

Everything
You
Always
Wanted
to
Know
About
Cueing
a
Silent
Movie
and
How
to
Get
the
Information

by Esther Higgins
and Mary Bowles

THE CRAFTY SPY

BERG'S DESCRIPTIVE SERIES

GASTON BORCH

PIANO
Allegro Moderato 65

musical score for 'THE CRAFTY SPY' featuring piano and dynamic markings like *crec.*

THE SLIMY VIPER

BERG'S DESCRIPTIVE SERIES

GASTON BORCH

Piano
Allegro Moderato Misterioso

musical score for 'THE SLIMY VIPER' featuring piano and dynamic markings like *crec.*

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PART I. HOW TO CUE A SILENT MOVIE by Esther Higgins

While browsing around in our cold and cluttered attic, searching for an odd size Christmas box recently, I came across an old cue sheet. I had thought all my old cue sheets were in the George Eastman House in Rochester, N.Y., but somehow this was left behind in the shuffle. Notwithstanding the cold temperature and the brutal fact that I had many left-over duties to tackle, I sat down on my husband's old sea chest and started to read the cue sheet. The more I read, the more interested I became and soon I was transported off to a magical place called Movieland. Immediately I wanted to get going and cue the show in

my own way. I read at the top of the page:

Thematic Music – Cue Sheet
William Fox Film Production
Victor McLaglen and Leatrice Joy
in

“STRONG BOY”

Compiled by Michael P. Krueger
The timing is based on speed of 12 minutes per reel.

Who can forget Leatrice Joy? You must remember that exquisitely dressed lady with the sparkling brown eyes and the lovely gray coiffure, who appeared and spoke in person at Loew's 175th St. Theatre at the New York Convention in 1970. It was that memorable evening when Lee Erwin scored and played “My Best Girl” with Mary Pickford and Buddy Rogers.

My first thought was to keep the music in its proper place, as to the years in which the picture was made. No “Mrs. Robinson”, “Aquarius” or Bacharach tune here. So down the chilly attic steps I went with both arms full of old movie music and a resolve to start cueing this show before the telephone rings or an unscheduled pupil is standing at the door with books and excuses. The odd but wonderful part of doing a thing like this is that the years fall magically into the background it actually seems as if one had done this very thing yesterday.

As many of you know, the cue sheet directs us either to the title or the action and this is in heavy print to the left of the sheet. There is also a direct cue where the music or the title is shown directly on the screen. Woe to the organist who substitutes “Horses”, “Frankie and Johnnie” or “Running Wild” when the screen shows “Your Eyes Have Told Me So.”

Then the cue sheet shows eight or nine measures of the number suggested to best fit the action or mood and on the right side of the page the time of the scene, varying from about ¼ minute to four minutes, is indicated. Sometimes the scene is so short, it is best to improvise. There is always a love theme, unless there are no females in the cast. So let us try our hand at cueing *Strong Boy*, following the cue sheet and substituting here and there.

1. At Screening . . . LOVE THEME “What Are You Waiting For Mary?” – ½ min. (That great old song featured by Jesse Crawford.)

2. Title – Why Are People Always Leaving? . . . “Rush Hours” – 1¼ min. (I have this tune – a vivo tempo depicting rush hours, as on a Fifth Ave. bus or the N.Y. Subway.)
3. Title – Strong Boy – Baggage Smasher . . . McLaglen Theme, “Big Boy” – 1 min. (Ager) This is the McLaglen theme by Milt Ager to be copied on a small piece of manuscript paper and pasted on a piece of Shredded Wheat cardboard and placed to the side where it can be grabbed quickly.
After playing the show 18 times, the music was committed to memory, awake or asleep.
4. Title – “Get Busy Boys” – “The Jesters” . . . Comedy Theme – 2½ min. a lively tune – con brio – will substitute “Village Clown” and not use a comedy theme, as I like variety and will use only a Love Theme and “Big Boy”.
5. Action – Baggage car passes – repeat “Big Boy” – 1 min.
6. Action – McLaglen goes to news stand – LOVE THEME – 1 min.
7. Action – Exterior of Railroad Station – “Much Ado About Nothing” – Scrawley – 1 min.
Will substitute “Thrills” by Sanders.
8. Title – “A good job, Mac” – “I’ve been working on the Railroad” – 1 min. – never substitute.
9. Title – “William, do you mind?” – repeat “Big Boy” – ½ min. Last 8 measures.
10. Action – “Trunk falls on child” – “Excitement” – Briel – ½ min.
Will substitute – “Dramatic Allegro” – Domenico Savino.
11. Action – McLaglen walks away – “Big Boy” – 1¼ min.
12. Title – “That trunk ain’t no permanent decoration” – 45 sec.
I’ll improvise and segue into
13. Title – “6 P.M. Daylight saving time” – “Intermezzo Giocoso” – Egner – 1½ min.
I’ll use “Toddling” by Rapee-Axt.
14. Action – McLaglen at office door – “Big Boy” – 1¼ min.
15. Action – R.R. President shakes hands – “I Want What I want, when I want It” – V. Herbert – ¼ min. – last 4 measures – these are on cue sheet.
16. Action – McLaglen leaves office – “Big Boy” – 1 min.
17. Title – “Morning” – “A Pleasant Argument” – Beece – 3 min.
What’s ever pleasant about an argument – I’ll substitute “Intensely Dramatic Scene” by J.S. Zamecnik.
Someday, I’ll cue a show with only J.S.Z.’s works and, believe me, there is a million of them.
18. Action – Electric baggage car seen – comedy theme – I like “Comedy” by Walter Simon then segue into “I’ve been working on the Railroad” – 2¾ min.
19. Action – Man trips – “Little Cutie” – Scrawley – ¾ min.
I believe there is a child in this scene so I am anxious to use a favorite here.
“Children’s March” – Grainger.
20. Title – “Gee, Mary, Kid’s are great” – 1 min.
“Sleep, Baby, Sleep” – Tucker – pop tune – 1 min.
21. Action – Man with monkey – repeat comedy – but I have not used a comedy theme so I’ll put in “Panic” by Edmond Varnier (Aren’t all monkeys a panic) – 2¾ of fun.
22. Action – Men playing cards – “Babillage” by Del Castillo – 4 min. (copyright 1917 – can this be our Del?)
23. Action – Mary and Father – “Mighty Lak A Rose” – Nevin – 1¼ min.
Do Not Substitute
24. Action – Child prays – “Sleep, Baby, Sleep” – theme – 1 min.
I’ll use “Prayer” – “Hansel and Gretel”.
25. Action – Three men in bed – “Comrades” – (Old) – ¾ min. a-la-burlesque.
26. Action – baggage room – “Entr’Act to Comedy-Axt” – ¼ min.
I’ll improvise 15 seconds.
27. Title – “I’m sorry I was mean to you, Bill” – LOVE THEME – 1 min.
I’ll substitute “I’m sorry,

WILLIAM FOX FILM PRODUCTION
VICTOR McLAGLEN and LEATRICE JOY
"STRONG BOY"

Compiled by Michael F. Krueger
The timing is based on speed of 12 minutes per reel
LOVE THEME: What Are You Waiting For Mary?
(Dunham)

1 AT SCREENING 1 Min

2 (Title) WHY ARE PEOPLE ALWAYS LEAVING Rush Hours (Sanders) 1 Min

3 (Title) STRONG BOY—BAGGAGE SMASHER McLAGLEN THEME: Big Boy (Ayer) 1 Min

4 (Title) GET BUSY BOYS COMEDY THEME: The Isters (Carbonara) 1 Min

5 (Action) ELECTRIC BAGGAGE CAR PASSES Repeat McLaughlin Theme No. 3 1 Min

6 (Action) McLAGLEN GOES OVER TO NEWS STAND Repeat Love Theme No. 1 1 Min

7 (Action) CHANGE OF SCENE TO EXTERIOR OF RAILROAD STATION March No. 45—Mount Nothing (Stanley) 1 Min

8 (Title) IT'S A GOOD JOB, MAC I've Been Working On the Railroad (Eganer) 1 Min

9 (Title) WILLIAM, DO YOU MIND Repeat McLaughlin Theme No. 3 1 Min

22 (Action) MARY AND CHILD SEEN Repeat No. 29 "Sleep Baby Sleep" 1 Min

24 (Action) CHILD SEEN 1 Min

25 (Action) THREE MEN SEEN IN BED Comedies from "Old Times" (Lake) 1 Min

26 (Action) CHANGE OF SCENE TO BAGGAGE ROOM Entr. Act To A Comedy (Axt) 1 Min

27 (Title) I'M SORRY I WAS SO MEAN TO YOU, BILL Repeat Love Theme No. 1 1 Min

28 (Action) MARY LEAVES BILL A Game of Tag (Trinkaus) 1 Min

29 (Action) RAILROAD STATION GATE SEEN Glad Rag Doll (Ayer) (From beginning) 2 Min

30 (Action) MEN START CHASING MONKEY Don't Hold Everything (Henderson) 2 Min

31 (Title) MY POOLS NOTE: Play as follow—down when "Ladies Room" sign is seen—then in action when monkey comes out of "Ladies Room" frame. Repeat No. 29 "Glad Rag Doll"—last half 1 Min

32 (Title) HE'S DONE ME A GREAT SERVICE A Happy Ending (Bevo) 1 Min

33 (Action) BILL AND MARY WALK OUT OF VICE-PRESIDENT'S OFFICE Repeat Love Theme No. 1 (last half) 1 Min

34 (Action) TWO ASSISTANTS AND CHILD SEEN Collegiate (Jaffe) 1 Min

35 (Action) MARY READS NEWSPAPER Ardmore March (Florida) 1 Min

10 (Action) TRUNKS FALL ON CHILD Facetious (Gibbs) 1 Min

11 (Action) McLAGLEN WALKS AWAY Repeat McLaughlin Theme No. 3 1 Min

12 (Title) THAT TRUNK AINT NO PERMANENT DECORATION Repeat Comedy Theme No. 4 1 Min

(Title) 8 P. M. DAYLIGHT LEAVING TIME Intermex (London) (Eganer) 1 Min

(on) McLAGLEN SEEN AT DOOR OF PRIVATE OFFICE Repeat McLaughlin Theme No. 3 1 Min

RAILROAD VICE-PRESIDENT SHAKES McLAGLEN'S HAND I Want What I Want from "Mr. Mobbs" (Herbert) (last 4 bars) 1 Min

McLAGLEN LEAVES PRIVATE OFFICE Repeat McLaughlin Theme No. 3 1 Min

NG A Pleasant Arrangement (Bevo) 1 Min

BAGGAGE CAR SEEN Repeat Comedy Theme No. 4 1 Min

AFTER ELECTRIC BAGGAGE GETS HIM Little Cafe (Stanley) 1 Min

RE GREAT Sleep Baby Sleep (Tucker) 1 Min

IT SEEN WITH Repeat Comedy Theme No. 4 1 Min

CHANGE OF SCENE TO MEN PLAYING CARDS Conversational (Noyes) 1 Min

36 (Action) QUEEN SEEN Repeat No. 8 "I've Been Working" 1 Min

37 (Action) RAILROAD ENGINE SEEN 1 Min

38 (Action) CHANGE OF SCENE BACK TO QUEEN Pump and Cream (Stanley) (last 10th) 1 Min

39 (Action) MEDAL IS PINNED ON MAN Bombastic (Farrell) 1 Min

40 (Action) MARY WALKS OVER TO BILL Lover's Quirel (Bannon) 1 Min

41 (Action) TRAIN LEAVES CHANGE OF SCENE TO "LOST AND FOUND" BAGGAGE ROOM Orchestra (last)—Dummers make train depart. All Alone (Berlin) (last 4 bars) 1 Min

42 (Action) CHANGE OF SCENE TO TRAIN Hours No. 2 (Stinson) 1 Min

43 (Action) MEN HELD UP IN BAGGAGE CAR Mistrust (Frieda) (Bevo) 1 Min

44 (Action) ENGINE STARTS OFF Evolutions (Bellan) 1 Min

45 (Action) BETTER HURRY BACK TO THE QUEEN INSERT OF TELEGRAM MARY GOES OVER TO BILL Repeat No. 4 "Thru No. 2" Repeat McLaughlin Theme No. 3 Fühlingstische (Pasternack) 1 Min

46 (Action) I'VE BEEN SILLY ABOUT THOSE WHITE COLLARS Repeat Love Theme No. 1 1 Min

THE END

- Dear" for — 1 min.
28. Action — Mary leaves Bill — "Game of Tag" — Trinkaus — 1½ min.
I'll use "La Piquante" — Rappe-Axt.
29. Action — Station Gate seen — "Glad Rag Doll" — Ager — 2 min.
If child in scene — "Doll Dance."
30. Action — Men chase monkey — "Don't Hold Everything" — Henderson — 2 min.
A chase is a chase — no pop song here — try "Panic" again.
31. Title — "My Poils" — Last half of "Glad Rag Doll" — Ager — ¼ min.
I get it now — she really wears glad rags.
32. Title — He's done me a service — "Happy Ending" — Becce — ¾ min.
I'll improvise here.
33. Action — Mary and Bill — Love Theme — last half — ½ min.
34. Action — Two assistants and child seen — "Collegiate" — Jaffe — ¼ min.
Sounds like a football scene — I loved the old Collegiate serial we ran Saturday Matinees.
35. Action — Mary reads newspaper — "Ardmore March" — Floyd — 2 min.
Any march will do — I've a million of 'em — will use.
"Thunder and Blazes"
36. Action — "Queen Seen" — "Princess Enchanting" — Hadley — ½ min.
Sorry Henry — I'll substitute a few measures of "Debutante" — Rapee-Axt.
37. Action — Railroad engine seen — "I've been working on the Railroad" — 1 min.
38. Action — Back to Queen (Maybe a Campus Queen?)
"Pomp and Ceremony"
— Scrawly (play softly) — (Why?) — 1½ min.
I'll use "Pomp and Circumstances" — Elgar.
39. Action — Medal is pinned on "Triumphal March" — W. Simon.
40. Mary walks over to Bill . . . "Lover's Quarrel" by Baron — 1½ min.

- I'll use "Dramatic Agitato" — Zamecnik.
41. Action — Train leaves — make a train effect for 5 seconds.
42. Action — Lost and Found Room — "All Alone" — Berlin in burlesque — ¼ min.
43. Action — Train scene — "Hurry No. 2 Simon" — A great Hurry — ½ min.
44. Action — Hold up in Baggage Car — "Misterioso Eccitato" — Becce — 2 min.
Will use "Conspiracy" — Domenico Savino.
45. Action — Engine starts off — "Eccitamento" — Retlaw — 2¾ min.
A long chase so I'll use "Hurry No. 1" — Zamecnik and "Furioso No. 3" — Otto Langey.
46. Title — "Better hurry back to the Queen" cue says to play one minute of "Hurry No. 2" but I detect a bit of sarcasm in Mary's remark here so I'll try to substitute that good old popular standard "Jealousy" — 1 min.
47. Action — Insert of telegram — repeat "Big Boy" — 1¾ min.
48. Action — Mary walks over to Bill — "Frühlingsliebe" — Paster-nack — 1 min.
I do not have this but it smacks of Spring and Love so I'll substitute "Rapture" by dear old Zamecnik. I knew he'd come thru.
49. Title — I've been silly about those White collars" — "Love Theme" up ff for — ½ minute.
Lights up — I'll repeat the "Love Theme" all thru, as the first show is concluded — and house is cleared for the next stampede. I'll take a deep breath — turn the music back to number one; and, after a few short selected subjects, do the whole thing all over again.
This how we did it away back when. Any questions — additions or corrections — if not — the show will go on as scheduled.

And now what to do when you do not have a cue sheet for the film you are going to accompany. Usually one knows the stars, the locale and the period of the film. So — armed with a

love theme, a villain theme and a few hurries, misteriosos and dramatic bits you are set to go. And always improvise — improvise — improvise! Never let your eye stray from the silver screen, lest you miss a cue, such as someone hiding behind a door, a flickering eyelash about to burst into tears or an Indian behind a rock. Take a deep breath, play a miniature fanfare and jump into it, hoping that you have E.S.P., imagination and average luck. The first 3000 films are the hardest! Make a mental notation of 30 or 40 appropriate numbers that you will assemble immediately on arriving home, grab your dinner and hurry back for the next show. Mentally you have made your own cue sheet. An article on the methods and the musicians who worked out these cue sheets would be of interest to many of our members. Who out there among our readers has this information? Please contact us at the address listed at the end of this article.

So by the time you have played three shows a day for six days, you can almost play the show blindfolded. But then the whole thing starts all over again on Monday, only this time you have a cue sheet. What a welcome sight to see the manager approaching you with a handful of cue sheets for "Coming Attractions."

When a direct cue or actual music was shown on the screen, it was really a challenge at times. If you did not know the song or anyone in your family could not whistle or hum it (fortunately my Dad knew most of them) you really called around town to beg, borrow or steal it, or have someone sing it over the phone. I remember so well as a young girl I was playing the 6 p.m. show. The audience was very small and scattered throughout the theatre. There on the screen was the entire music of a West Point song. I read as fast as I could and fumbled madly when the music was gone. Then a young man came down the aisle and said "As an ex-West Pointer, I'd like to hum that song for you." And he did. As soon as I could I grabbed a pencil and jotted it down in time for the co-organist on her next show. There are countless bits of music written on napkins, backs of old envelopes scattered all through my music boxes that have helped me with my film work. How about that — John Muri — am I right? Little did I think these valuable old cue sheets

of mine would elude me for years only to turn up at the George Eastman House. But that is another story to tell.

It is interesting to remember that I had a cousin in Hollywood who was a fine musician and teacher. He used to play in a group right on the silent movie sets to make the stars emote a bit more realistically. Perhaps this bit with music for the movies ran in the family.

More and more young organists are cueing the silent films and college audiences are rediscovering what fine entertainment these films offer. Comic commercials are using hurries and chases in their TV work. So we find a rebirth of interest in this art form.

How fortunate we are that the older organists have held onto these precious cue sheets and movie music to share with ATOS members. Violet Egger a former theatre organist and a fine musician startled the ATOS world when she answered the phone and said "The score to *The Phantom of the Opera*?" Why, Yes - I have it!" But tracking down that elusive score is also another story. It would be very interesting to have ten or so organists, young and old, cue a film and compare their choices of numbers. Or an article written by an organist who has conducted a class or school in film editing. There are so many areas yet to be covered in that great era of the "Silents."

And so, I have cued a picture again after fifty or more short years. I have been careful not to use any numbers that were written after that old movie period - so you can take it from here. And I might add, it's been great, great fun.

PART II. HOW TO GET THE INFORMATION by Mary Bowles

Remember that article "Save That Silent Sound!" which appeared in the June 1971 issue of THEATRE ORGAN? It told of the plans to establish ATOS Library and Archives. In a little over a year we have gone from zero to a sizeable collection of silent movie mood music, several silent film scores, reference books on accompanying silent films, cue sheets and a growing collection of tapes made by the organists of the silent era, commenting on their careers and the music used for that era.

A
CHESTERFIELD
ATTRACTION

Musical Setting for HELEN FOSTER in "CIRCUMSTANCIAL EVIDENCE"

Arranged by JOSEPH E. ZIVELLI

A
ZIVELLI MUSIC CUE
SHEET

LUCY THEME: "She's a Mean Job" (Remick).
LOVE THEME: "Remember, I Love You" (Mills).
LENGTH: 7 reels.
Names in () are the publishers.
For any further information write:
J. E. Zivelli, 1670 Castleton Avenue,
Staten Island, N. Y.

BRIEF STORY: Jean (Helen Foster) obtains position with her brother's employer, Henry Lord. The brother (Benton) is interested in horses and Lord's "woman," Lucy. Benton forges Lord's name in a check and faces arrest. Jean goes to Lord to intercede for her brother. Lord is found murdered. Jean's sweetheart, Rowland, assumes guilt to save Jean. At the trial the truth is told - Lucy is the guilty one. Jean and Rowland are reunited.

No.	TIME	CUE	SELECTION	TEMPO
1	1½	D—at screening—	Ballade Moderne, Bennett (Harms)	4/4 Mod. Con Moto
2	1½	T—"The affair" of the moment—	LUCY THEME	slow "vamp" Trot
3	1¾	D—director's meeting—	Escapade, Mouton (Manus)	4/4 Intermezzo Mod.
4	1½	T—A good secretary—	LUCY THEME	
5	1	D—fade to Jean on table—	Sincerity, Byford (Bosworth)	4/4 Mod. And.
6	½	D—Rowland enters—	Love Chat (Harms)	4/4 Mod. Allegretto
7	1¾	T—Please don't take this—	LOVE THEME	4/4 Pop. Ballad
8	¾	D—Lucy and Lord—	LUCY THEME	
9	1½	D—Jean and Rowland—	LOVE THEME	
10	1¾	D—Lord at desk—	Silver Sandals, Moore (Church)	4/4 Mod. Grazioso
11	1¾	D—Jean leaves—	Pizzicato Serenade, Helmund (Fischer)	2/4 Allegretto Suspense
12	¾	D—Jean typing—	Novelette, Gade (Ascher)	2/4 Allegretto
13	1	D—Lucy seen—	LUCY THEME	TO ACTION
14	2½	D—swimming pool—	Sray Sambians, Hueeter (Schirmer)	4/4 Allegretto
15	1	D—Rowland sees Jean in pool—	Dram. And. No. 49, Noyes (Hawkes)	4/4 Tense And.
16	1¾	D—fade to Lucy—	LUCY THEME	
17	4	D—fade to Jean—	Clair Masin, Grandjean (Maun)	2/4 Mod. Leggiero
18	¾	T—30,000 people—	The Thoroughbred (Witmark)	6/8 March-Trio
19	1¾	D—race—	Whirlwind Galop, Casler (Berlin)	Galop
20	3	T—"Riverside" was—	Passion's Slave, Jacquet (Berlin)	3/4 Serenade Suspense (open pp and lightly)
21	1	D—fade to Benton—	Dram. Appassionata, Ciganeri (Belwin)	4/4 DRAM. CON MOTO
22	2½	D—fade to Lucy—	Serenade Romantique, Bath (Jacobs)	3/4 Suspense And. (Play pp and lightly)
23	1	T—Can I help you—	The Crisis, Pasternack (Berlin)	3/4 Dram. Suspense
24	2	D—Jean smiles—	You Took Advantage of Me (Harms)	4/4 Pop. Chorus
25	1	D—Jean escapes—	Pourraite, Fosse (Manus)	2/4 Allegro
26	2½	D—Jean behind tree—	Frulingsliebe, Pasternack (Berlin)	3/4 Serenade Mod. To Action
27	1½	T—You were right—	LOVE THEME	
28	2¾	D—fade to Mr. Lord—	Dram. Tension No. 1, Levy (Berlin)	3/4 Suspense then Dram.
29	¾	D—Jean and Rowland—	LOVE THEME	
30	¾	D—Lucy and Benton—	LUCY THEME	Play Dramatic
31	2	D—office—	Euphonious Agitato, Pintel (Berlin)	3/4 Tense Con Moto (open pp)
32	1¾	D—Jean and brother—	Emotional Andante, Axt	12/8 And. Con Moto
33	1½	D—director's meeting—	Autumn Gold, Kaffey (Belwin)	4/4 Intermezzo Con Moto
34	1	D—clock—	Rendezvous D'Amour, Edwards (Belwin)	4/4 Mod. Leggiero
35	1½	D—Lord repulses Lucy—	Passion, Borch (Fischer)	4/4 Appassionata
36	1¾	D—after Lucy leaves—	Changing Moods, Jacquet (Berlin)	Valze Lento Suspense To Action
37	2	D—Rowland sees Jean's purse—	Dramatic Suspense, Vrionides (Berlin)	4/4 TO ACTION
38	2¾	T—Throughout the trial—	Melodie, Rachmannoff (Fischer)	4/4 Adagio Sostenuto
39	2¾	D—Jean excited—addresses court—	Love Song, Borch (Ditson)	3/4 And. Mod. (open Appassionata)
40	2	T—I was with Mr. Lord—	Repeat: Dramatic Suspense, Vrionides (Berlin)	4/4 DRAM. TO ACTION
41	1¾	T—Your honor, I contend—	Chanson Sans Paroles, Heller (Fox)	4/4 And. Con Moto
42	¾	D—fade to Lucy—	LUCY THEME	Open lightly
43	1	D—telegraph office—	LOVE THEME	Open pp

THE END

Not all cue sheets showed actual music. Many simply indicated suggested titles of appropriate themes or moods.

We are indebted particularly to the following persons who have either donated or loaned music and books to our collection. From Lloyd Del Castillo came his own compositions plus many published by Ditson and Jacobs. Much of the music of J.S. Zamecnik (the most prolific composer of all) was furnished by Lowell Ayars, Lee Bounds, Violet Egger, Esther Higgins, Grace Jocelyn and Dave Miller. Dr. Parmentier supplied copies of his own work and also a large assortment of incidental music used in the theatre at that time. Fred Feibel sent a fine assortment of mood music by various composers and discussed this music on the tape he made for ATOS Archives. Dennis

James shipped six large cartons containing fifty-five books, the entire orchestration of *Broken Blossoms* for symphony orchestra of that number. See June 1972 issue of THEATRE ORGAN page 33 for an account of this performance. George Hofmann, Allen Rossiter and Dorothy Whitcomb have loaned us several excellent reference books. And from Violet Egger came that long lost, elusive score to *The Phantom of the Opera*. Tom Lockwood added to the collection with the score to *The Three Musketeers*. Another fine assortment of mood music came from Tillie Hyle, and Ruth Matt provided a book with the favorite overtures of that era. Dick Kamrar and

Dr. Russell Van Norman sent us lists of music indexed as to publisher which were of great help in tracking down and knowing what had been published. Walter Mahns loaned us his original copy of Erno Rapee's "Motion Picture Moods for Pianists and Organists." Six hundred and eighty pages of music! And to top it all off, Dick Simonton donated Jesse Crawford's copy of Borodkin's "Guide to Motion Picture Music."

Now just a word about your ATOS Library and how it will function. It will be primarily a mailing library. In this way materials will be available to all members. This ATOS Library will be quite unique. There are other libraries across this land that have collections of this material but in the vast majority of cases, the books and music are classed as reference material and are not available for circulation. Now, we will need a few rules and regulations by which this Library will function. These are printed below.

ATOS LIBRARY REGULATIONS

1. ATOS Library material is mailed at "Library Rate." If "Special Handling" or "First Class Mail" is desired, there will be a charge for the additional postage.
2. Circulation period is 3 weeks from the date of receipt of material. Fine for overdue material is 25¢ per day for each book based on the date stamp on the returned package.
3. Please Insure material when returning it to ATOS Library.
4. There is a \$5.00 deposit on Library material, which will be refunded when material is returned, less any overdue fines or mailing charge.
5. The ATOS Library is for the use of members only.
6. Should you have any suggestions for improving ATOS Library service, please send them along. Also, should you know any sources of additional material, please advise.

LIST OF MATERIALS AVAILABLE FROM ATOS LIBRARY

Beynon, Geo., "Musical Presentation of Motion Pictures", Schirmer, New York, 1921.

Lang and West, "Musical Accompaniment of Moving Pictures", Boston

Music Co., Boston, Mass., 1920. Reprinted by Arno Press.

Mills, May Meskimen, "The Pipe Organist's Complete Instruction and Reference Work on the Art of Photo-playing". Published by the author in Phila., Pa., 1921.

Tootell, Geo., "How To Play Cinema Organ". Paxton, London, Eng.

Charles, Milton, "Organ Interpretation of Popular Songs Including Jazz Breaks and the Trick of Playing the Glissando", Robbins, New York, 1927.

Baker, Lacey, "Picture Music" Vol. I and II. We have reproduced a two page article in Vol. I. "Some Remarks on Picture Playing." H. W. Gray Co., New York 1919. Also included is a list of the music in these two volumes. All of the selections are available in music stores.

Folio containing mood music by Zamecnik, Rapee, Axt, Berge, Borch, Parmentier, Velazco, Langey, Lake, Minot and others.

Scores to *The Phantom of the Opera* – Piano score – *Broken Blossoms* – Piano score and orchestrations for 55 piece symphony orchestra.

Piano score – *The Three Musketeers*. Original score – *Birth of a Nation*.

Rapee, Erno, "Motion Picture Moods for Pianists and Organists", 680 pages, Schirmer, New York, 1924. Reprinted by Arno Press.

Rapee, Erno, "Encyclopedia of Music For Pictures", Reprinted by Arno Press, Belwin, N.Y. 1925.

Barnes, Bernard, "From Piano to Theatre Pipe Organ", Belwin, N.Y. Recently reproduced by Vestal Press. See review in December 1971 THEATRE ORGAN. Copy donated by Vestal Press.

Erwin, Lee, Editor, "The Mighty Theatre Organ" Marks Music Corp., New York, 1929. See review in April 1970 THEATRE ORGAN, Page 31.

Erwin, Lee, "The Eagle" Overture for Theatre Organ, General Music Publishing Co., New York, 1969.

Carter, Roy, "Theatre Organist's Secrets", Published by Roy Carter, Los Angeles, 1926. Reproduced and donated by Tom B'Hend.

A small collection of cue sheets. Ultimately we hope to offer a large collection of these. So if you have some cue sheets, we would be delighted to receive them.

Hofmann, Charles, "Sounds For Silents", DBS Publications, New York, 1970. This is the only contemporary book on the music for the silents that

we have found thus far.

LIST OF BOOKS AND MUSIC THAT CAN BE PURCHASED

Erwin, Lee, Editor, "The Mighty Theatre Organ" Original organ solos in Theatre Organ stylings by outstanding organists. 1969 Ed. Marks Music Corp., 136 W. 52 St., N.Y. 10019, \$2.50.

"The Professional Touch", Special arrangements by premier organists, Don Baker, Charles Cronham, Lee Erwin, Jerry Vincent and Lew White. Ed. Marks Music Co., Address above, \$3.00.

Erwin, Lee, "The Eagle, Overture for Theatre Organ", General Music Publishing Co. Inc., New York, 1969, \$3.00.

Baker, Don, "A Study in Theatre Organ Style", Peer International Corp., 1619 Broadway, New York 10019, \$15.00. Background information plus ten arrangements, including "Granada", "El Cumbanchero" and others.

McMains, Wm., "Vintage Theatre Styles" Four volume series published by Pointer System, \$3.50 per volume. See ad in April 1970 THEATRE ORGAN, page 47.

Barnes, Bernard, "From Piano to Theatre Pipe Organ", Originally published by Belwin in the Twenties and used by Lew White in his teaching. Reproduced in 1971 by Vestal Press, 3533 Stratford Drive, Vestal, N.Y. 13850, \$5.00.

Hofman, Charles, "Sound For Silents", DBS Publications, Inc., 150 West 52nd St., New York, N.Y. 10019, \$10.00.

The following three books have been reprinted by Arno Press, 330 Madison Ave., New York, N.Y. 10017. Rapee, Erno, "Encyclopedia of Music for Pictures", \$15.00.

Rapee, Erno, "Motion Picture Moods for Pianists and Organists", 680 pages of silent movie music, light classics and selected pieces adapted to fifty two moods and situations, \$30.00.

Lang and West, "Musical Accompaniment of Moving Pictures", \$4.00.

Higgins, Esther, "Introduction, Breaks, Fill-Ins and Endings, Part 1, No. 18.

"More Introductions, Breaks, Fill-Ins and Endings, Part 2, No. 40. Hansen All Organ Series, Hansen Pub., \$1.95 each.

Franklin, Joe, "Classics of the Silent Screen", 1959, No. C-225, Citadel Press, 222 Park Ave., N.Y.C. 10003, \$3.95.

Everson, "The Films of Laurel and Hardy", C-301, Citadel Press, 222 Park Ave., N.Y.C. 10003, \$3.45.

"Dennis James At the Photoplayer", a record made on Harvey Roehl's Photoplayer of silent movie music, featuring an original accompaniment to *The Great Train Robbery*, \$4.88 Postpaid. Vestal Press, 3533 Stratford Drive, Vestal, N.Y. 13850.

All of this is just the beginning. We plan to add continually to this collection, acquiring additional scores to silent films, cue sheets, mood music and reference books. From time to time the new additions will be listed in THEATRE ORGAN magazine so we can keep you up-to-date on the Library. Should you be able to help us add to our ATOS Library, please contact us at the address below. Also all requests for Library materials should be sent to this address.

We are still assembling the collection of tapes made by the theatre organists of that wonderful era. These tapes have been made by these artists, commenting on their careers, where they played, their training and the sources of their music. When we have a more extensive collection of these tapes, there will be an article in THEATRE ORGAN on the tapes and how you can arrange to hear them.

Mary A. Bowles, ATOS Librarian
Rt. 2, Lost Lake, Marlton, N.J. 08053
Phone: 609-983-1535 □

Closing Chord

LEO A. ARNDT of Van Nuys, California passed away October 31, 1972 in the City Of Hope Hospital. He had been with the Hoffman Electronic Company of El Monte, California for over 20 years as head of the quality control dept. He was born in Springfield, Minnesota on June 1, 1909. He became interested in music at an early age and this led to an interest in the pipe organ and he was an active member of the San Gabriel Civic Auditorium Organ restoration crew. Besides his wife Mary of Van Nuys, California, he is survived by a daughter Mrs. Marilyn Willour of Huntington Beach, California by a former marriage, and two brothers Elmer of Des Moines and Armin of Reedley, California. □



Hollywood Cavalcade

Directed by Lyle W. Nash

BY CHRISTMAS 1975 you may be able to buy a copy of your favorite film in full color and play it on a laser beam record player through your TV set. MCA recently demonstrated its new Disco-Vision process which records films on LP discs. A film such as *Airport* would require five LP discs. MCA has a library of 11,000 feature films to use with the new process. Prices for a single LP disc would be \$1.99 and range up to a \$9.95 for a full feature's film such as *For Whom the Bell Tolls* or *All Quiet on the Western Front*. Seems that organ music would be a natural for use with vintage silent films. And present high prices for old feature films might be reduced by the legal method of owning a Disco-Vision film.

THIS new electronic concept seems close to the ultimate in home entertainment.

IF YOU remember when Douglas Fairbanks, Jr. began his career in the 1923 film "Stephen Steps Out", then you have been around 50 wonderful years.

QUESTION: A friend swears Loretta Young was in films in 1917. I say that's wrong. Do you know? Answer: Well, no less a star than Jack Mulhall says that he played with Loretta (she was four) in 1917 in a Universal film *Sirens of the Sea*.

ONE of the memorable Hollywood parties of 1972 was the Paramount On Parade affair hosted for the film contemporaries of Esther Ralston. Attending the happy event in the Richard Simonton home in Toluca Lake were such film notables as Charles Buddy Rogers, Neil Hamilton, Mary Brian, Georgia Hale and Richard Arlen. Highlight of the nostalgic party was the screening of scenes from films of long ago. □

CONTRIBUTIONS, comments or criticisms are welcome. Send them to P.O. Box 113, Pasadena, California 91102.

WHO IS WHERE . . . Ruth Taylor, the gorgeous blonde who starred in Paramount's 1928 "Gentlemen Prefer Blondes" prefers the Palm Springs sunshine to the slush and snow of New York winters . . . Hollywood hosts hunted in vain for Josephine Dunn for a big holiday bash . . . Victor Frisbee says Ralph Graves was well and happy when he talked with him this summer in Santa Barbara . . . Neil Hamilton and Esther Ralston watched the Pasadena Rose Parade in person along with the Distinguished Guests.

"THE CINEMA of Edward G. Robinson" by James Robert Parish and Alvin H. Marill is recommended reading. Probing research, the hallmark of worthy biography, enhances this work along most every page. After enjoying this book, one will understand why EGR is now making his 101st film in 50 years. The filmography is excellent.

TITLE writing for silent films was an art form that constantly suffered from front office meddling. Expert Harriette Underhill once wrote about a maiden getting engaged and telling her mother about it in this title: "Embrace me, mother, I am betrothed." Another time a lady of wealth dismissed her maid one night with the title: "You may extinguish the lights, Marie, I will await the dawn unattended." Underhill complained that everybody on the lot could help in writing titles while professional (good ones earned \$1,000. a week) talent was scorned. □