GREATER THEMATIC MUSIC CUE SHEET

for

"THE LAST WARNING"

featuring

LAURA LA PLANTE

Compiled by James C. Bradford

A UNIVERSAL PRODUCTION

THE purpose of this GREATER THEMATIC MUSIC CUE SHEET is to make it possible for a more detailed and accurate rendition of the suggested music, to establish a more definite locale of the production, a more perfect sequence of modulations from one selection to another, a more careful working out of the dynamics and effects, and in fact to take the place of a complete music score.

By carefully adhering to the suggestions offered in this cue sheet together with the type, style and character of the music selected for the various scenes, action 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 that can be properly rendered with any size orchestra, or even with Organ or Piano alone.

This is a mystery play and ominous, sinister, mysterious and dramatic music must be adhered to throughout.

SYNOPSIS OF STORY: The Woodford Theatre has been dark for five years ever since the murder of Woodford, the star and lessee of the theatre who was killed during a performance. The members of the company, rushing for aid, return to find the body gone. Five years later, producer McHugh leases it from Robert and Josiah Bunce. With Quaile, the former director back in his old position, McHugh decides to stage "The Snare"—the play in which Woodford had died. Almost the entire personnel of the original company is lured back through one pretext or another. Carleton is engaged for Woodford's role with Quaile, in love with Doris, the leading woman, as understudy. The ghost of Woodford threatens the troupe, telling them no one shall ever play the role he created and live. Mike, a scary electrician, often sees the spirit of Woodford. During rehearsals the company is terror-stricken as many things happen, such as sluggings, fainting spells, near accidents, locked doors and what not. At the final rehearsal the voice of Woodford warns the players not to go on. Carleton is belligerent. A few moments later he is missing. His body is found in a dressing room and then disappears just as had Woodford's remains.

The opening performance starts. The theatre is crowded. Quaile, playing the leading role, narrowly escapes death during the performance. The theatre is in an uproar. The police break in—the various members of the company stand accused of the crime, and in a thrilling denouement it is disclosed that the Bunces in their desire to protect their lease on the theatre have perpetrated the crimes. Quaile takes Doris in his arms.

The important themes are described as follows:

McHUGH THEME: (Cues 18, 26—7, 9—optional) A Rhythmic Misterioso for the action of the energetic police officer in the pursuit of his duty. "LES PERSES" (Domergue).

LOVE THEME: (Cues 21, 24, 47) A sweet love Ballad to follow the love scenes of the picture and the heart interest of the play. "LOVE SONG" (Wright).

SINISTER THEME: (Cues 23, 28, 36, 40, 42) A dramatic forceful cruel Maestoso to cover the mystery of the theatre and the warning sent by the mysterious occupant. "LE SEIGNEUR DE KERMOR" (Gabriel Marie).

BROADWAY THEME: (Cue 3-48 optional) A popular tune associated with the bright lights and New York atmosphere. "MY NEW YORK" (Berlin).

(Continued on page 7)

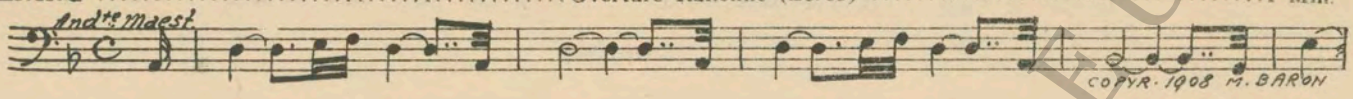
GEORGE EASTMAN MUSEUM

Thematic Music Cue Sheet

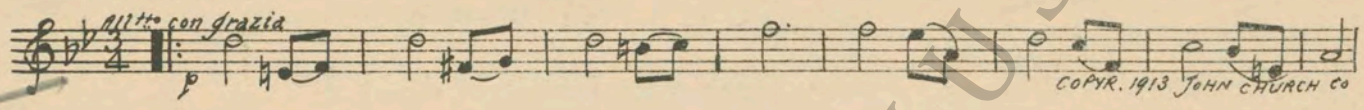
TRADE-MARK

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

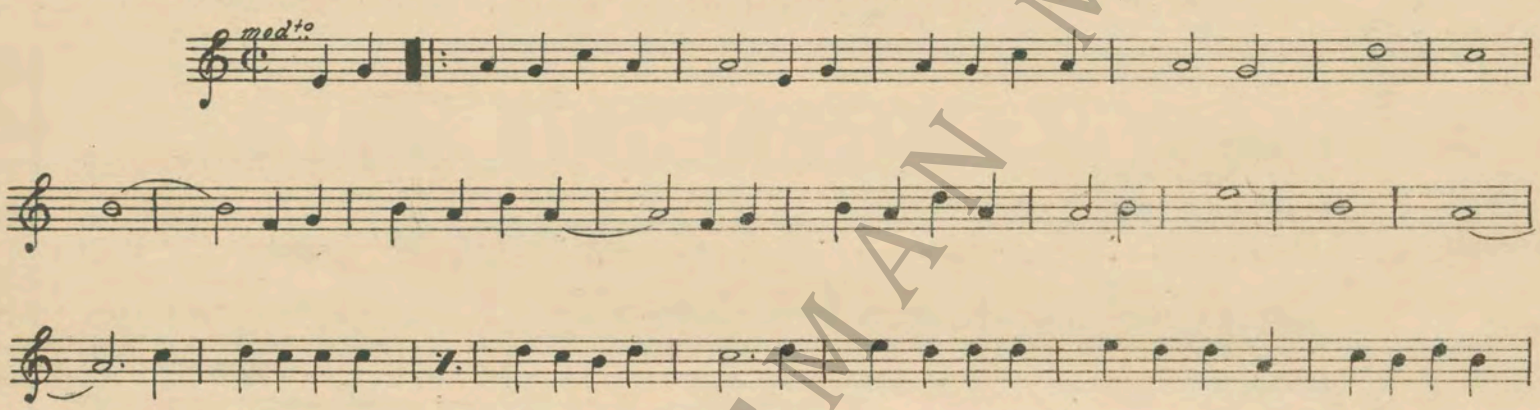
1 **AT SCREENING** ..... Overture Italienne (Zerco) ..... 1 Min.



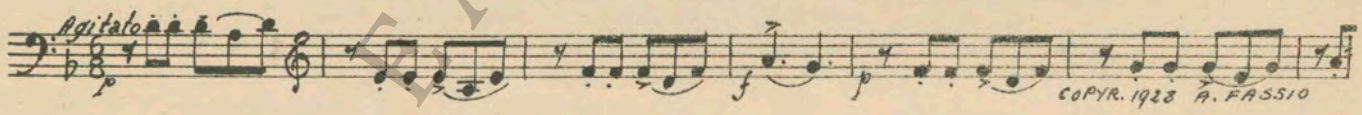
2 (Action) **CAST** ..... Evening Hour (Lichenstein) ..... ½ Min.



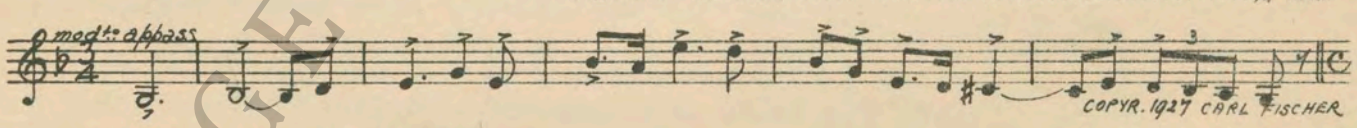
3 (Action) **REVOLVING LIGHTS** ..... BROADWAY THEME: My New York (Berlin) ..... 2¼ Min.



4 (Action) **ENTRANCE TO THEATRE** ..... Allegro Fugoso (De Saa) ..... ½ Min.

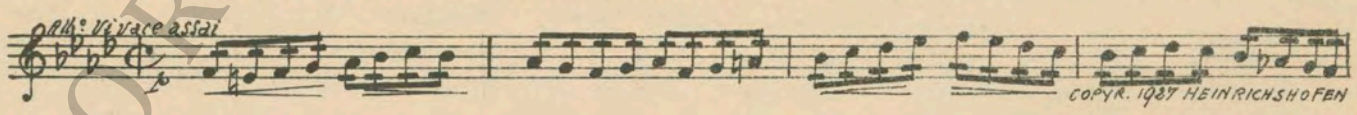


5 (Title) **QUIET PLEASE** ..... Nightmare (Roland) ..... 1¾ Min.

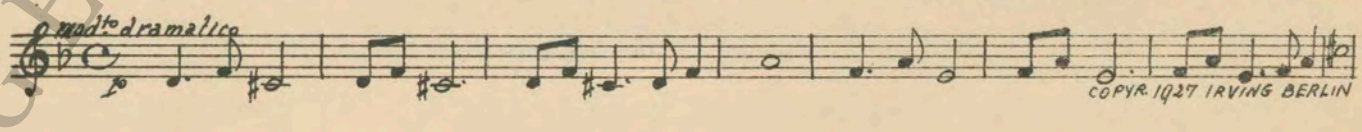


NOTE: Play in suppressed manner.

6 (Action) **NARRATIVE OF ACCIDENT** ..... Anguish of Soul (Eggert) ..... 2 Min.

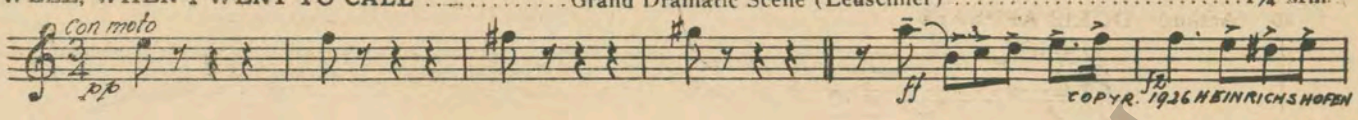


7 (Title) **NOBODY LEAVES** ..... Rhythmic Misterioso (Damesek) ..... 2½ Min.

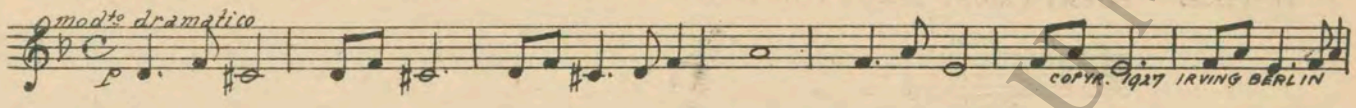


GEORGE EASTMAN MUSEUM

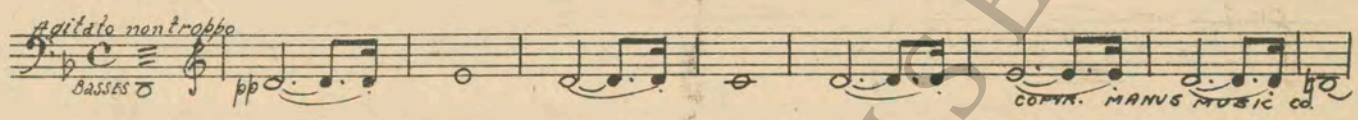
8 (Title) **WELL, WHEN I WENT TO CALL** ..... Grand Dramatic Scene (Leuschner) ..... 1¼ Min.



9 (Action) **DETECTIVE SNEAKS INTO DRESSING ROOM** ..... Rhythmic Misterioso (Damesek) ..... 3¼ Min.

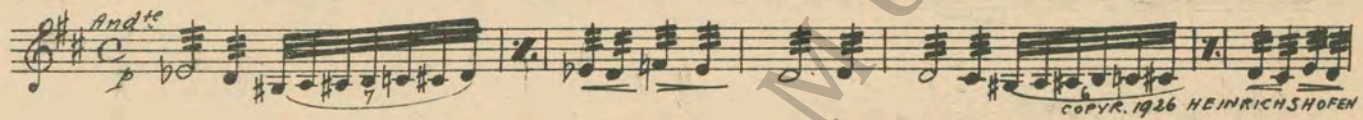


10 (Title) **THE CORONER** ..... Danger Conjure (Gabriel Marie) ..... 1½ Min.

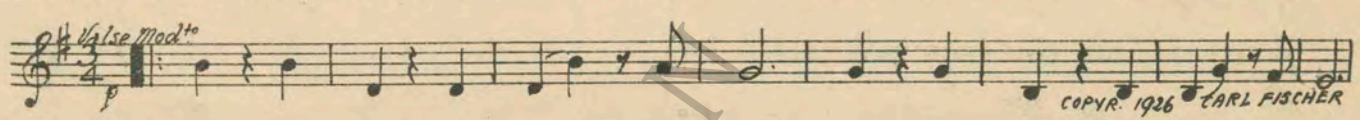


NOTE: Start "P" and work up at discovery that body is missing, then diminish again.

11 (Action) **INSERT—"STAGE STAR SLAIN"** ..... Ghost Scene (Broy) ..... 2 Min.

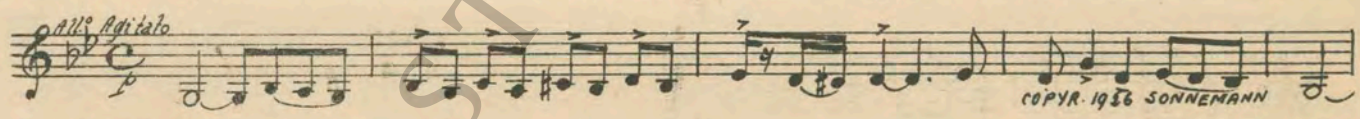


12 (Action) **INTERIOR OF DESOLATE THEATRE** ..... Scherzo Misterioso (Drigo's Cinema Classics) ..... 1½ Min.



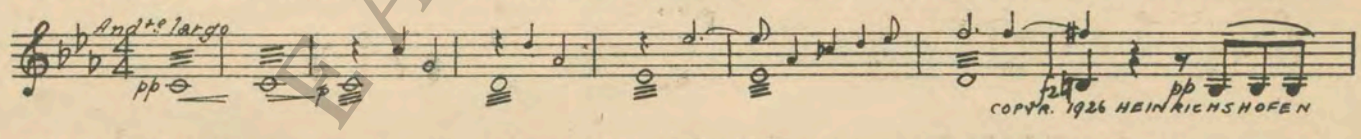
13 (Title) **SINCE THEY ARE RE-OPENING** ..... Andantino Idillico (Drigo's Cinema Classics) ..... 1½ Min.

14 (Title) **THAT'S THE GUY** ..... Ferocity (Carrozzini) ..... ¾ Min.

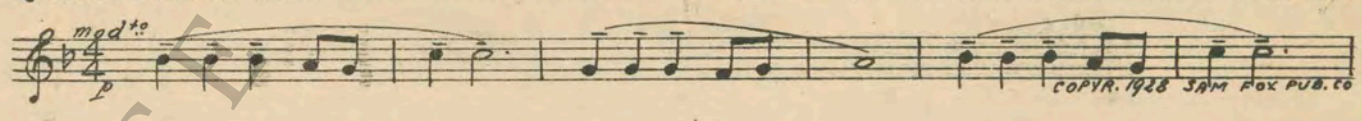


NOTE: Play as a Mysterioso.

15 (Action) **WOMAN APPEARS** ..... In the Night (Noack) ..... ¾ Min.

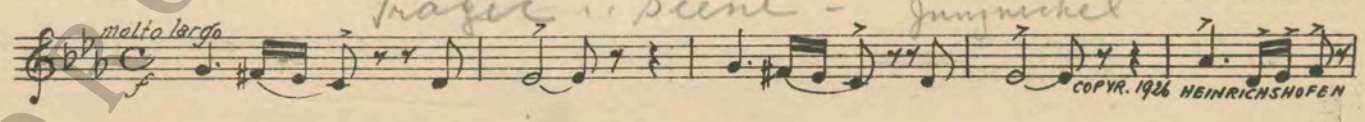


16 (Action) **QUAILE ENTERS** ..... Dave Theme (Zamecnik) ..... ½ Min.

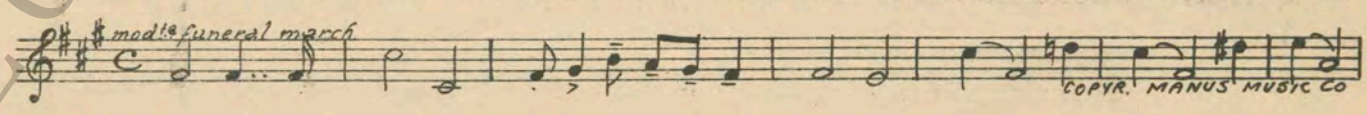


17 (Title) **THAT'S THE GUY THAT KILLED** ..... In the Night—Death Speaketh (Noack) ..... ½ Min.

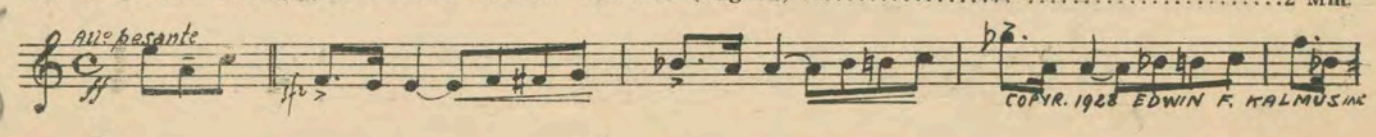
Tragic Scene - Impromptu



18 (Action) **McHUGH ENTERS** ..... McHUGH THEME: Les Perses (Domergue) ..... 1½ Min.



19 (Title) **MR. QUAILE, I WAS JOHN WOODFORD'S** .... On Trial (Beghon) ..... 2 Min.



D (Doris appears)
" Sorry I must leave you alone —

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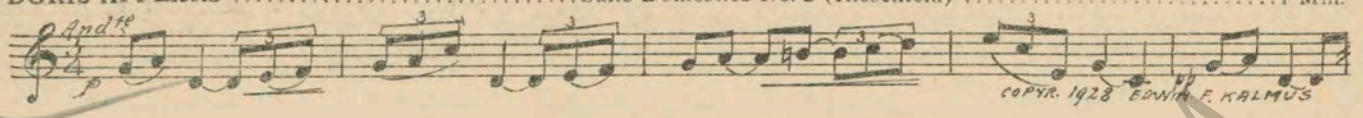
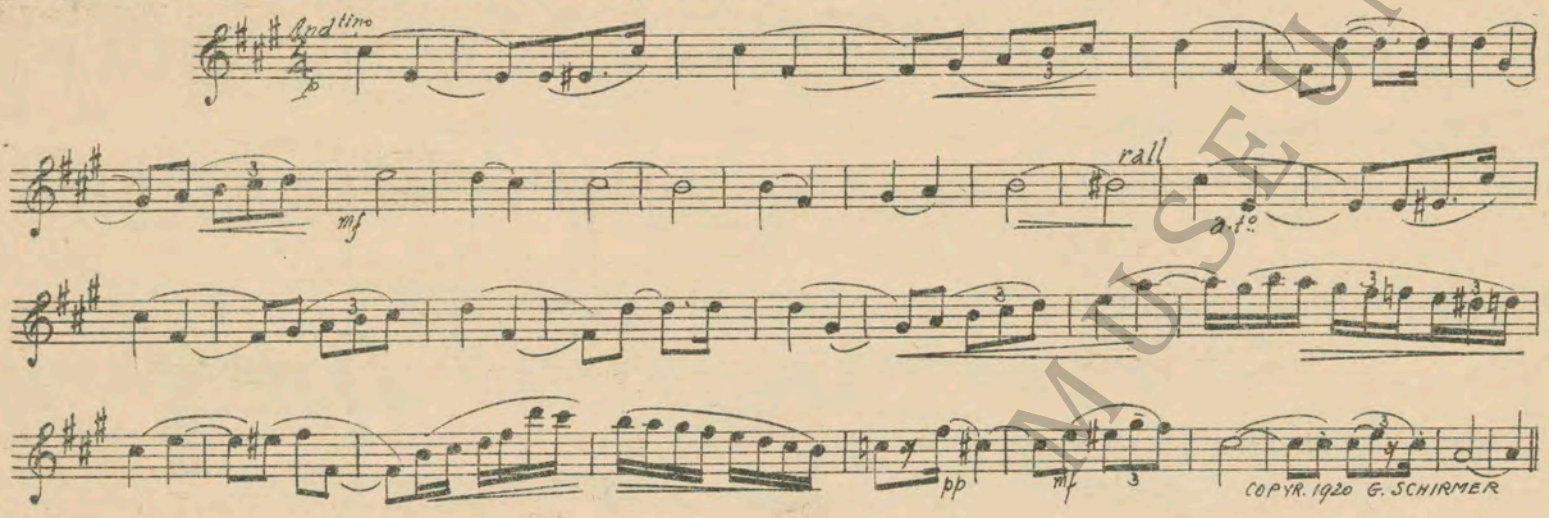
20 (Action) **DORIS APPEARS** .....Suite Domestica No. 2 (Riesenfeld) .....1 Min.

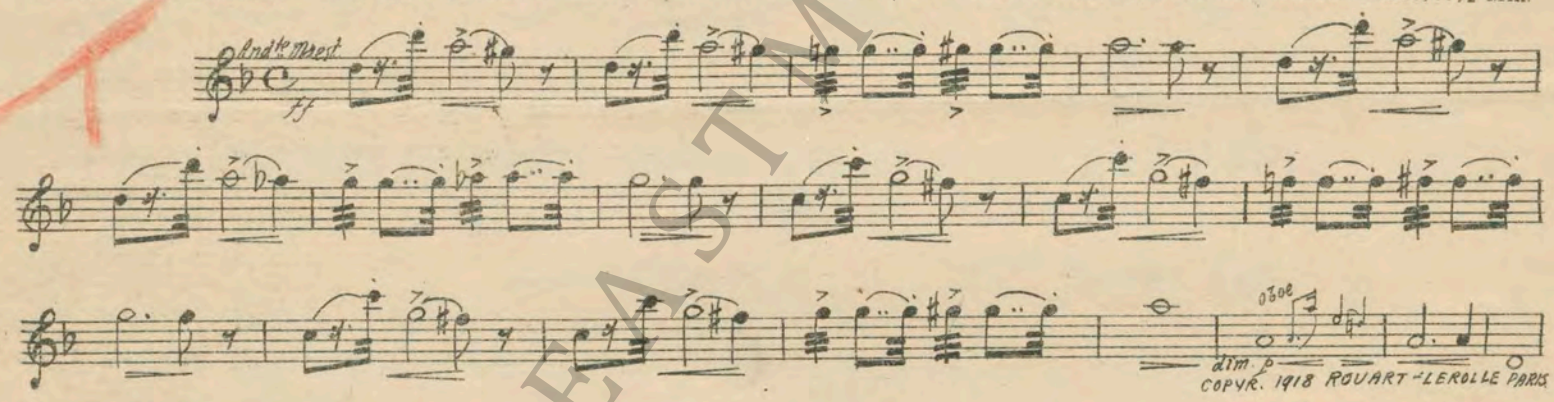


21 (Title) **SORRY I MUST LEAVE YOU ALONE** .....LOVE THEME: Love Song (Wright) .....1¼ Min.

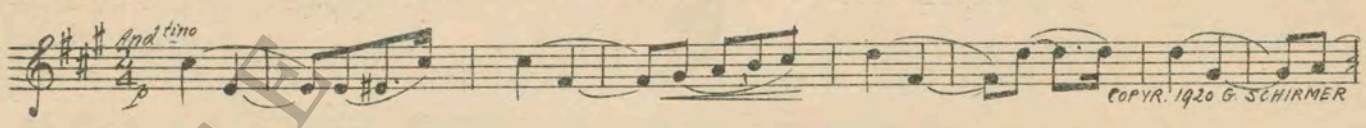


22 (Title) **DID YOU RECEIVE A TELEGRAM?** .....Pastime (Clutsam) .....1 Min.

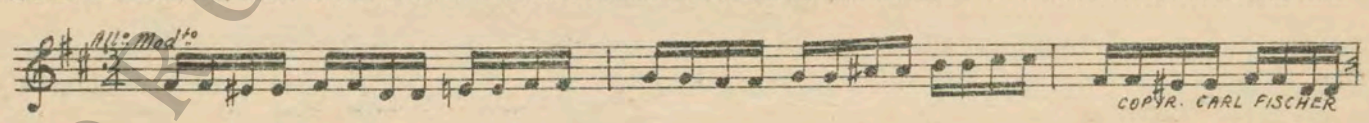
23 (Action) **INSERT—"DO NOT ACCEPT"** .....SINISTER THEME: Le Seigneur de Kermor (Gabriel Marie)..½ Min.



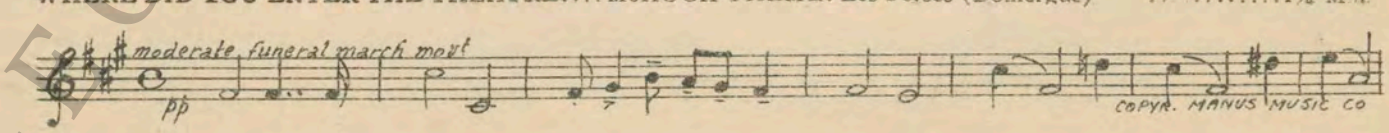
24 (Action) **FLASH-BACK TO DORIS AND QUAILE** .....LOVE THEME: Love Song (Wright) .....1½ Min.



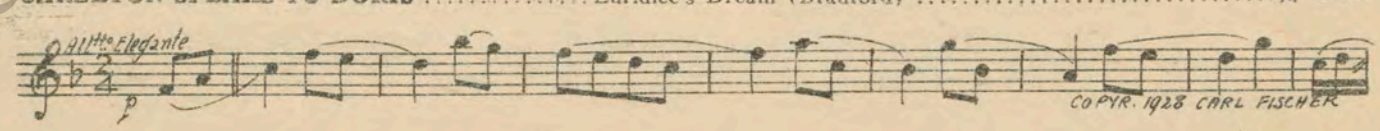
25 (Title) **SORRY McHUGH, SHE WILL NOT BE IN**.....Unfinished Symphony (Schubert) .....2¼ Min.



26 (Title) **WHERE DID YOU ENTER THE THEATRE?**...McHUGH THEME: Les Perses (Domergue) .....1¼ Min.



27 (Action) **CARLETON SPEAKS TO DORIS** .....Euridice's Dream (Bradford) .....¾ Min.



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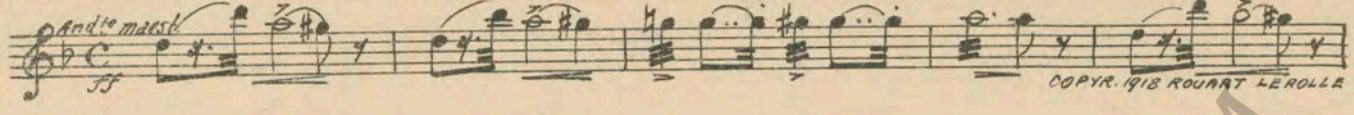
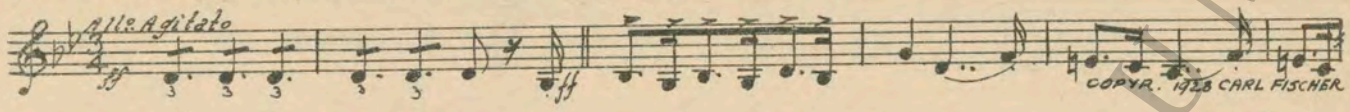
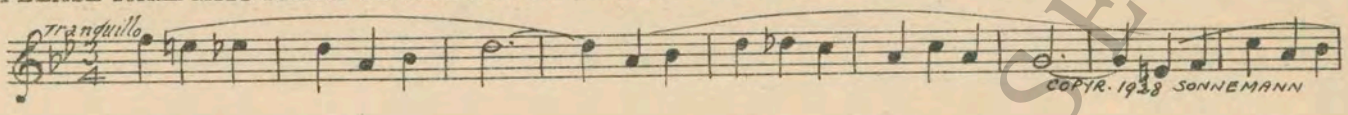
28 (Action) **CARLETON OPENS SCRIPT** ..... SINISTER THEME: Le Seigneur de Kermor (Gabriel Marie) ..½ Min.



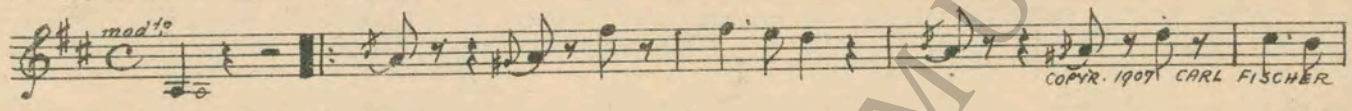
29 (Action) **SMOKE APPEARS** ..... Allegro Agitato (Stahlberg) ..... ¾ Min.



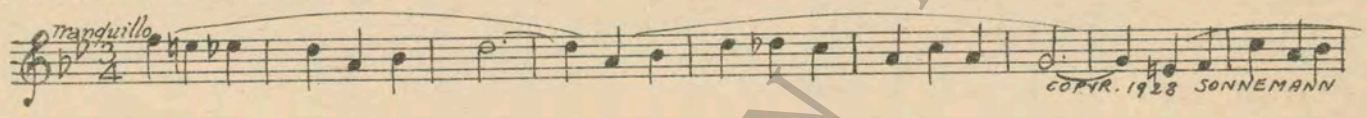
30 (Title) **PLEASE TAKE MISS TERRY TO HER ROOM** .. Amorous Adventure (Bradford) ..... ¾ Min.



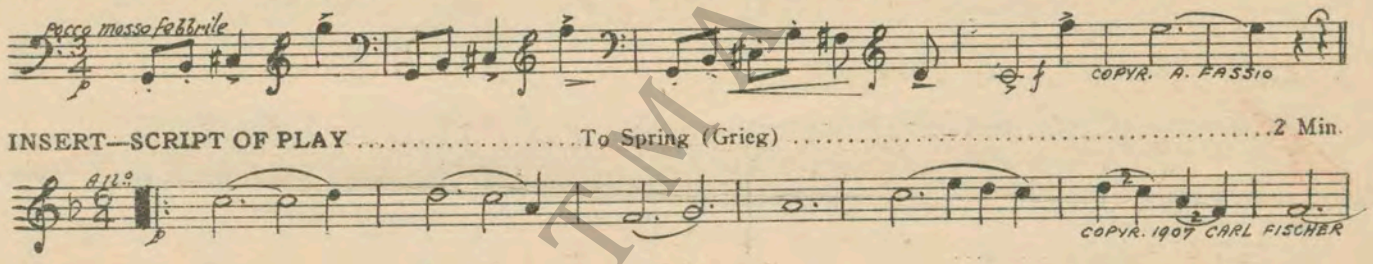
31 (Title) **QUAILE, I WANT YOU TO MEET** ..... March from "Scenes Pittoresques" (Massenet) ..... ¾ Min.



32 (Action) **TWO GIRLS IN DRESSING ROOM** ..... Amorous Adventure (Bradford) ..... 1 Min.

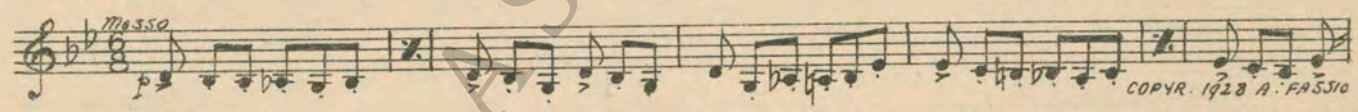


33 (Action) **FIGURE AT DRESSING TABLE** ..... Bimbo Morente No. 2 (Culotta) ..... 2½ Min.

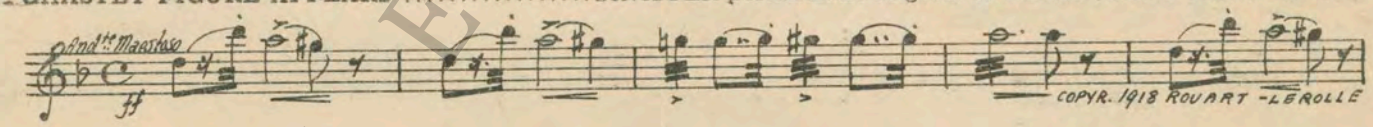


34 (Action) **INSERT—SCRIPT OF PLAY** ..... To Spring (Grieg) ..... 2 Min.

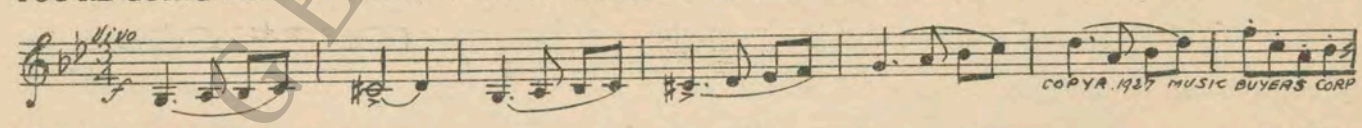
35 (Action) **CARLETON TAKES HOLD OF CANDLE STICK** ..... Anger (Palumbo) ..... 3¼ Min.



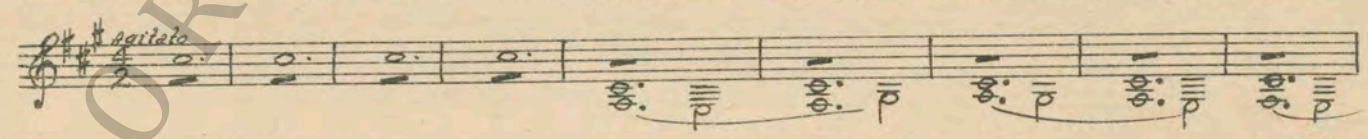
36 (Action) **GHASTLY FIGURE APPEARS** ..... SINISTER THEME: Le Seigneur de Kermor (Gabriel Marie) ..½ Min.



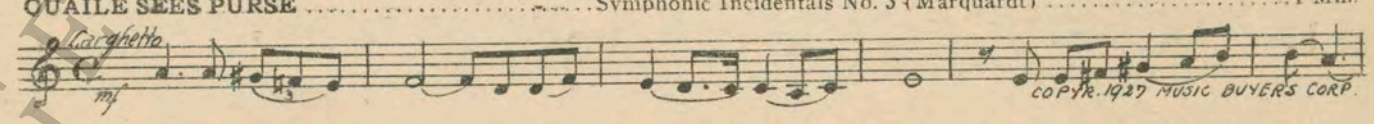
37 (Title) **YOU'RE GOING TO STAY** ..... Symphonic Incidentals No. 9 (Marquardt) ..... 1 Min.



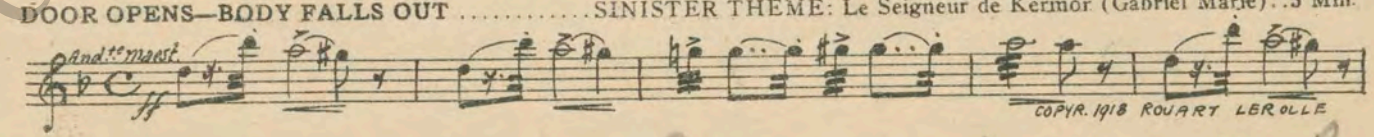
38 (Title) **WE'RE GOING TO SEARCH** ..... Implorations of Neptune (Massenet) ..... 4¾ Min.



39 (Action) **QUAILE SEES PURSE** ..... Symphonic Incidentals No. 3 (Marquardt) ..... 1 Min.



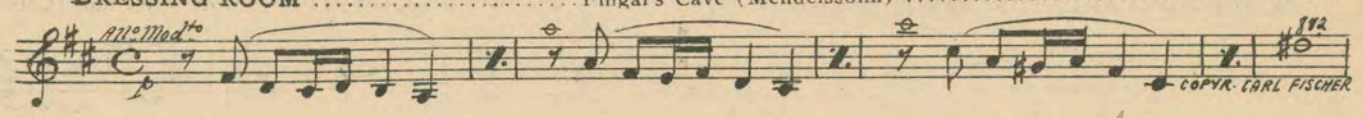
40 (Action) **DOOR OPENS—BODY FALLS OUT** ..... SINISTER THEME: Le Seigneur de Kermor (Gabriel Marie) ..3 Min.



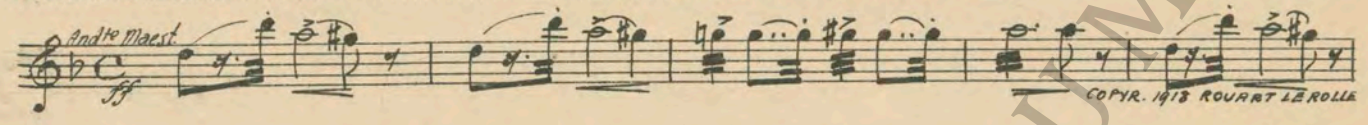
D—McHugh Opens Door - Enters Door in Dressing Room

CHORUS EFFECTS MANUSCRIPTS

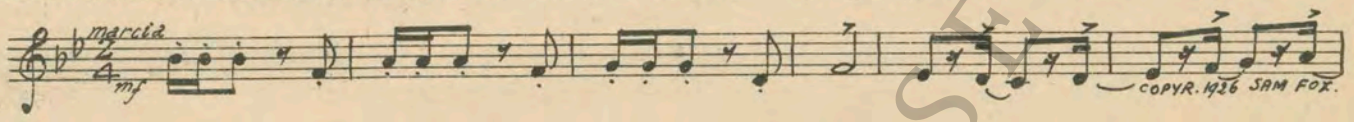
41 (Action) **McHUGH OPENS DOOR—ENTERS DORIS' DRESSING ROOM** ..... Fingal's Cave (Mendelssohn) ..... 3 Min.



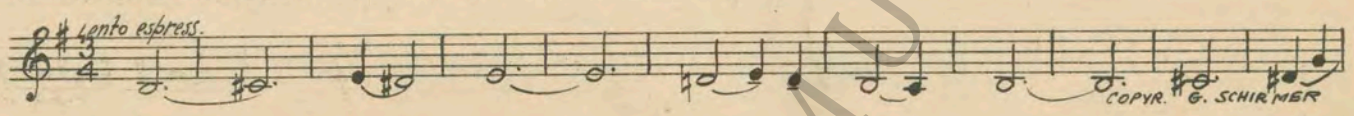
42 (Action) **WARNING AGAIN** ..... SINISTER THEME: Le Seigneur de Kermor (Gabriel Marie) .. ¾ Min.



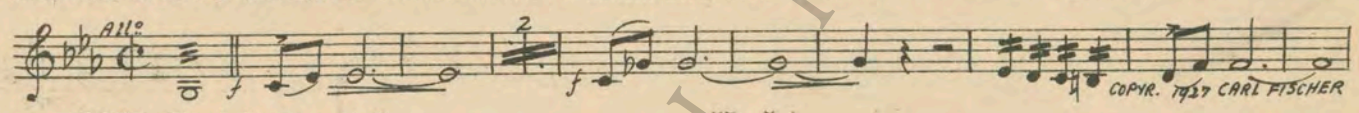
43 (Action) **LIGHTS FLASH—AUDIENCE ARRIVING** ..... Toy Soldiers Parade (Ring-Hager) ..... 1½ Min.



44 (Action) **CURTAIN ASCENDS** ..... Intermezzo (Granados) ..... 1½ Min.

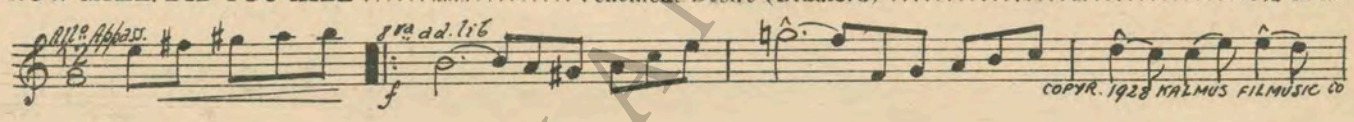


45 (Action) **McHUGH BLOWS WHISTLE** ..... Violent Struggling (Roland) ..... 3½ Min.

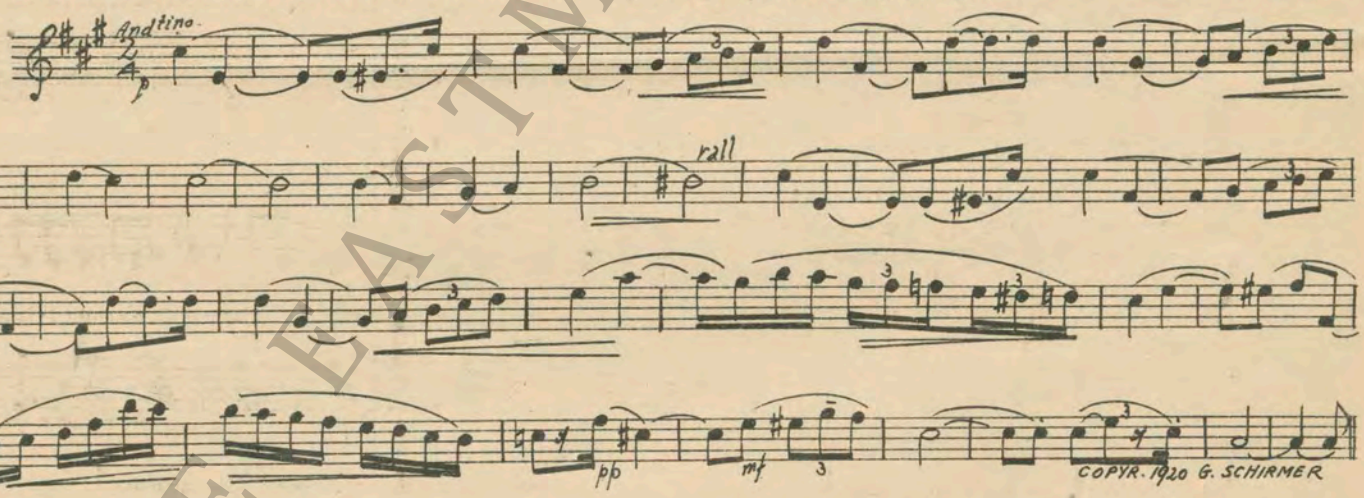


NOTE: Pistol shots etc. ad lib.

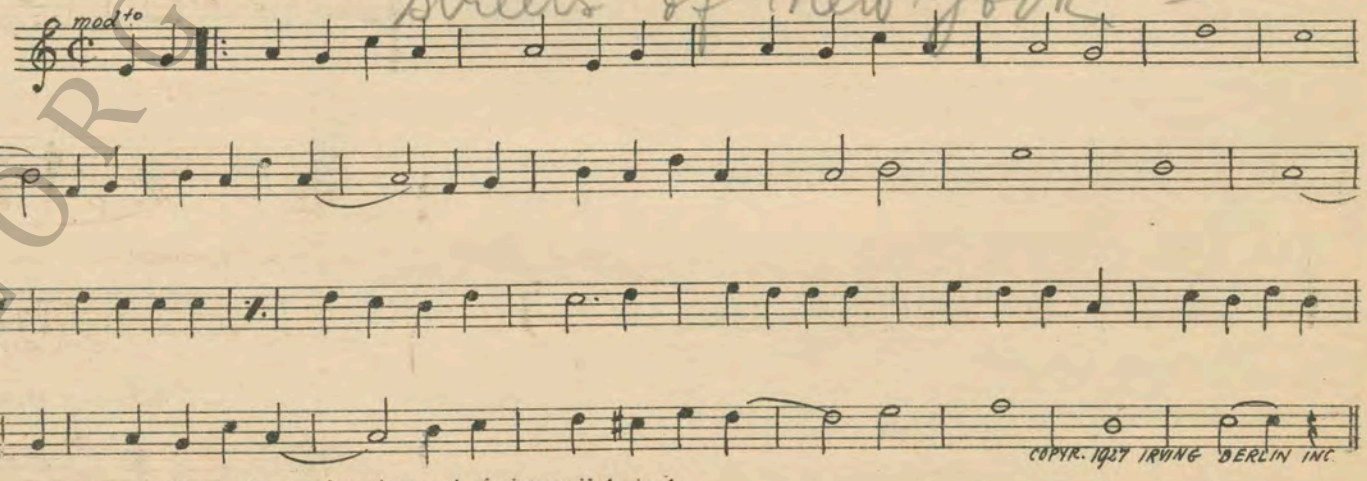
46 (Title). **NOW MIKE, DID YOU KILL** ..... Vehement Desire (Bradford) ..... 1¾ Min.



47 (Action) **DORIS AND QUAILE ALONE** ..... LOVE THEME: Love Song (Wright) ..... ½ Min.



48 (Action) **LIGHTS OF BROADWAY** ..... BROADWAY THEME: My New York (Berlin) ..... ½ Min



NOTE: Optional finish—cue 47 may be continued to end of picture if desired.

THE END

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, 315-317 WEST 47TH STREET, NEW YORK CITY.

GEORGE EASTMAN MUSEUM

SUGGESTIONS FOR SUBSTITUTIONS, DYNAMICS, EFFECTS, ETC.

Cue 1. A broad Maestoso of the sinister type in minor; play "FF" for entire opening title.

Cue 2. A light Allegretto or Intermezzo for the presentation of cast; play bright and spirited.

Cue 3. BROADWAY THEME: A popular song of Broadway or New York for the flashing bright lights of the gay "white way".

Cue 4. An Agitato or Hurry for the excitement in and about theatre at the discovery of the murder on stage.

Cue 5. A number of the sinister mysterious type to show the anxiety of the cast and police.

Cue 6. An Agitato or Precipitoso to cover the narrative of the crime as depicted by the stage manager.

Cue 7. A rhythmic Mysterioso to cover the deliberate and determined action of the police officer.

Cue 8. An Appassionato or lyric Agitato to follow the narrative of the argument in the dressing room between Doris and Quaile.

Cue 9. A number as previously enumerated in cue No. 7.

Cue 10. An Agitato of the foreboding type to follow the actions of the coroner and the disappearance of the body.

Cue 11. A Ghost Scene or sinister Mysterioso to cover the darkened theatre and the mysterious movements of the caretaker.

Cue 12. A little more activity for the appearance of the new manager and McHugh on the scene.

Cue 13. A light Bluette or Intermezzo to lighten up the situation musically.

Cue 14. A Mysterioso or Characteristic of mystery to show the queer actions of the two electricians.

Cue 15. A sinister Largo of the weird type for the appearance of the old performer and her dislike for the entire situation.

Cue 16. A Moderato of the Con Moto type for the appearance of Quaile, the stage manager, and his desire to help solve the mystery.

Cue 17. A Mysterioso or Characteristic for a repetition of the sequence similar to cue No. 13—play "PP".

Cue 18. McHUGH THEME: A number as previously enumerated in cue No. 7.

Cue 19. A dramatic episode to cover the drama of the situation and Quaile's anxiety to keep Doris out of the affair.

Cue 20. An Andantino of the neutral kind to follow the entrance of Doris and the appearance of the Bunce brothers; effect of gurgling water at this point.

Cue 21. LOVE THEME: An Andantino of the ballad type to show the anxiety of the lovers at becoming entangled in the case and Quail's love for Doris.

Cue 22. A light Characteristic or Intermezzo for the exotic actions of Bunce and his interest in a new girl.

Cue 23. SINISTER THEME: A Maestoso of the cruel dramatic type to follow the warning issued by the strange inhabitant of the theatre.

Cue 24. LOVE THEME: Play as previously enumerated.

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Cue 25. A Moto Perpetuelle of the sinister overture style to follow the actions and the mysterious fumes arising from somewhere and the general excitement.

Cue 26. McHUGH THEME: A number as previously enumerated in cue No. 7.

Cue 27. A light dignified old style selection to cover the actions of Carleton and his conversation with Doris.

Cue 28. SINISTER THEME: A number as previously enumerated; play with muted brass.

Cue 29. An Agitato or Hurry to follow the excitement as smoke appears and the general commotion as the result. Catch crash of stairs as they fall from "fly gallery".

Cue 30. A plaintive Andantino of the pathetic sweet melodic style to follow the distress and anxiety of Doris; play "PP" con sordini, strings only.

Cue 31. A March Mysterioso for the entrance of new character; play "PP" muted brass throughout.

Cue 32. A plaintive Andantino as played at cue No. 30.

Cue 33. A plaintive mysterious melody to cover the scene in the old dressing room between the two girls and its general "spooky" atmosphere.

Cue 34. An Animato or lyric Agitato for the rehearsal on the stage and the heroic character portrayal of the actor.

Cue 35. An Agitato or Furioso to cover the extreme excitement of this sequence.

Cue 36. SINISTER THEME: Play as previously enumerated.

Cue 37. A Dramatic Tension of the Appassionato style to show the undertone of excitement prevailing.

Cue 38. A long dramatic scene of excitement and tension—a piece with marked undertone is effective.

Cue 39. A sinister dramatic piece as Quaile sees purse; play "PP" throughout.

Cue 40. SINISTER THEME: Play as previously enumerated.

Cue 41. A selection with melody in lower instruments to follow the sinister situation prevailing.

Cue 42. SINISTER THEME: Play as previously enumerated.

Cue 43. A bright Intermezzo or March for the entrance of the audience into the theatre and the playing of the curtain music by the theatre orchestra.

Cue 44. A low undercurrent of suppressed tension throughout this sequence will be covered by the selection mentioned.

Cue 45. A violent Agitato or Agitato for the blowing of McHugh's police whistle and the general pursuit through the theatre for the murderer.

Cue 46. A dramatic selection for the confession of the killer and general clearing up of the situation.

Cue 47. LOVE THEME: This selection may be continued through to end of picture at your discretion.

Cue 48. BROADWAY THEME: A popular song with appropriate text covering Broadway of New York City.

THE END

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