

GREATER THEMATIC MUSIC CUE SHEET

Carl Laemmle

presents

"THE FOREIGN LEGION"

with

LEWIS STONE, MARY NOLAN,
NORMAN KERRY and JUNE MARLOWE

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 careful sequence of modulations from one selection to another, a more careful working out of dynamics and effects, and in fact to take the place of a complete music score.

By carefully adhering to the suggestions offered on this cue sheet together with the types, style and character of the music selected 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 that can be most effectively played by any size orchestra, or even with Organ or Piano alone.

SYNOPSIS OF STORY: Col. Destinn, a harsh commander of the Foreign Legion detachment stationed in Morocco, takes his troops for a forced march of 100 kilometers in 24 hours. When Richard, a Private, shows sympathy for a boy who dies from the exertion, the Colonel has him chained to the rear of one of the wagons. As they come back into town he is seen by Captain Arnaud, his wife Sylvia and her sister, Gabrielle. A few years before in London Richard was in love with Sylvia while her sister secretly loved him.

Sylvia was engaged to Richard, but married Captain Arnaud. At a house party, Arnaud tries to steal military plans from his host, but Richard took the blame to shield Sylvia's happiness. Richard resigned from the British Army and joined the Foreign Legion. The host was a great friend of Richard's father and holds the secret that Col. Destinn is really Richard's father. Sylvia, who is never so happy as when creating havoc among men, makes an immediate conquest of the Colonel. She also holds a secret meeting with Richard arranged by Gabrielle. She and her husband are at the Colonel's office when the Colonel receives word of an Arab uprising. Taking a tip from Sylvia, he appoints Arnaud to command the expedition. At a party that night Richard awaits Sylvia in the court, and is caught by Arnaud. A shot is fired by Arnaud which calls the guests. Richard is arrested for subordination and is lashed at the post by Colonel Destinn's orders. He is thrown into solitary confinement and is prostrated by the terrific heat and taken to the hospital in a state of delirium. While in semi-consciousness, Gabrielle comes to him and pretends she is Sylvia. The troops leave, and a few days later Richard delivers a message to the Colonel from Arnaud calling for help. Richard accuses the Colonel of hiding Sylvia, and she comes from the room where she was hiding. The Colonel forces Richard to accompany the relief troops which he himself commands. Before he leaves, Richard discovers that it was Gabrielle who came to him, not Sylvia. The men become mutinous when they are forced to hike through a severe sandstorm in which many are killed, but Richard saves Destinn's life. When the storm is over the survivors decide to kill the Colonel. Richard tries to stop them and they listen, appointing him their new commander.

Just then, Arnaud having evaded the Arabs' trap, comes to the rescue.

Richard is arrested for leading the mutiny and is courtmartialled. At the trial, Destinn presides over four other judges. He attempts to bring out the truth, and has Sylvia and Arnaud summoned into court. Gabrielle also comes and tells the court Richard's true identity. Destinn verbally scourges Sylvia, but the court finds Richard guilty and he is condemned to death. After the trial, Destinn privately tells the court he has discovered that Richard is his son and asks for a re-ballot which ends the same way. Gabrielle goes to Richard's cell to bid him good-bye. Richard discovers that it is she he always loved. Colonel Destinn arrives just as Gabrielle is leaving and gives her a letter to deliver to Richard at dawn, the hour set for the execution. Colonel Destinn arranges a delivery of Richard, and when the squad comes to take him, they discover Destinn who places himself under arrest. Richard and Gabrielle ride to safety across the desert after reading the letter which tells Richard who his father is.

The locale is the headquarters of the Foreign Legion in Algiers.

The principal themes are as follows:

LEGION THEME: Cues 1, 3, 7, 9, 36—optional 20, 29, 38, 54) A rollicking marching song of the authentic melodies of the Foreign Legion. Its bright swinging rhythm typifies the abandon of these fighting soldiers of fortune. "MARCHING SONG OF THE FOREIGN LEGION" (Bradford).

RICHARD THEME: (Cues 4, 15, 21, 31—optional 54) An appealing melody in G minor to show the anguish of this soldier boy in loving an unworthy man. "CHANSON ALGERIAN" (Bradford).

SYLVIA THEME: (Cues 13, 22, 32) A slow legato minor melody to follow the actions of Sylvia as she pursues her course of heartless adventure and ruin for her victims. "SERENADE" (Rachmaninoff).

GABRIELLE THEME: (Cues 19, 23, 37, 50—optional 54) A sweet melody of love and purity to show the love and trust of this beautiful character. "OUT OF THE DUSK TO YOU" (Lee).

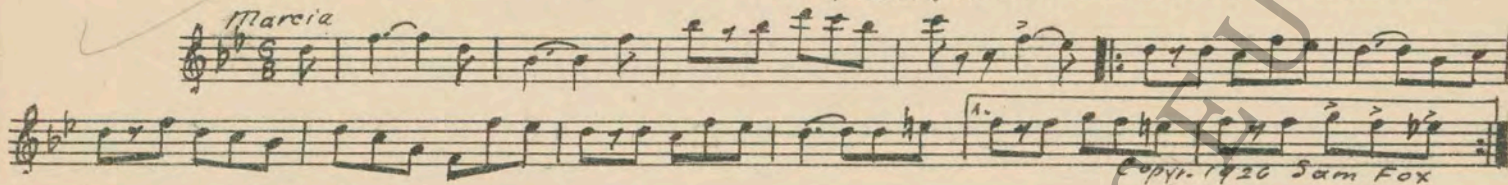
(CONTINUED ON PAGE 7)

Thematic Music  Cue Sheet

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

- 1 AT SCREENING LEGION THEME: Marching Song of the Foreign Legion (Bradford) 1 1/4 Min.

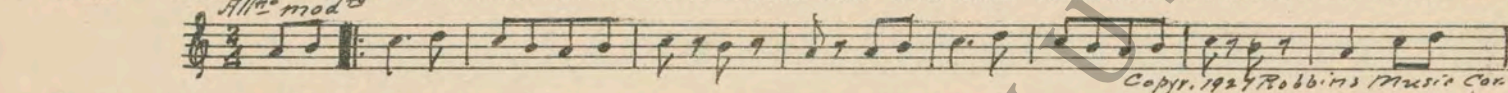
Marcia



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- 2 (Title) MOROCCO NOTE: Play from the beginning. Boots from "Beau Geste" (Riesefeld) 1 Min.

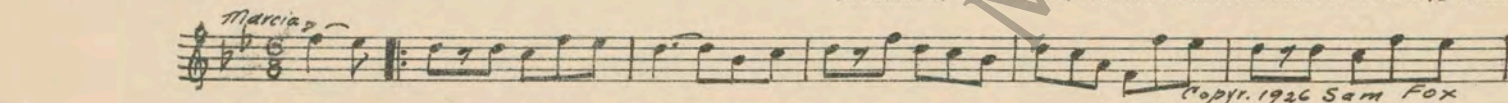
All^o mod^o



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- 3 (Title) BREAK OUT A SONG LEGION THEME: Marching Song of the Foreign Legion (Bradford) 1/2 Min.

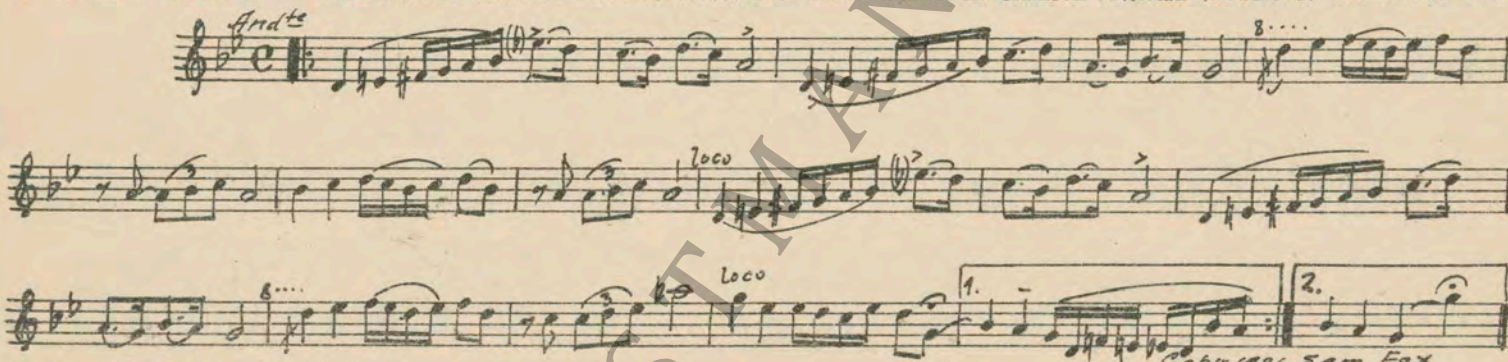
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- 4 (Action) MEN STOP MARCHING NOTE: Play first strain only, and repeat if necessary. Catch blowing of whistle. RICHARD THEME: Chanson Algerian (Bradford) 2 Min.

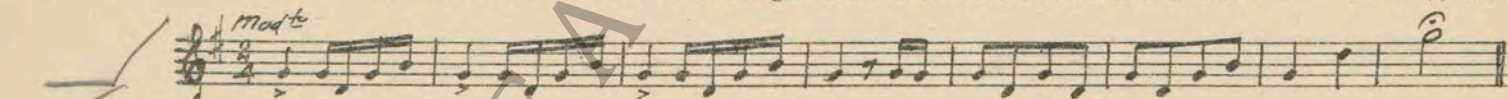
And^{te}



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- 5 (Title) THE TEN MINUTES ARE UP—SOUND BUGLE Bugle Call 1/4 Min.

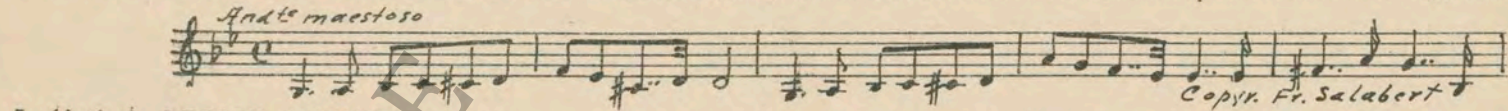
Mod^o



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- 6 (Action) AFTER TRUMPETER FINISHES PLAYING... Wotan (Fietter) 2 1/4 Min.

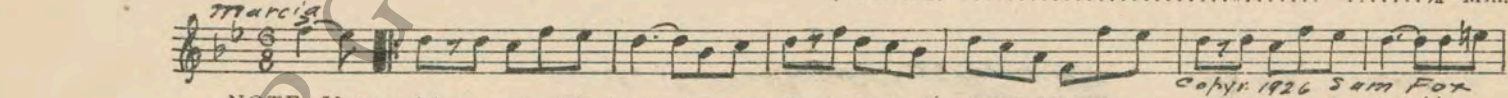
And^{te} maestoso



Copyright Fr. Salabert

- 7 (Action) LEGION RESUMES MARCH LEGION THEME: Marching Song of the Foreign Legion (Bradford) 1/4 Min.

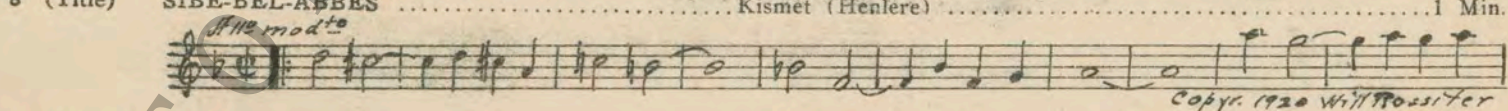
Marcia



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- 8 (Title) SIBE-BEL-ABBES NOTE: If you wish to cover this short sequence without a change of music, S. D. may softly cover it with rhythmic march beats. Kismet (Henlere) 1 Min.

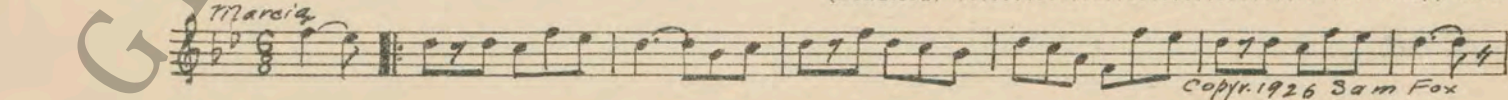
All^o mod^o



Copyright 1920 Will Rossiter

- 9 (Action) LEGION APPEARS LEGION THEME: Marching Song of the Foreign Legion (Bradford) 2 1/4 Min.

Marcia



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FRIDGE EASTMAN MUSEUM

16 (Title) YOUR FATHER WAS MY BEST FRIEND..... Lamento from Eugene Onegin (Tschaikowsky) 1/2 Min.

Andte

Copyright 1926 Manus Music Co

17 (Action) RICHARD MEETS GABRIELLE IN HALL Farewell (Kuhne) 1/2 Min.

Andte
Joe Kemp

Copyright 1926 Heinrichshofer

18 (Action) FLASH-BACK TO SOLDIERS IN MOROCCO... Boots from "Beau Geste" (Riesefeld) 1/2 Min.

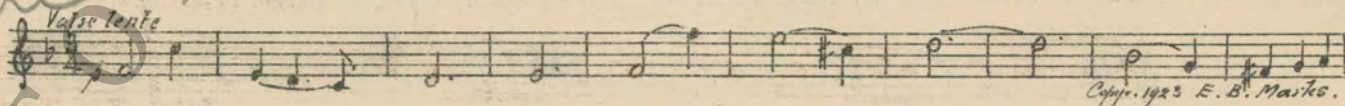
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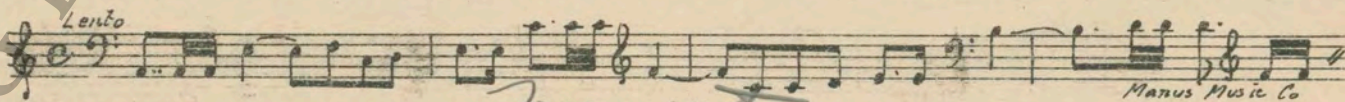
NOTE: Play in trudging tempo.

GEORGE EASTMAN MUSEUM

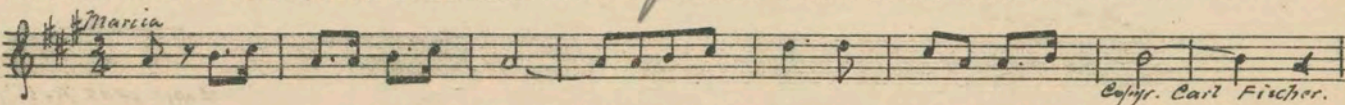
Vision (Breville) 1 Min.

St. Mmmer
Valse lente

Copy. 1923 E. B. Marks.

28 (Action) ARNAUD AND RICHARD MEET IN GARDEN. La Mer Sombre (Fosse) 1 Min.

Lento

Manus Music Co

29 (Action) STREET SCENE—MARCHING SOLDIERS..... French National Defile March (Turlet) 1 Min

Trumpet
Marcia

Copy. Carl Fischer.

NOTE: Play "F" for actual marching bits, and "PP" for interior scene between Arnaud and Sylvia.

30 (Title) SOLITARY CONFINEMENT The Fever (Culotta) 2¾ Min

Poco mosso febbrile
 Musical notation for Solitary Confinement, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. Fassio.

31 (Action) GABRIELLE ENTERS HOSPITAL WARD RICHARD THEME: Chanson Algerian (Bradford) 2¼ Min.

And^{te}
 Musical notation for Gabrielle Enters Hospital Ward, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1926 Sam Fox

32 (Title) SYLVIA FOUND WAYS TO ENDURE SILENCE SYLVIA THEME: Serenade (Rachmaninoff) 1¼ Min.

Sostenuto
 Musical notation for Sylvia Found Ways to Endure Silence, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1918 Carl Fischer.

33 (Action) KNOCK ON DOOR Mysterious Tension (Axt) ½ Min.

All^o
 Musical notation for Knock on Door, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1927 Robbins Music Co.

34 (Title) I HAVE REASON TO BELIEVE Reproach (Zamecnik) 1¾ Min.
NOTE: Play "PP" strings only.

Appass.
 Musical notation for I Have Reason to Believe, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1927 Sam Fox.

35 (Action) HE LEAVES ROOM Air de Ballet (Massenet) ½ Min.

All^o
mf
 Musical notation for He Leaves Room, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1907 Carl Fischer.

36 (Action) BARRACKS—SOLDIERS PREPARING TO LEAVE LEGION THEME: Marching Song of the Foreign Legion (Bradford) ¾ Min.

Marcia
 Musical notation for Barracks—Soldiers Preparing to Leave, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1916 Sam Fox.

37 (Action) GABRIELLE JOINS RICHARD GABRIELLE THEME: Out of the Dusk To You (Lee) 1½ Min.

Tenderly
 Musical notation for Gabrielle Joins Richard, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1922 Sam Fox.

38 (Action) AFTER RICHARD KISSES HER HAND Marche Lorraine (Ganne) (Trio) ½ Min.

March
 Musical notation for After Richard Kisses Her Hand, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1902 Carl Fischer.

39 (Title) WE MUST CARRY ON The Storm In the Desert (David) 1¾ Min.

All^o
 Musical notation for We Must Carry On, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1924 Sonnemann Music

40 (Action) HAND PROTRUDING FROM SAND Lamento from Pique Dame (Tschaikowsky) 2¼ Min.

And^{te} non tanto
 Musical notation for Hand Protruding from Sand, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1926 Manus Music Co

41 (Action) THEY RISE FROM SAND Valse Triste (Sibelius) 1¾ Min.

Lento
 Musical notation for They Rise from Sand, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1926 Carl Fischer.

42 (Title) LET'S FINISH HIM Ferocity (Carrozzini) 2½ Min.
NOTE: Play "PP" and slowly.

All^o agitato
 Musical notation for Let's Finish Him, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests.
Copy. 1926 Sonnemann Music Co

43 (Title) **SO YOU WERE GOING TO LEAVE ME HERE** Camorra (Joels) 1 Min.

And^{te} mod^{to}

Copyr. 1927 Seiler, Mann Music Co.

44 (Action) **COURT MARTIAL** L'Angoissante Aventure (Gabriel Marie) 2½ Min.

And^{te} Sost.

Copyr. 1918 Editions Musicales

45 (Title) **YOU ARE FOUND GUILTY** NOTE: Play "PP" very slowly and drearily. Sicilian Vespers (Verdi) ¾ Min.

Largo

Copyr. 1914 Reiss Jungrücker

46 (Action) **INSERT—PHOTOGRAPH OF CHILD** NOTE: Play first movement only "PP" and very slowly. Dear Little Boy of Mine (Ball) 1¼ Min.

Mod^{to}

Copyr. 1918 M. Witmark & Sons

47 (Title) **REQUEST MADAME ARNAUD TO COME IN** NOTE: Play "PP" con sordini, strings only. March of the Phantom Hosts (Axt) 1¾ Min.

Mod^{to} marcia

Copyr. 1927 Robbins Music Corp.

48 (Title) **HIS NAME IS RICHARD FAROUAR** Second Love Tragedy (Savino) 2½ Min.

Assai sostenuto

Copyr. 1928 Robbins Music Corp.

49 (Action) **RICHARD TAKEN FROM ROOM UNDER GUARD** Heartaches (Pasternack) 3½ Min.

And^{te}

Copyr. 1928 Irving Berlin

50 (Action) **PRISON CORRIDOR** GABRIELLE THEME: Out of the Dusk To You (Lee) 3 Min.

Tenderly

Copyr. 1928 Sam Fox

51 (Action) **GABRIELLE LEAVES RICHARD** NOTE: Play "PP" con sordini, strings only. A Keltic Lament (Foulds) 3 Min.

Lento

Copyr. 1916 Heinemann Sons

52 (Title) **DAYBREAK** NOTE: Play "PP" con sordini, strings only, Cello Solo. Les Perses (Domergue) ¾ Min.

Mod^{to}

Manus Music Co.

53 (Title) **I AIDED THE PRISONER** NOTE: Start at figure (20). Dear Little Boy of Mine (Ball) ½ Min.

Tenderly

Copyr. M. Witmark & Sons

54 (Action) **INSERT—LETTER** NOTE: Play "PP" strings only in lower octave, very plaintive. RICHARD THEME: Chanson Algerian (Bradford) ¾ Min.

And^{te}

Copyr. 1925 Sam Fox

NOTE: You may end the picture with the "Marching Song of the Foreign Legion" if you prefer, starting slowly and seriously for letter, and working up for close-in and exit March.

SUGGESTIONS FOR SUBSTITUTIONS, DYNAMICS, EFFECTS, ETC.

- Cue 1 LEGION THEME: A rollicking spirited March to show the abandon and care-free spirit of the soldiers of fortune.
- Cue 2 A trudging slow measured meter selection to follow the slow trudging of the soldiers as they march across the burning desert sands.
- Cue 3 LEGION THEME: A rollicking spirited March.
- Cue 4 RICHARD THEME: A minor melody plaintive and appealing in style to show the brotherly feeling of Richard for his fallen comrade.
- Cue 5 A trumpet call for the soldiers to fall in and continue their trudging across the hot sands.
- Cue 6 A hard brutal selection to show the indomitable spirit of Col. Destinn.
- Cue 7 LEGION THEME: A rollicking spirited March.
- Cue 8 A light frivolous Arabian Intermezzo or Fox-Trot to follow the actions of the visitors at Sibel-Abbes.
- Cue 9 LEGION THEME: A rollicking spirited March for the entrance of the legion into the town.
- Cue 10 A sad minor melody to show the mental condition and anguish of Richard at discovering Sylvia on the balcony. Through this selection the S. D. may play "pp" march beats for the passing soldiers in the background.
- Cue 11 A continuation of Richard's mental anguish over the presence of his former sweetheart.
- Cue 12 An Andantino or Elegie with Cello Solo predominating, to show the despair of Richard at the realization of having lost his sweetheart.
- Cue 13 SYLVIA THEME: An amorous slow minor selection to show the power of evil Sylvia exercises over Richard.
- Cue 14 A selection of foreboding evil or intrigue to follow the entrance of Arnaud into his host's library to steal confidential information. Start slowly and "P", and gradually work up for struggle between Arnaud and Richard.
- Cue 15 RICHARD THEME: A minor melody of appeal and beauty to show the self sacrificing spirit of Richard.
- Cue 16 A Lamento or Adagio to show the serious nature of the situation Richard finds himself in, and the sorrow of his old friend and host.
- Cue 17 A light dramatic selection or Appassionato to follow the actions of Gabrielle at discovering the unfortunate position of Richard and her despair at his leaving England.
- Cue 18 A trudging slow minor March movement to show the tired worn out trudging soldiers.
- Cue 19 GABRIELLE THEME: A simple melody or song with appropriate text to show the love and beauty of this girl for Richard. Play "PP" con sordini, strings only. Soft S. D. beats for background of marching soldiers.
- Cue 20 A French military March for the playing of the band and troops, and the general military atmosphere.
- Cue 21 RICHARD THEME: An emotional minor selection to show Richard's love for the unscrupulous Sylvia.
- Cue 22 SYLVIA THEME: A slow sensuous minor strain to follow Sylvia through this sequence.
- Cue 23 GABRIELLE THEME: A beautiful soulful melody to show the love of Gabrielle for Richard. Play "PP" con sordini, strings only.
- Cue 24 A dramatic melody to show the obsession of Richard for Sylvia.
- Cue 25 A slow minor selection of the intrigue style to follow the action of Captain Arnaud as he prepares to leave on his mission.
- Cue 26 A flare of Trumpets—very short and brilliant.
- Cue 27 A dance Waltz in minor or Oriental style for the dancing in ballroom; "PP" for exterior flashes.

- Cue 28 A serious dramatic Appassionato or Agitato to cover the argument between Arnaud and Richard in the garden, and the general commotion caused by the pistol shot. Be sure and catch report of pistol.
- Cue 29 A bright French March for the marching troops or the Legion Theme. Play "PP" for flash-back to Sylvia and Arnaud.
- Cue 30 A sad mournful melody to show the terrific mental and physical strain under which Richard is laboring and his collapse in cell.
- Cue 31 RICHARD THEME: A selection as previously enumerated.
- Cue 32 SYLVIA THEME: A cold unfeeling selection to follow Sylvia as she tries to entice Col. Destinn.
- Cue 33 A dramatic Mysterious Tension to follow the drama of this sequence between Col. Destinn, Sylvia and Richard.
- Cue 34 A continuation of the previous dramatic sequence.
- Cue 35 A slow number of the suspense style as Col. Destinn seriously considers the events of the last sequence. Play "PP" con sordini, strings only.
- Cue 36 LEGION THEME: Play as previously enumerated.
- Cue 37 GABRIELLE THEME: Play as previously directed. Add S. D. beats against melody to cover the passing of the soldiers in the background—"P."
- Cue 38 A French March for the marching soldiers or the Legion Theme.
- Cue 39 A storm scene; start quietly and gradually build up to the scene in which the soldiers are buried in the sand.
- Cue 40 A Lamento or dreary selection to cover the appearance of the protruding hand of the dead soldier from the sand, and the desolate situation caused by the havoc of the storm.
- Cue 41 A continuation of the previous death sequence; play "PP" con sordini, strings only.
- Cue 42 An Agitato or Furioso to follow the mutiny of the survivors of the storm.
- Cue 43 A number to cover the drama and seriousness of the situation that confronts Richard and his followers.
- Cue 44 A selection of measured monotonous rhythm played "PP" and in the lower register, strings only, preferably for this sequence.
- Cue 45 A selection of suspense to show the serious situation confronting Richard and the pity of Col. Destinn for the victim. Play in a hesitating manner "PP" at all times without emotion.
- Cue 46 The number selected is most effective here as Col. Destinn looks at the photograph of his little son. Play "PP" very plaintive, strings only, in lower register.
- Cue 47 A selection with measured slow rhythm in minor; play "PP" strings only, very monotonous tempo.
- Cue 48 A tragic appealing melody to show the despair of Col. Destinn and the hopeless position of Richard.
- Cue 49 A Lamentoso or Doloroso to show the tragic situation confronting Richard, and the realization of Col. Destinn that he is sending his own son to death; play "PP" con sordini throughout.
- Cue 50 GABRIELLE THEME: Play as previously enumerated. "PP" con sordini, strings only.
- Cue 51 A Lamento for the scene in prison between Col. Destinn and Richard who is unaware of who Col. Destinn really is.
- Cue 52 A serious dirge or monotone for the daybreak scene and the gruesome task awaiting the firing squad; play "PP" throughout.
- Cue 53 Either a heroic soldier theme may be played here "PP" or the theme covering the son for whom Destinn sacrifices himself.
- Cue 54 Your closing selection is entirely optional, as Richard, Gabrielle or Legion Themes may be played for the close.

THE END

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