



GREATER THEMATIC MUSIC CUE SHEET

CARL LAEMMLE

presents

"GOOD MORNING JUDGE"

with

REGINALD DENNY

A Universal Production

By James C. Bradford

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.

This is a fast, breezy American comedy full of life, spirit and humorous situations throughout, and calls for a bright, snappy musical accompaniment.

The important themes are described as follows:

JERRY THEME: (Cues 3, 21) A humorous Characteristic to accompany the eccentric old fellow, Jerry, as he blissfully wanders about in a state of nervousness at all times. "ANIMAL CARTOONIX No. 2" (Aborn) or "CHARACTERISTIC No. 2" (Roberts).

JULIA THEME: (Cues 9, 14, 45) A sentimental Valse Lente movement of the pleading legato style to show the sweet and beautiful character of this marvelous girl in her efforts to help the poor and lowly. "WHEN LOVE COMES STEALING" (Rapee) or "MAGIC LOVE" (Bradford).

ELTON THEME: (Cues 15, 25) A comic Misterioso of the moving style, one not to be played slowly, but with considerable motion. To follow this crook, you may use a slow tough One-Step played in the lower register if you prefer. "THE SKELETON" (Roder) or "WARRIORS BOLD" (Joels).

LOVE THEME: (Cues 34, 46) A popular song with appropriate text to accompany the actions of the lovers. "I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME" (McHugh) or a number of similar character.

(CONTINUED ON PAGE 7)

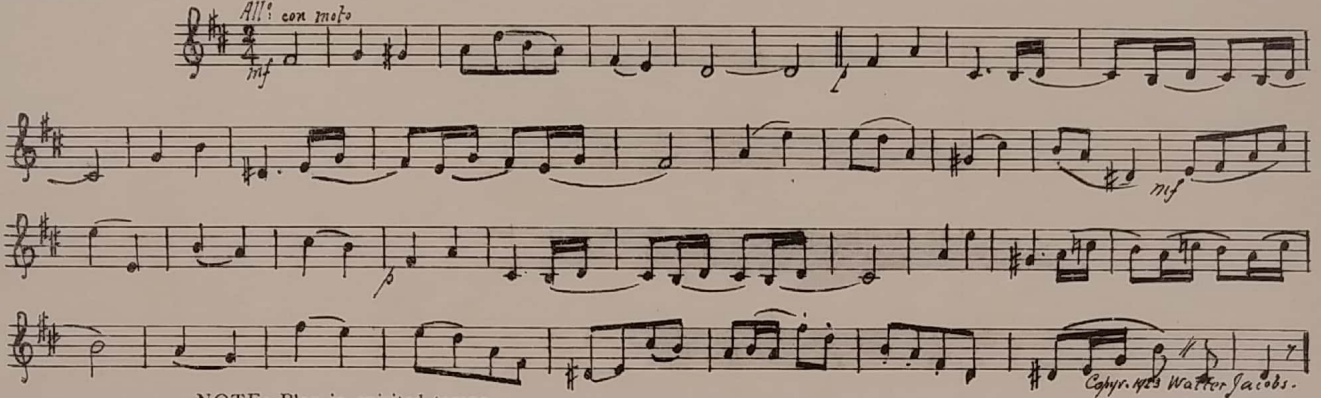
Tanz on
Hurry
Crash
Joy Appaso
Vee
Dram

Thematic Music  Cue Sheet

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

- 1 AT SCREENING Around the Sundial (Castillo) 1¼ Min.

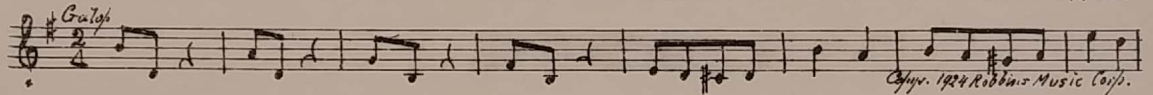
All: con moto
mf



Copyright 1923 Walter Jacobs.

- 2 (Title) IT ALL BEGAN AT ONE OF THOSE CHICAGO PRIZE FIGHTS The Skyrocket (Frey) 1¼ Min.

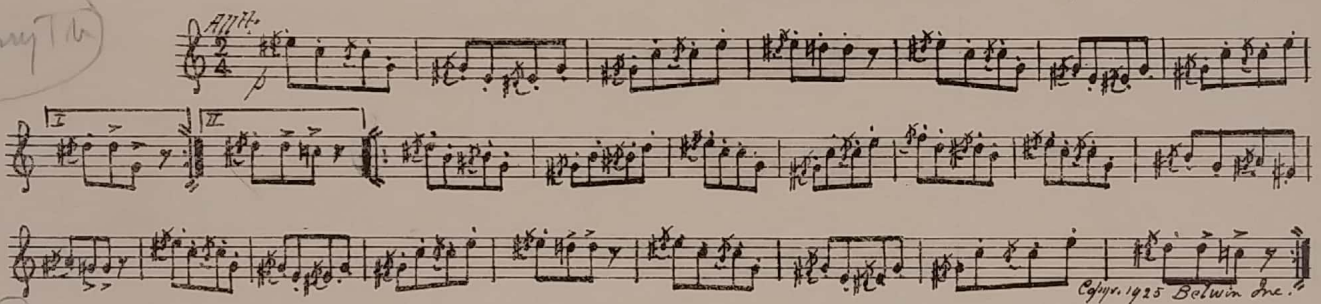
Gaiety



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- 3 (Action) JERRY AT GATE JERRY THEME: Animal Cartoonix No. 2 (Aborn) ¼ Min.

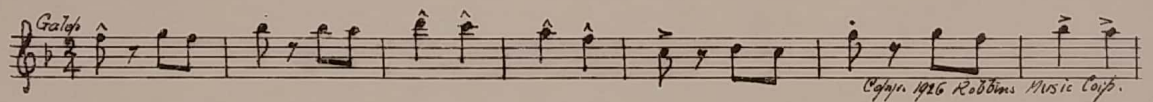
All: rit.



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- 4 (Action) FLASH-BACK TO PRIZE FIGHT The Live Wire (Frey) 1½ Min.

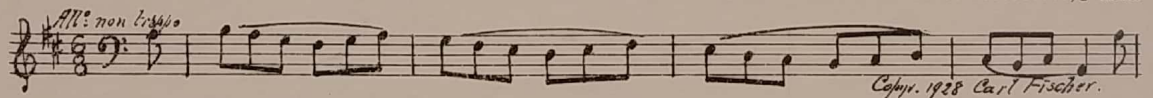
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- 5 (Title) MY MAN REALLY LOST Spring Cleaning (Bradford) ½ Min.

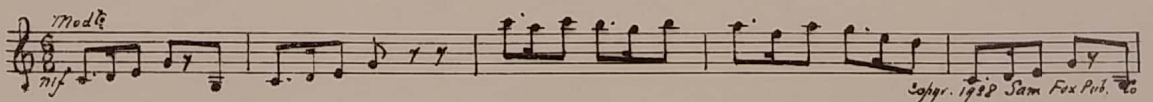
All: non troppo



Copyright 1928 Carl Fischer.

- 6 (Action) MAGISTRATE'S COURT Grotesque Comedy (Zamecnik) 1 Min.

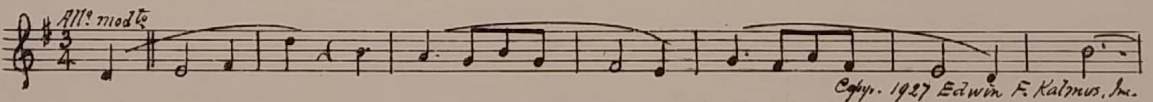
Modè
mf



Copyright 1929 Sam Fox Pub. Co.

- 7 (Action) TWO GIRLS IN MACHINE Adoree (Friml) ½ Min.

All: modè



Copyright 1927 Edwin F. Kalman, Inc.

8 (Action) FLASH-BACK TO COURT ROOM Funny Faces (Ring-Hager) ¼ Min.

Musical notation for item 8, including the tempo marking "Mod^{to} con trio" and the copyright notice "Copyright, 1926 Sam Fox."

9 (Title) THAT'S MISS HARRINGTON JULIA THEME: When Love Comes Stealing (Rapee) ½ Min.

Handwritten circled text: "Julia Th"

Musical notation for item 9, including the tempo marking "Valse" and the copyright notice "Copyright, 1928 Robbins Music Corp."

Musical notation for item 9, second line.

Musical notation for item 9, third line.

Musical notation for item 9, fourth line, including first and second endings and the tempo marking "rit."

10 (Action) CLERK HAMMERS GAVEL—JUDGE ENTERS. It Had to Be You (Jones) 1 Min.

Musical notation for item 10, including the tempo marking "Dreary Tempo" and the copyright notice "Copyright, 1924 Jerome H. Remick Co."

11 (Title) JERRY SNOOT Comedy Capers (Steele) ¾ Min.

Musical notation for item 11, including the tempo marking "Mod^{to}" and the copyright notice "Copyright, 1925 Emil Ascher, Inc."

12 (Title) JOHN SMITH Burlesque on Lange's Flower Song (Kempinski) 1¼ Min.

Musical notation for item 12, including the tempo marking "Tempo di sob. stuff" and the copyright notice "Copyright, 1917 Belwin Inc."

13 (Action) FRED WALKS TOWARD MISS HARRINGTON Oh Boy, What a Girl (Green) 1 Min.

Handwritten notes: "Fake Oh Boy What a Girl"

Musical notation for item 13, including the tempo marking "Mod^{to}" and the copyright notice "Copyright, 1926 Shapiro, Bernstein."

14 (Action) INSERT—"JULIA HARRINGTON'S HAVEN". JULIA THEME: When Love Comes Stealing (Rapee) 1 Min.

Handwritten circled text: "Julia Th"

Musical notation for item 14, including the tempo marking "Valse" and the copyright notice "Copyright, 1928 Robbins Music Corp."

15 (Title) GENTLEMAN JOE ELTON ELTON THEME: The Skeleton (Roder) ½ Min.

Handwritten circled text: "Elton Th"

Musical notation for item 15, including the tempo marking "Not too slow. (muted steel)" and the copyright notice "Copyright, 1917 Edwin F. Kalmus, Inc."

Musical notation for item 15, second line.

Musical notation for item 15, third line, including first and second endings.

16 (Action) FLASH TO JULIA AT DESK Hearts and Flowers (Tobani) 1 Min.

Handwritten circled text: "Take Hearts & Flowers"

Musical notation for item 16, including the tempo marking "Mod^{to} burlesque" and the copyright notice "Copyright, 1899 Carl Fischer"

17 (Action) FADE-IN VISION OF ROBBERY Queer Antics (Zamecnik) ¾ Min.

Handwritten: *All. Mod.*
Musical notation for item 17. Copyright 1927 Sam Fox Pub.

18 (Title) LOOK JOHNNY, IT'S A LOLLYPOP Skirt Dance (Brooks) ½ Min.

Handwritten: *Scherzische*
Musical notation for item 18. Copyright Carl Fischer.

19 (Action) FLASH-BACK TO JULIA AND FRED AT DESK Burlesque on Lange's Flower Song (Kempinski) ¼ Min.

Handwritten: *Take Me into Flower*

Handwritten: *Tutti di sei stuff.*
Musical notation for item 19. Copyright 1927 Belwin Inc.

20 (Action) THUGS ENTER Hunkatin (Levy) 2 Min.

Handwritten: *Slow Touch style*
Musical notation for item 20. Copyright 1918 Belwin Inc.

21 (Title) WHO'S THAT BIRD JERRY THEME: Animal Cartoonix No. 2 (Aborn) ¼ Min.

Handwritten: *Jerry Th*

Handwritten: *All. 1/2*
Musical notation for item 21.

Continuation of musical notation for item 21, including repeat signs I and II. Copyright 1925 Belwin Inc.

22 (Action) FRED UNDER SHOWER Gigue (Bradford) 2½ Min.

Handwritten: *Vivace*
Musical notation for item 22. Copyright 1927 Robbins Music Co.

23 (Title) WE MUSTN'T BE TOO HARD Celebrated Canzonetta (Mendelssohn) ½ Min.

Handwritten: *All. 1/2*
Musical notation for item 23. Copyright 1926 C. Schirmer.

24 (Title) HE IS HOPELESS The Prisoner's Song (Massey) ½ Min.

Handwritten: *Burlesque*
Musical notation for item 24. Copyright 1925 Shapiro, Bernstein Co.

25 (Action) ELTON CALLS TO THUGS ELTON THEME: The Skeleton (Roder) 1 Min.

Handwritten: *Elton Th*

Handwritten: *Not too slow*
Musical notation for item 25.

Continuation of musical notation for item 25, including repeat signs I and II. Copyright 1927 Edwin F. Kalms Inc.

26 (Title) WHY MR. SNOOT, DOESN'T HE LOOK WONDERFUL Who's Who? (Morris) ½ Min.

Handwritten: *Mus.*
Musical notation for item 26. Copyright 1917 J. W. Remick & Co.

NOTE: Play in lower register at all times in a slow deliberate style.

27 (Title) AND NOW I WANT THE THIEF Prattle (Lowitz) 2¾ Min.

All: mod^{to}

 Copyr. 1927 G. Schirmer.

28 (Title) SO JOHN SMITH GAVE UP The Donkey and the Driver (Leonard) ¾ Min.

All^o

 Copyr. 1926 G. Schirmer.

29 (Title) COME WITH ME Nymphs Frolic (Bradford) 1 Min.

All: Brillante

 Copyr. 1927 W. Schirmer Inc.

30 (Action) FRED SEES SISTER Passepied (Delibes) 1¾ Min.

All^o

 Copyr. 1912 G. Schirmer.

31 (Title) I'M SURE SHE'LL MAKE A SCENE Intermezzo Perpetual (Lowitz) 1¾ Min.

Con moto

 Copyr. 1927 G. Schirmer.

32 (Action) FREDDY PLACES HAND OVER SISTER'S MOUTH It Had to Be You (Jones) ½ Min.

Take hands be you

Dreary Tempo

 Copyr. 1924 J. H. Remick Co.

33 (Title) I CERTAINLY ENJOYED MY RUN Cute and Cunnin' (Kempinski) 1¾ Min.

NOTE: Play "PP".
All^o leggiero

 Copyr. 1927 Irving Berlin.

34 (Title) I WISH I COULD MAKE YOU LOVE THEME: I Can't Believe That You're In Love With Me. (McHugh) 1¾ Min.

mod^{to}

 Copyr. 1926 Jack Mills Inc.

35 (Title) THE GREY BENEFIT Princess Pat Fox-Trot (Herbert) 2¾ Min.

Fox-Trot

 Copyr. 1915 Carl Fischer.

36 (Action) MUSIC STARTS Blue Baby (Klages) 1¾ Min.

Mod^{to}

 Copyr. 1928 Robbins Music Corp.

37 - (Title) WHERE HAVE YOU BEEN? Warriors Bold (Joels) ¾ Min

Agitato con moto

Copyright 1927 Sonnenmann Music Co.

38 (Action) FATHER ASCENDING STAIRS Little Bluebird of My Heart (Grey) ½ Min.

Andte

Copyright 1925 Sam Fox Publ.

39 (Action) JULIA SEES FREDDY AT SAFE Adventure d'Amour (Bradford) 1½ Min

All: 1

Copyright 1927 Robbins Music Corp.

40 (Action) FLASH-BACK TO THUGS BELOW Red Hair (Snyder) ¾ Min

Modte

Copyright 1925 Waterson, Berlin + Snyder.

41 (Title) WE WILL NOW TAKE UP A COLLECTION. Doux Murmure (Gillet) ¾ Min

All: pp

Copyright 1926 Mando Music Co.

42 (Title) WE'VE BEEN ROBBED Moto Perpetuo (Bergunker) 1¾ Min.

All: sf

Copyright 1927 G. Schirmer.

43 (Action) CROOKS TRY TO LEAVE BY WINDOW Hurry No. 1 (Zamecnik) 1½ Min.

All: sf

Copyright 1919 Sam Fox.

44 (Action) DOOR OPENS—GUESTS ENTER Spring Cleaning (Bradford) ½ Min

All: non troppo

Copyright 1928 Carl Fischer.

45 (Title) FREDDY, MY SON JULIA THEME: When Love Comes Stealing (Rapee) ½ Min.

Valse

Copyright 1928 Robbins Music Corp.

46 (Action) FREDDY BENDS OVER JULIA LOVE THEME: I Can't Believe That You're In Love With Me (McHugh) ¾ Min.

Modte

THE END

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SUGGESTIONS FOR SUBSTITUTIONS, DYNAMICS, EFFECTS, ETC.

- Cue 1 A bright spirited Con Moto, Intermezzo or Allegro—play "F" and brilliant in style.
- Cue 2 An Allegro Vivace or Galop to accompany the actions of the men fighting in ring. Produce effects of punches and falls ad lib.
- Cue 3 JERRY THEME: A comedy Characteristic or humorous selection to accompany the funny antics of this queer old man.
- Cue 4 An Allegro Vivace or Galop for a continuation of the prize fight sequence with effects as previously enumerated.
- Cue 5 A fast Gigue or comedy fight selection to show the free-for-all fight of the spectators.
- Cue 6 A Humoresque or Grotesque comedy to accentuate the various types in the police court and the anxiety with which they await the arrival of the judge.
- Cue 7 A bright Valse Intermezzo to accompany the happy, care-free spirit of the two girls.
- Cue 8 A Humoresque or Grotesque comedy for flash-back to the funny characters in the police court.
- Cue 9 JULIA THEME: A sweet melodious Valse Lente of the appealing type to show the sweet character of the girl who is trying to befriend the helpless derelicts in distress.
- Cue 10 A popular comedy song to show the concern of Freddy upon discovering that the Judge was the man he had punched in the arena the previous evening. Play rather slurry and sad in burlesque style.
- Cue 11 A Humoresque or Grotesque comedy to accompany the actions of Jerry when called before the Judge. You may vary this scene a little by diving it with the Jerry Theme ad lib.
- Cue 12 A Burlesque selection of the "Flower Song" (Lange) type or "Hearts and Flowers" (Tobani), to show the concern of Freddy as he awaits the decision of the Judge he had punched at the arena.
- Cue 13 A popular song with appropriate text to show the admiration of Freddy for the beautiful girl who had befriended him.
- Cue 14 JULIA THEME: A sweet melodious Valse Lente to accompany the scene at the mission sponsored by this charitable girl.
- Cue 15 ELTON THEME: A sneaky comedy Misterioso Burlesque or tough slow One-Step to accompany the sinister actions of this crook.
- Cue 16 A burlesque of "Hearts and Flowers" or of a similar character to show the comedy and satire of the situation Freddy finds himself in.
- Cue 17 A comedy Misterioso or Misterioso Burlesque to cover the early career of the child robber as Freddy relates his narrative to Julia.
- Cue 18 An old fashioned tune of joy; the most appropriate for the skipping about of the child in burlesque being "Skirt Dance" (Brooks).
- Cue 19 A Burlesque similar to the one played at cue No. 16, or the same, to improve the comedy situation as Julia tries to show Freddy the error of his ways.
- Cue 20 A slow tough One-Step to accompany the action of the thugs as they slowly move about looking for trouble—play in lower register of instruments, very slowly.
- Cue 21 JERRY THEME: A comedy Characteristic or Humoresque to accompany the funny actions of old Jerry as he busies himself about mission.
- Cue 22 A fast Gigue or Allegro Intermezzo for the activity of Freddy and Jerry. Shower effect as Freddy turns on water.
- Cue 23 A light Intermezzo; one very sparkling in character to show the activity and animation of this sequence.
- Cue 24 This is a direct cue for "The Prisoner's Song"; play it in burlesque style imitating a "sour" man's voice.

- Cue 25 ELTON THEME: A sneaky sinister selection or Misterioso Burlesque as enumerated previously, to accompany the actions of this crook and his thug companions.
- Cue 26 A tough One-Step to accompany the sequence of the detective as he enters and questions Jerry.
- Cue 27 A light Hurry or animated perpetual movement to show the nervousness created by the demand of the detective and the uncertainty of Freddy's actions in trying to "out smart" him.
- Cue 28 A light comedy Humoresque to accompany the antics of the "kids" as Freddy rides them about on the carpet sweeper.
- Cue 29 A bright happy Valse to cover the neutral sequence and keep the atmosphere going.
- Cue 30 A fast nervous Intermezzo or Scherzando to show the nervous condition of Freddy as he discovers his sister at the mission, and tries to elude her.
- Cue 31 A fast lively Intermezzo to accompany the quick movements of Freddy as he races through the mission followed by his sister. Produce effect of slamming doors, etc., ad lib.
- Cue 32 A popular song with appropriate text to accompany the recognition of Freddy and his sister.
- Cue 33 A bright snappy Intermezzo or Caprice to accompany the animated conversation between the two girls, and the uncertainty of Freddy that his sister will not tell Julia who he is.
- Cue 34 LOVE THEME: A popular song of the ballad Fox-Trot type with appropriate text to show the emotions of the lovers in their admiration for each other.
- Cue 35 A tough style Fox-Trot to accompany the gathering of the derelicts and the society friends of Julia.
- Cue 36 A modern popular jazz selection to accompany the general dancing of the mission folk and Julia's friends.
- Cue 37 A Misterioso Agitato of the comic order to accompany the meeting of Freddy and his father in the upper room.
- Cue 38 A sweet melodious Valse Lente to accompany the movements of Julia as she merrily moves about the house.
- Cue 39 A light Lyric Agitato to show the concern of Julia upon discovering Freddy rifling the safe.
- Cue 40 A popular jazz Fox-Trot to accompany the dancing of the assembled guests; Play "PP" for all flash-backs.
- Cue 41 A Lyric Agitato to accompany the excitement of the guests upon discovering they have been robbed.
- Cue 42 An Agitato to accompany the activity in the library, ballroom and fight between the thugs and Freddy.
- Cue 43 A continuation of the previous sequence with a more ferocious fight between the thugs and Freddy.
- Cue 44 A Gigue or fast chattery Scherzando to accompany the general excitement of the guests at discovering the predicament of Freddy.
- Cue 45 JULIA THEME: A sweet melodious Valse Lente as previously enumerated, but at this sequence—play in a dramatic style to show the drama and collapse of Julia upon discovering that her sweetheart is the son of a rich man.
- Cue 46 LOVE THEME: A popular song as previously enumerated and played at Cue No. 34—play very broad and end with the closing-in of the screen.

THE END

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