

WARNER BROS. present

"OLD SAN FRANCISCO"

STARRING

Dix

DOLORES COSTELLO

Projection time, One hour and 25 Min.—based on speed of 10 minutes per 1000 ft.

This Form Cue Sheet issued exclusively by the TAX-FREE MUSIC CO., 1674 BROADWAY, N. Y. The descriptive section gives the musician an idea of each scene, before arrival of film, enabling him to select from his library the proper compositions which match the scenes accurately, thus conveying the full value of the picture to the audience, resulting in satisfaction to the patrons and exhibitors and continued contracts for film exchange. We are constantly receiving letters from musicians throughout the world praising and preferring this form cue sheet above all others.

TAX FREE (and additional TAXABLE)

"DESCRIPTIVE FILMUSIC GUIDE"

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CUE	Appearing on Film	Time Min.	Descriptive Action of Each Scene	Tempo of Action & Music Required	TAX-FREE MUSICAL SUGGESTIONS
At screening of title		2	Majestic	4/4 Maestoso	Marcia Pomposo (Wgener)
T The Vasquez estate		3	Spanish	2/4 Habanera	Charme D'Espagne (Mezza capo)
T In the stable		2	Dramatic agitation	4/4 H. Dramatic	Preludio (Cordova)
T A Vasquez avenges		1	Slow tension	4/4 Andante	Dovce Recontre (G. Marie)
S Church bell rings		1/2	Bells only	Bells only	
	(Bell only—no music)				
T The Story		3	Neutral	3/4 Moderato	In Flowerland (Golden)
T To Michael Brandon		2	Rather brisk	6/8 Allegretto	Cupid's Surprise (Gross)
T 'Tis you that is		2	Romantic	3/4 Romance	Love Eyes (Zamecnik) THEME
T The Rancho is not for sale		2	Anger	4/4 Agitation	Ferocity (Carozzini)
T The Chinese question		3	Chinese	4/4 Chinese	In Pekin (Ansell)
T Vasquez—the old fool		2	Spanish neutral	3/4 Spanish	Dame Cavalieri (Frontini)
T Dwarfed by nature		2	Chinese	4/4 Chinese	Chinese Festival (Rickard)
S Young man arrives in carriage		2 1/2	Romantic	3/4 Romance	T H E M E
T This sword which took		3 1/2	Medium dramatic	4/4 H. Dramatic	Maggiolata (Culotta)
T Somewhere on the mile		1	Hilarity	2/4 Allegro	Little More Pepper (Lincoln)
T Let me see the young		1 1/2	Rather brisk	6/8 Allegretto	Sweet Lavender (Wheeler)
T Poodle Dog Cafe		1	Merriment	2/4 Allegro	Nottambuki (Cuscina)
S Old man enters saloon		1/2	Sacred preaching	4/4 S. Marcia	March On Christian Soldiers
T Father forgive them		1	Neutral	4/4 Moderato	Rosemary (Wheeler)
S Dolores sees young man		2 1/2	Romantic	4/4 Romance	T H E M E
T After a long night		2	Neutral	3/4 Moderato	Cherry Ripe (Cussans)
S Man opens gate and enters		2	Mystical	4/4 Misterioso	Loitering Shadows (Hoffman)
S Man stops praying		1 1/2	Neutral	4/4 Moderato	Serenade (Leoncavallo)
S Dolores alone		2	Romantic	3/4 Romance	T H E M E
T At 112 Sierra Street		2 1/2	Mystical	4/4 Misterioso	Green Vipers (Hoffman)
T It's my duty		1	Heavy dramatic	4/4 H. Dramatic	Violent Tempers (Hoffman)
T Why do you suppose		1 1/2	Threatening	12/8 Animation	The Ravage (Hoffman)
T Surely the Senorita		1	Excitement & fight	2/4 Agitato	Eccitamento (Retlaw)
T There are some services		1	Neutral	4/4 Moderato	Dreams of Yesterday (Humphries)
T We have orders		2	Disturbance	2/4 Agitato	Disturbance (Hoffman)
T If you're trying		2	Heavy dramatic	4/4 H. Dramatic	Distress (Breil)
S Vasquez falls dead		3 1/2	Pathetic	4/4 Andante	Cuore en Pina (Gracchino)
	(Bells)				
S Chinese talking		3 1/2	Chinese	4/4 Chinese	Chang (Finck)
T Another victim		4	Chinese H. Dram.	4/4 H. Dramatic	Voyage en Chine (Bazin)
S Dolores comes down steps		3	Trem. Weird	4/4 Weird Trem.	Fiendish Eyes (Hoffman)
T I—I never spoke more falsely		2	Dramatic agitation	4/4 Dram. Agito	Grand Appassionato (Becce)
T The Labryinths		1 1/2	Mystical	4/4 Misterioso	Plotting (Rosey)
T Knowing your exquisite taste		4	Chinese	4/4 Chinese	White and Yellow Faces (Hoffman)
S Chang opens safe		1	Earthquake (fury)	4/4 Furioso	Storm Furioso (Minot)
T And this underworld		1/2	Sacred preaching	4/4 S. Marcia	March On Christian Soldiers
S Fire starts		2	Fire terrific	4/4 Furioso	Etna (Francheschi)
S Dwarf & lover search ruins		2	Heavy dramatic	4/4 H. Dramatic	L'Abine (Francheschi)
T Ashes of disaster		1 1/2	Romantic	3/4 Romance	T H E M E
S Rocking horse scene—CHORD until—THE END.					

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If you have not the compositions suggested in this last column, you may easily substitute accurate music by following the DESCRIPTIVE ACTION OF EACH SCENE and TEMPO.