'S DRESS-ING ROOM** Incognito (Kilenyi) 1 Min.
Mod^o mist.

 Copyright 1925 C. Fischer.

27 (Action) **TITO DRESSES FOR BULL ACT** Burlesque on Bizet's Toreador Song (Kempinski) 1 Min.
 NOTE: Catch effect of man ringing bell.
Mod^o

 Copyright 1925 Belmont Inc.

28 (Title) **REHEARSAL—ENDLESS TOIL** Characteristic Allegro (Moskowski) ¾ Min.
 NOTE: At title: "Now You Get," play "PP" with Timpany Roll. Play "F" when Tito leaves Casati.
All^o

 Copyright 1925 Robbins Music Corp.

29 (Title) **DEAREST, IT MEANS** Repeat Theme No. 24 1 Min.
Mod^o

30 (Action) **SCENE ON STREET** La Folie (Franceschi) 1½ Min.
Vivo

 Copyright 1925 J. Franceschi

31 (Title) **IT WAS THE ONLY WAY** Cruelle Angoisse (Fontelle) 2 Min.
 NOTE: Play till letter C only—play "PP".
And^{te} aff^{ss}

 Copyright 1925 J. Yves.

32 (Title) **HURRY, HURRY, ONE TICKET** Salut a Milan (Bonincontro) 1 Min.
 NOTE: Play "PP" with soft Timpany Roll when cloudy skies are seen, brass and wind instruments play a circus march when band is seen, while string orchestra continues to play No. 31.
Marcia

 Copyright 1925 Marius Murrice

33 (Action) **SCENE BETWEEN BIANCA AND CASATI** Appassionato Dramatico (Berge) 2 Min.
Con moto aff^{ss}.

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34 (Action) **BIANCA JUMPS OUT OF WINDOW** Orchestra Tacet—Tremolo on Cymbal to action ½ Min.
 NOTE: Play to action "P" and "F".

35 (Action) **TITO BEFORE DOOR** Trembling Agitato (Kilenyi) 1½ Min.
All^o agitato

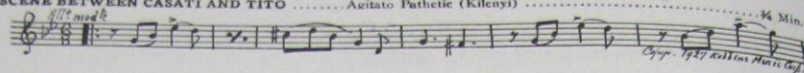
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36 (Action) **CIRCUS SCENE** Marche des Ragazzi (Razigade) ½ Min.
 NOTE: Produce effect of knocking on door. At title: "Now I Show You", play "FF" with Timpany Roll; when Bianca is seen, play "PP".
Marcia

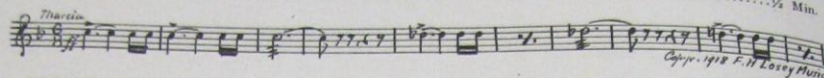
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NOTE: Play "PP" till band starts to play, then play "FF".

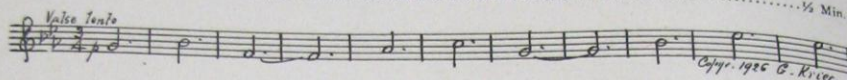
- 37 (Action) SCENE BETWEEN CASATI AND TITO *Andante Pathetic* (Kilensy) ¾ Min.



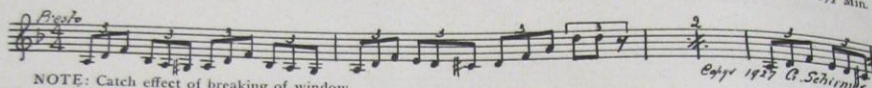
- 38 (Action) ANNOUNCER IN RING *Trumpeter's Carnival* (Lozey) ¼ Min.



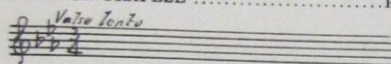
- NOTE: Play "PP" during scene between manager and Bianca.
39 (Action) BIANCA AT TRAPEZE *Perfume of Flowers* (Longo) ½ Min.



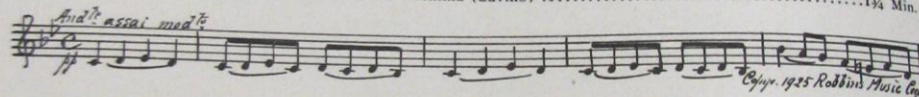
- 40 (Action) TITO AND CASATI FIGHTING *Furioso No. 4* (Bergunker) 1½ Min.



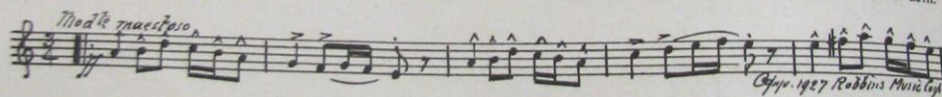
- NOTE: Catch effect of breaking of window.
41 (Action) TITO THROWS CASATI OUT INTO SEA *Orchestra Tacet—Tremolo Effects on Cymbal* ¼ Min.
42 (Action) BIANCA ON TRAPEZE *Repeat No. 39 "Perfume of Flowers"* ½ Min.



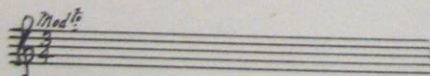
- NOTE: Play "PP" during scenes away from ring.
43 (Action) VALET COMES AND KNOCKS ON DOOR *Dilemma* (Savino) 1¼ Min.



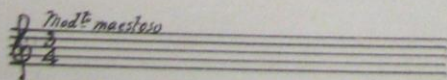
- 44 (Title) WE HAVE COME TO INFORM YOU *The Crusaders* (Axt) 1 Min.



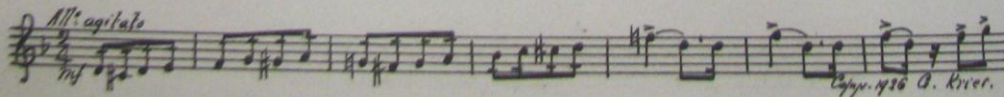
- NOTE: Play "PP" throughout.
45 (Title) BUT I MUST GET BACK *Repeat Theme No. 24* 1½ Min.



- NOTE: Play "PP" with tremolo accompaniment.
46 (Title) YOUR MAJESTY MAY TRUST *Repeat No. 44 "Crusaders"* ¾ Min.



- 47 (Action) BIANCA ARRIVES IN HOTEL LOBBY *Scene Dramatique* (Benoit) 1¼ Min.



NOTE: Start "PP" then to action, crescendo to "FF" with continuous Timpany accompaniment.

48 (Action) **BIANCA FINDS CAP** Repeat Theme No. 24 ½ Min.
Vivace

49 (Title) **A NEW HOME FOR THE** Don Quixote from "Don Quixote" Suite (Safrenck) 2¼ Min.
 NOTE: Play "PP" throughout.
All. mantoso

30 (Title) **HE IS NOT THE PRINCE** Repeat No. 44 "Crusaders" ½ Min.
 NOTE: Play to action "P" or "F."
Molto maestoso

31 (Action) **TITO BEING SHAVED** Repeat No. 49 "Don Quixote" 1 Min.
All. mantoso

52 (Action) **EXTERIOR—BIANCA WITH MANAGER** Euphonious Agitato (Pintel) ¾ Min.
All. con moto

53 (Action) **CHANCELLOR WITH TITO** Repeat No. 49 "Don Quixote" 1¼ Min.
All. maestoso

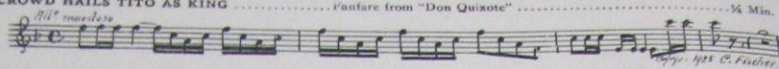
54 (Title) **EXCELLENCY, THAT YOUNG WOMAN IS HERE** Nostalgia d'Amore (Leoncavallo) 1½ Min.
And.^{te}

55 (Action) **WOMAN ENTERS** Repeat No. 17 "Ondes Mysterieuses" 1¼ Min.
All. mod^{to}

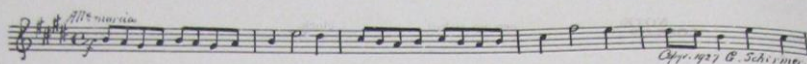
56 (Title) **EXCELLENCY, I ASKED TO SEE** Repeat No. 43 "Dilemma" 1 Min.
 NOTE: Play "PP" throughout.
And.^{te} assai mod^{to}

57 (Action) **TITO RUNS OUT** A Piedigrotta (Bonincontro) ½ Min.
Vivo
 NOTE: Feature Violinist, Guitarist and Accordion player according to action on screen.
Cop. 1926 Panus Music Co.

58 (Action) CROWD HAILS TITO AS KING Fanfare from "Don Quixote" ¼ Min.

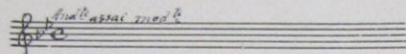


59 (Title) EAGER CROWDS Cortège (Lowitz) 2 Min.

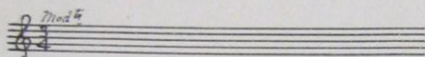


NOTE: It is important that during scenes when Bianca is seen alone, orchestra should play "PP." When she takes out gun, play Timpany Roll with crescendo as man grabs her hand, preventing her from shooting.

60 (Title) WITHIN THREE DAYS Repeat No. 43 "Dilemma" ¼ Min.

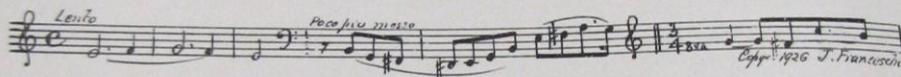


61 (Action) TITO RECOGNIZES BIANCA'S PICTURE Repeat Theme No. 24 1¼ Min.



NOTE: Play tremolo dramatically, and work up crescendo to title: "Where is She?", then play "F".

62 (Action) BIANCA IN PRISON Vengeance (Franceschi) ¾ Min.

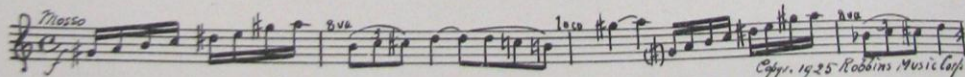


63 (Action) BIANCA SEES KNIFE Sinister Agitato (Drigo's Cinema Classics) 1¼ Min.

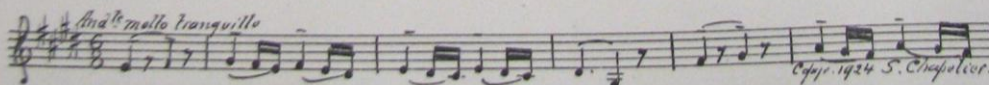


NOTE: At title: "Give Me That Knife", play "FF".

64 (Title) I WAS GOING TO KILL HIM Appassionato in A Minor (Savino) 1½ Min.

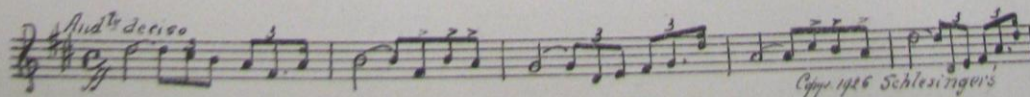


65 (Action) BIANCA OPENS DOOR AND ENTERS TITO'S ROOM Mystere Oppressant (Gabriel Marie) 2½ Min.



NOTE: Start "PP"—crescendo when she takes out knife.

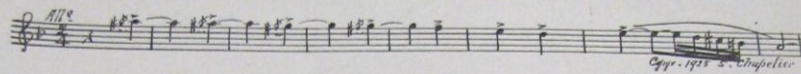
66 (Title) YES! TITO Grand Appassionato (Becca) 1½ Min.



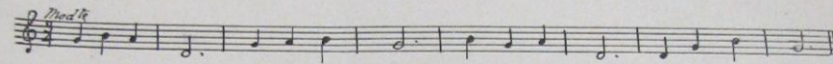
67 (Title) **TITO, I HAVE COME** Repeat Theme No. 24 1 Min.



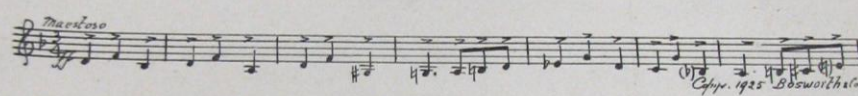
68 (Action) **CLOSE-UP OF CHIMES** NOTE: Imitate and keep up tick-tock effects of clock. Course Interale (Ourdine) 2 Min.



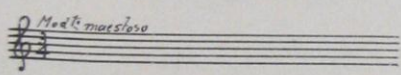
NOTE: While this number is being played "PP", Drummer imitate Chimes.



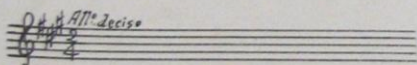
69 (Title) **YOU MAY AS WELL** Fate (Ketelbey) 2 Min.



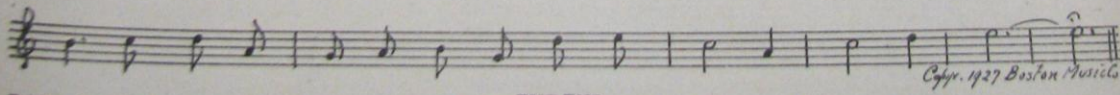
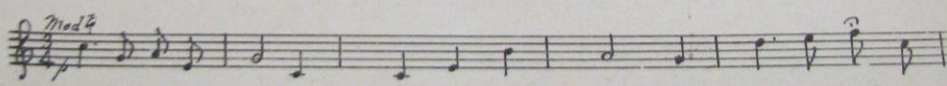
70 (Title) **BUT YOU CAN'T LEAVE** Repeat No. 44 "Crusaders" 1 1/4 Min.



71 (Action) **ANNOUNCER IN CIRCUS RING** Repeat No. 2 "March of the Villagers" 1/2 Min.



72 (Action) **BAND LEADER STARTS TO CONDUCT** THEME: The Magic Flame (Spaeth) 1 Min.



Printed in U. S. A.

THE END

Complete orchestrations and single piano parts of each separate number contained herein, can be purchased from **CAMEO MUSIC SERVICE CORPORATION**, 315-317 WEST 47th STREET, NEW YORK CITY.



WILLIAM FOX SPECIAL PRODUCTION
 GEORGE O'BRIEN
 "EAST SIDE, in WEST SIDE"

Compiled by Michael P. Krueger
 The timing is based on speed of 12 minutes per reel

- 1 AT SCREENINGThe Sidewalks of New York from "Old Timers" (Lake).....¼ Min.
- 2 (Title) NEW YORK, CITY OF ENCHANTMENT.....Manhattan (Rodgers)1¼ Min.
- 3 (Title) EVER SINCE HE COULD REMEMBER.....A Busy Thoroughfare (Baron)1¼ Min.
- 4 (Title) MOTHER, I'VE BEEN THINKIN'Thoughts of Yore (Frey)2 Min.
- 5 (Title) UP THE EAST RIVERFingal's Cave (Mendelssohn)1¼ Min.
- 6 (Action) O'BRIEN CLIMBS OUT OF WATER.....Sobbing (Baron)½ Min.

NOTE: Start "PP" and work up to action; Drummer catch whistles, horns, bells.
- 7 (Title) EAST SIDERepeat No. 1 "Sidewalks of New York" (Play "PP")1 Min.
- 8 (Action) MAN PUSHES O'BRIEN OVERSymphonic Incidentals No. 10 (Marquardt)1¼ Min.
- 9 (Action) TAILOR GOES BACK TO SHOPClair de Lune (Thome)3½ Min.



**WILLIAM FOX SPECIAL PRODUCTION
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10 (Action) BECKA LEAVES BATHROOMWings of Joy (Van Norman)½ Min.
Finissimo

11 (Action) CHANGE OF SCENE TO TAILOR AND O'BRIENBurlesque on Famous Hebrew Melodies (Kempinski)..... 2¼ Min.
Burlesque

12 (Title) HELLO FLASHDark Town Strutter's Ball (Brooks)1 Min.
Fill

13 (Title) WOMEN NEVER KNOW WHEN TO STOP....A Gay Lothario (Bierman)1 Min.
Molto con grazia

14 (Action) GANG SEES O'BRIENHelp! Help! (Kovacs)2¼ Min.
Fill

15 (Title) I PICKED HIM FOR A WINNERHe's Me Pal (Edwards)½ Min.
Valze

16 (Title) WEST SIDESimplicity (Lee)2¾ Min.
Molto con grazia

17 (Action) JOSEPHINE GIVES VAN HORN PAPER.....The Tragic Discovery (Patou)½ Min.
And.

18 (Title) "EVENTFUL DAYS FOLLOWEDBy Moonlight (De Koven)2¼ Min.
Molto grazioso

19 (Action) FLASH ENTERSDown By the Winegar Works (Donovan)½ Min.
Valze

20 (Title) PUG MALONERepeat No. 1 "Sidewalks of New York"1 Min.
Waltz

21 (Action) AT GONGPeter Gink (Cobb)¾ Min.
Molto Giusto

NOTE: Play as One-Step—2/4 tempo.

22 (Action) **MAN IS KNOCKED DOWN** Birds and the Brook (Stults) ½ Min.
Tempo di Scherzando

23 (Action) **GONG FINISHES ROUND** Repeat No. 1 "Sidewalks of New York" 1 Min.
 NOTE: Drummer catch bird whistle effects.
Waltz

24 (Action) **GONG STARTS SECOND ROUND** Repeat No. 21 "Peter Gink" 1 Min.
 NOTE: Play as One-Step.
Waltz

25 (Action) **MAN IS KNOCKED OUT** Orchestra Tacet—Drummer count 10 With Taps ½ Min.
 26 (Action) **FIGHT IS OVER** Repeat No. 1 "Sidewalks of New York" 1 Min.
Waltz

27 (Title) **GIVE HIM WHAT'S COMING** Consolation No. 3 (Liszt) 1 Min.
 NOTE: Play as One-Step.
Lento, placido

28 (Action) **JUDGE AND VAN HORN ENTER OFFICE**.... Dram. Tension (Zamecnik) 1 Min.
And^{te}

29 (Action) **CHANGE OF SCENE TO TAILOR SHOP**..... Canzonetta (Hollaender) 1½ Min.
Alleg^{ro}

30 (Action) **O'BRIEN SEES BECKA** THEME: It All Depends On You (Henderson) 2¼ Min.
Mod^{erato}

31 (Title) **GILBERT VAN HORN** Some Shape (Cobb) 1¼ Min.
One step

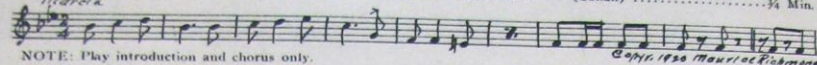
32 (Action) **FADE-IN TO BROOKLYN BRIDGE** Elegie (Barmotine) 2 Min.
And^{te} con moto

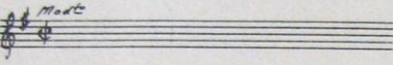
33 (Title) **CITY OF PARADES** Stars and Stripes (Sousa) (Trio) 2¼ Min.
Alleg^{ro}

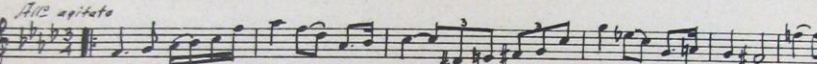
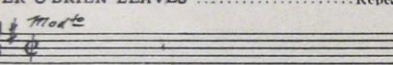
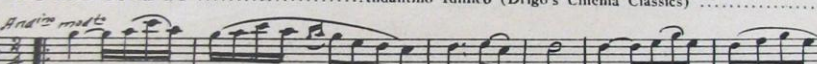
NOTE: Drummer catch whistles, bells, horns, etc.
 SEGUE: Lucky Lindy (Raer)

Mod^{erato}

 NOTE: Play "PP" during interior scene. Drummer catch whistles, bells, horns, etc.

- 34 (Title) **JOHN HAD WON**Stand Up and Fight Like H— (Cohan)¾ Min.
Marcia

 NOTE: Play introduction and chorus only. Copyr. 1930 Mauriel Rodmand
- 35 (Title) **I WANT YOU TO MEET**Sweet Lavender (Wheeler)¾ Min.
Molto

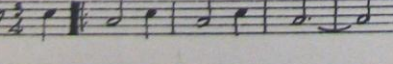
 Copyr. 1923 Sonnemann Music Co.
- 36 (Action) **BECKA IS SEEN**Repeat Theme No. 301¼ Min.
Molto

- 37 (Action) **CHANGE OF SCENE TO BECKA AND FLASH.** Blue Skies (Berlin)¾ Min.
Molto

 Copyr. 1927 Irving Berlin
- 38 (Title) **I'VE GOT SOME NEWS FOR YOU**Appassionato No. 1 (Rapee-Axt)1 Min.
Allo spinto

 Copyr. 1923 Robbins Music Corp
- 39 (Action) **AFTER O'BRIEN LEAVES**Repeat Theme No. 30¾ Min.
Molto

- 40 (Title) **MONTHS HAD GONE BY**Andantino Idillico (Drigo's Cinema Classics)1 Min.
Andante molto

 Copyr. 1926 Carl Fischer
- 41 (Action) **CHANGE OF SCENE TO POPPY CLUB.**Sunday (Krueger)1 Min.
Molto

 Copyr. 1926 Leo Felst-Joo
- 42 (Action) **DOPE FIEND SEEN AT TABLE**Dramatic Tension (Axt)¾ Min.
Con moto

 Copyr. 1928 Robbins Music Corp
- 43 (Action) **CHANGE OF SCENE TO O'BRIEN**The Awakening (Zamecnik)2 Min.
Appassionato

 Copyr. 1924 Samford Pub. Co.
- 44 (Title) **POOR JOHN**C'est Vous (Richman)1 Min.
Valse

 Copyr. 1927 Irving Berlin
- 45 (Action) **CHANGE OF SCENE TO CABARET**Repeat No. 37 "Blue Skies"1 Min.
Molto


46 (Action) BECCA RUNS INTO DRESSING ROOMRepeat Theme No. 30 ½ Min.
ff

47 (Action) FLASH COMES INTO DRESSING ROOMAstir (Berge) ¾ Min.
ff

48 (Action) CHANGE OF SCENE TO O'BRIEN AND VAN HORNMoon Glow (Barth) 2 Min.
Lento modto

49 (Action) O'BRIEN LEAVES VAN HORNDear Little Boy of Mine (Ball) ¾ Min.
Modto

50 (Action) CHANGE OF SCENE TO SUBWAY WORKERS. Le Retour (Bizet) 2 Min.
ff

51 (Title) YOU KNOW THERE'S DANGER OF A CAVE-INTo the Rescue (Carbonara) 2¼ Min.
ff agitato

52 (Action) AUTOMOBILE SEENDesolation (Gretchaninoff) 1½ Min.
Andte

53 (Title) JOSEPHINE AND GILBERTMoon Madness (Lodge) ¾ Min.
Scherzando

54 (Title) WEDDING BELLS FOR MEBurlesque On Wedding March (Kempinski) 1¾ Min.
ff modto

55 (Title) FOG, SHIFTING AND VEILINGA Night In June (Friend) 1½ Min.
Modto

56 (Action) AFTER RANTOUL KISSES JOSEPHINERepeat No. 5 "Fingal's Cave" 6¼ Min.
ff modto

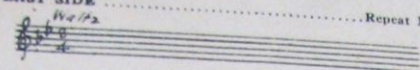
57 (Title) THE RESCUE SHIP HAD DOCKEDGrief (Zamecnik) 2½ Min.
Andte

58 (Action) O'BRIEN SEEN OPENING LETTERAppassionato Patetico (Bradford) 1¾ Min.
Andte non moto

NOTE: Start "PP" and play to action.

NOTE: Play "FF" at title: "City of Illusions"

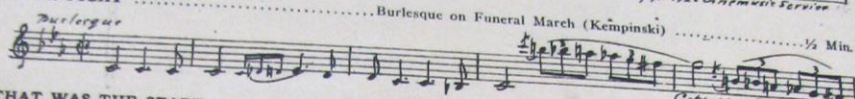
59 (Title) EAST SIDE Repeat No. 1 "Sidewalks of New York" (Play "PP") 2 1/4 Min



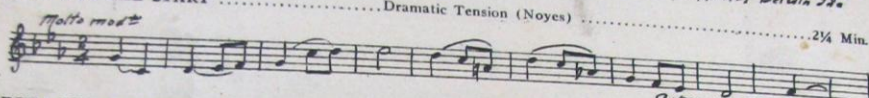
60 (Action) MAN KNOCKS O'BRIEN'S HAT OFF Tumult (Verdi) 1/2 Min.



61 (Action) AFTER FIGHT Burlesque on Funeral March (Kempinski) 1/2 Min.



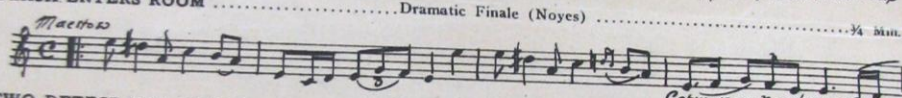
62 (Title) THAT WAS THE START Dramatic Tension (Noyes) 2 1/4 Min.



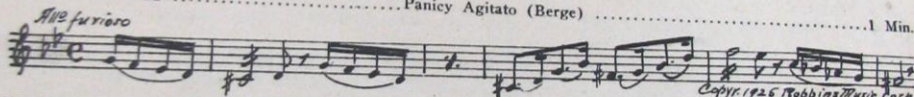
63 (Action) BECKA PICKS UP O'BRIEN Love Tragedy (Savino) 1 1/2 Min.



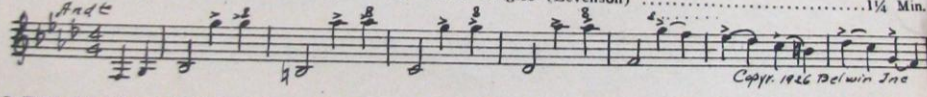
64 (Action) FLASH ENTERS ROOM Dramatic Finale (Noyes) 3/4 Min.



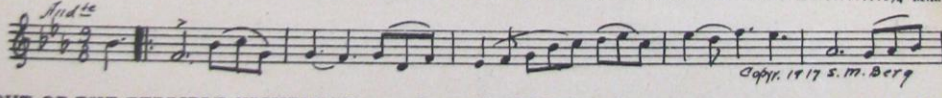
65 (Action) TWO DETECTIVES SEEN OUTSIDE OF CABARET Panic Agitato (Berge) 1 Min.



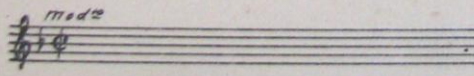
66 (Title) THEY'RE ALRIGHT—FRIENDS OF MINE.... Andante Tragico (Levenson) 1 1/4 Min.



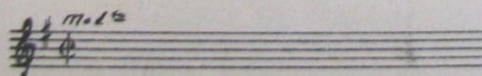
67 (Title) SO THIS IS WHAT YOU MADE OF HIM..... Dramatic Finale (Smith) 1 1/4 Min.



68 (Title) OUT OF THE TERRIBLE NIGHTMARE..... Repeat No. 2 "Manhattan" 3/4 Min.



69 (Action) O'BRIEN AND BECKA SEEN ON ROOF. Repeat Theme No. 30 1 Min.



Printed in U. S. A.

THE END

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Thematic Music  Cue Sheet
M. J. MINTZ (owner)
JULY 21, 1922

WILLIAM FOX SPECIAL FILM PRODUCTION
JANET GAYNOR and CHARLES FARRELL
in
"STREET ANGEL"

Compiled by Michael P. Krueger
The timing is based on speed of 12 minutes per reel

1 AT SCREENINGTHEME: Angela Mia (Rapee) 1 Min.
Molto
 Copyr. 1928 DeSylva, Brown & Henderson

2 (Title) EVERYWHERE-IN EVERYMoonlight In Naples (Marquardt) ½ Min.
Andte
 Copyr. 1925 Music Buyers Corp

3 (Title) THIEF! CIRCUS VAGABONDGigue (Bradford) 2 Min.
Vivace
 Copyr. 1927 Robbins Music Corp

4 (Action) AFTER POLICE LEAVE Repeat No. 2 "Moonlight In Naples" ¼ Min.
Filto

5 (Action) DOCTOR SEEN IN HOMENocturne (Krzyzanowski) 2¾ Min.
Molto lento
 Copyr. 1910 G. Sattlermer

6 (Action) GIRL LEAVES MOTHERNuit Napolitaine (Duchatel) 2½ Min.
Andte
 Copyr. 1912 Enoch Sais

7 (Action) GIRL IS ARRESTEDCapriccio Italiane (Tschaikowsky) (From No. 1)..... 1¼ Min.
Andte
 Copyr. 1920 Carl Fischer

8 (Action) GIRL STARTS TO RUN AWAYCommotion (Conterno) ½ Min.
Allo agitato
 Copyr. 1928 Emil Gschler

9 (Action) GIRL RETURNS HOMEPathetic Melody (Borch) 1¼ Min.
Andte
 Copyr. 1923 Hawkes & Son

10 (Action) GIRL SEES POLICE THROUGH WINDOW... Fuga (Gabriel Marie) 1¼ Min.
Allegro
 Copyright 1918 Ricort 21

11 (Action) OFFICER COMES OVER TO CIRCUS MAN... Carnival Revels (Egner) 1 Min.
Con spirito
 Copyright 1928 Sonnemann Music

12 (Action) CLOSE-UP OF PICTURE ON DRUM Repeat Theme No. 1 2½ Min.
Moderate

13 (Action) DANCER IS BROUGHT OUT ON BALLYHOO STAND A Frangesa (Costa) ¾ Min.
March
 Copyright 1909 Carl Fischer

14 (Action) GIRL WALKS OVER TO PAINTER Tarantella (Bohm) 1½ Min.
All assai
 Copyright 1911 G. Schirmer

15 (Action) GIRL GOES BACK TO CIRCUS BALLYHOO STAND Repeat No. 13 "A Frangesa" ½ Min.
March

16 (Action) CIRCUS PREPARING TO LEAVE A Gondola Love Song (Olsen) 1½ Min.
All tranquillo
 Copyright 1916 Hawkes-Son

17 (Action) ANGELA STARTS TO DRIVE CIRCUS WAGON THEME: Angela Mia (Rapee) (Verse) 3 Min.
Moderate
 Copyright 1928 De Sylva, Brown-Henderson

18 (Action) FADE-IN TO ARTIST'S EASEL Forget-Me-Not (Macbeth) 1 Min.
All^o
 Copyright 1913 Carl Fischer

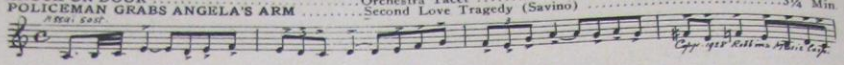
19 (Action) PAINTER STARTS TO WHISTLE O Sole Mio (di Capua) ¼ Min.
Valse
 Copyright 1921 Carl Fischer

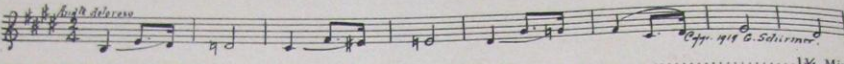
20 (Title) YOU MAKE IT HARD FOR ME THEME: Angela Mia (Rapee) 1¼ Min.
Moderate
 Copyright 1928 De Sylva, Brown-Henderson

21 (Action) FADE-IN TO CROWD Hidden Charms (Mosay) 1¼ Min.
With grace
 Copyright 1928 Sanders-Weiss

48 (Action) PAINTER LIFTS ANGELA ON CHAIR Repeat Theme No. 43 1 Min.
 NOTE: Play very broad.

49 (Action) KNOCK ON DOOR Orchestra Tacet 5 Sec.

50 (Action) POLICEMAN GRABS ANGELA'S ARM Second Love Tragedy (Savino) 3¼ Min.


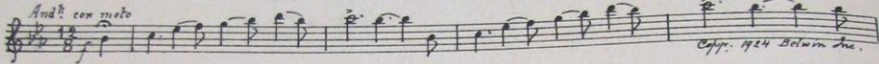
51 (Action) ANGELA LEAVES POLICEMAN Remembrance (Birkedal-Barfod) 1 Min.


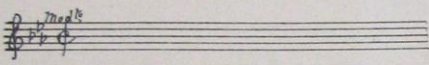
52 (Title) DRINK TO THE FUTURE Repeat Theme No. 43 1¼ Min.
 NOTE: Play "FF" for first 4 bars, then diminuendo.

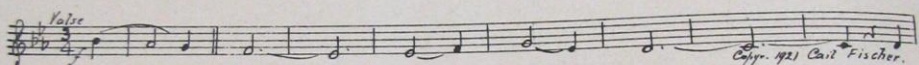
53 (Action) POLICEMAN SEEN PACING Repeat No. 40 "Suspicious" ¼ Min.

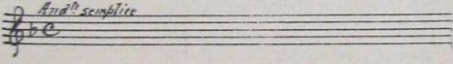
54 (Action) ANGELA SEEN SITTING AT TABLE Repeat No. 47 "Serenata" (Strings Only) 1 Min.

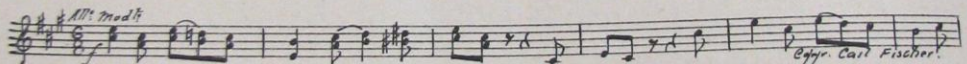
55 (Title) THIS IS JUST THE BEGINNING Repeat Theme No. 43 2¼ Min.

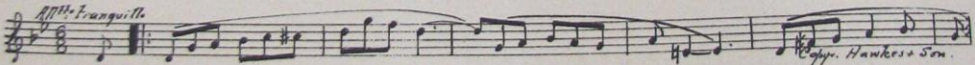
56 (Title) IT IS TIME TO SAY GOODNIGHT Appassionato Patetico (Bradford) 2¼ Min.


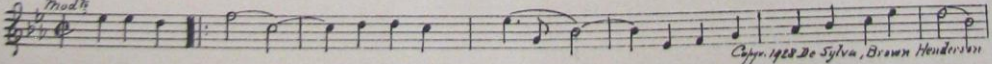
57 (Action) ANGELA FALLS AT LOVER'S FEET Repeat Theme No. 43 1¼ Min.


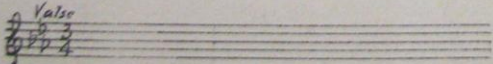
58 (Action) ANGELA SEEN WITH POLICEMAN O Sole Mio (di Capua) (Verse) 2¼ Min.


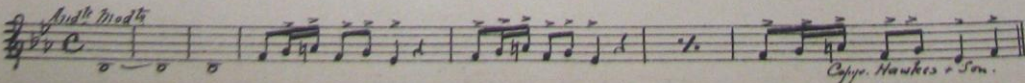
59 (Action) PORTRAIT PAINTER SEEN Repeat No. 37 "Ave Maria"—Chimes Effect ¼ Min.
 NOTE: Play verse and chorus to action.


60 (Action) CHANGE OF SCENE TO JAIL Capriccio Italiane (Tschaikowsky) ¼ Min.


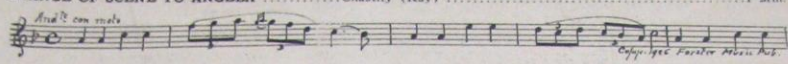
61 (Action) CHANGE OF SCENE TO LOVER A Gondola Love Song (Olsen) (After Introd.) 1¼ Min.


62 (Action) LOVER ENTERS EMPTY ROOM THEME: Angela Mia (Rapee) 3¼ Min.


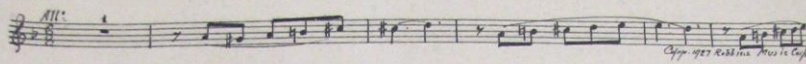
63 (Action) LINE-UP OF GIRLS Repeat No. 45 "O Sole Mio" ½ Min.
 NOTE: Play in 12/8 pulsating tempo to action; start at refrain—go back to verse and keep on refrain.


64 (Action) CHANGE OF SCENE TO TWO MEN La Voix des Cloches (Luigini) ¼ Min.


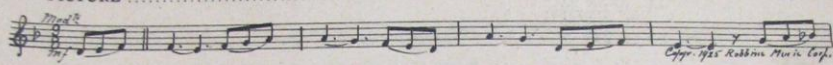
65 (Action) CHANGE OF SCENE TO ANGELAChastity (Kay)1 Min.



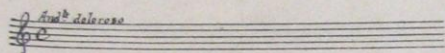
66 (Action) PEOPLE SEEN LOOKING AT PORTRAITRepeat No. 37 "Ave Maria"¾ Min.
 67 (Action) CHANGE OF SCENE TO PRISONRepeat No. 60 "Capriccio Italiane"¾ Min.
 68 (Action) CHANGE OF SCENE TO THEATRE LOBBYAdventure d'Amour (Bradford)1 Min.



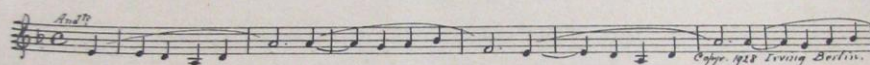
69 (Action) ANGELA SEES NAME OF ROBERTI ON PICTUREIn Despair (Berge)¾ Min.



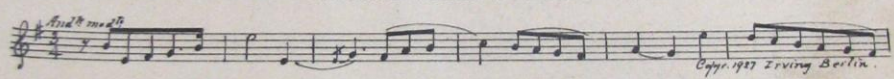
70 (Action) CHANGE OF SCENE TO CAFERepeat No. 50 "Second Love Tragedy"2 Min.



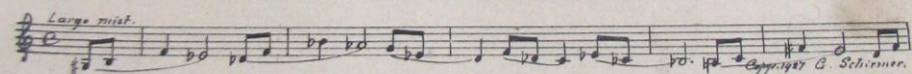
71 (Action) CHANGE OF SCENE TO ANGELA LOOKING THROUGH WINDOWHeartaches (Pasternack)1¼ Min.



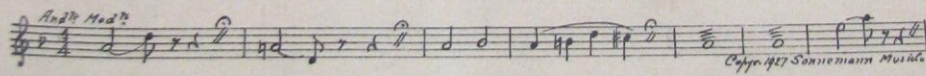
72 (Action) CHANGE OF SCENE TO CAFEDespondency (Williams)1¼ Min.



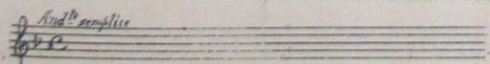
73 (Action) PAINTER LEAVES TABLEDarkness (Brunelli)3¼ Min.



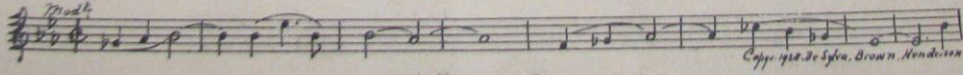
74 (Action) PAINTER SEES ANGELA AT WHARFCamorra (Joels)¾ Min.



75 (Action) NOTE: Start at beginning—play until Maestoso movement and D. S. to Piu Vivo movement. BIBLE FALLSShort Pause, then repeat No. 37 "Ave Maria"2½ Min.



76 (Title) TO THINK THAT I PAINTEDTHEME: Angela Mia (Rapee)3¼ Min.



NOTE: Start at verse—song style—play all the way through to action.

THE END

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Complete orchestrations and single piano parts of each separate number contained hereon, can be purchased from CAMEO MUSIC SERVICE CORPORATION, 311-317 WEST 47TH STREET, NEW YORK CITY.

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