Music
FOR
SILENT
FILMS
1894-1929
Music for Silent Films
1894-1929
A Guide

Compiled and with an Introduction by
Gillian B. Anderson
Music Division

With a Foreword by Eileen Bowser

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Foreword

Music for silent films is a fundamental part of the films themselves. Preservation of the scores and cue sheets should go hand-in-hand with preservation of the films. Unfortunately, this music has been too long neglected by film archives overwhelmed with the burden of transferring thousands of nitrate films to more durable safety stock before they deteriorate. The Music Division of the Library of Congress has performed an outstanding service by microfilming the silent film music of two very important collections, their own and that of the Museum of Modern Art in New York. The Music Division should be congratulated for its efforts to make music scores for the silent film more widely available. We hope the present publication will make it possible for silent films to be presented throughout the world in the way that they were originally shown, with musical accompaniment. This will lead to a better understanding of the art of the silent film, which we all know was never really silent.

EILEEN BOWSER
Curator
Department of Film
Museum of Modern Art
Unknown violinist and harmonium player provide mood music for Pauline Clarke and Conrad Nagel during the shooting of *Sun-Up* (1925). Courtesy of the Astoria Motion Picture and Television Center Foundation, Astoria, New York.
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Preface

Sound has almost always been an indispensable element in motion picture presentations, but, until recently, the Museum of Modern Art (MOMA) Film Department was alone in keeping music and silent films together. The Museum collected, commissioned, and circulated scores and always screened silent films with some form of accompaniment. Almost always the accompanist was a lone pianist, for many years composer and arranger Arthur Kleiner. (There are still many people whose knowledge of early films was acquired not from film classes or videotapes but from Saturday afternoon screenings at MOMA.)

Francis Ford Coppola’s commercial revival of Abel Gance’s 1927 classic, *Napoleon*, exposed a large audience to the other extreme of the silent film accompaniment scale, the full orchestra. The *Napoleon* tour stimulated an increased interest in the original accompaniments to silent films. Simultaneously, the Library of Congress achieved bibliographic control over its holdings of silent film music and noted that its holdings complemented those at MOMA.

The scores and musical cue sheets in both collections were brittle with age and sometimes fragile from extensive use. Therefore, MOMA and the Library of Congress Music Division embarked on a joint preservation microfilming project. This guide is the second product of the collaboration, the first being the microfilm itself.

The purpose of this work is to provide a guide for locating scores and musical cue sheets made for films of the silent era, 1894-1929. An essay about the nature, history, and presentation of the musical accompaniments for silent films provides the context for these artifacts. The guide follows the introductory essay. All the entries are for microfilmed items found in the Library of Congress (LC) and Museum of Modern Art (MOMA) music collections. MOMA’s collection is on permanent loan to the Library’s Music Division.

Appendixes 3, 4, 5, and 6 contain items found at the University of Minnesota in the Arthur Kleiner Collection; the George Eastman House in Rochester, New York; the New York Public Library Music Division; and the Fédération Internationale des Archives du Film in Brussels, Belgium. The photographs show scores, cue sheets, famous film musicians, showmen, theater organs, film orchestras, movie theaters, and film music in the making. A number of photographs are stills from movies for which there are scores. The index is to names and titles found on the LC and MOMA scores and cue sheets, and consequently in the guide as well.

With the exception of sixteen items (which were located after the initial filming), the material in the main body of the guide is found on two sets of microfilm. Music 3212 consists primarily of scores and parts acquired by the Library through copyright registration and cataloged, classified, or located in storage by 1978. Music 3236 consists of scores, parts, and over six hundred cue sheets from the MOMA collection. The contents, reel numbers, and number of exposures of microfilms 3212 and 3236 are provided in Appendixes 1 and 2.

To make the material more accessible to students of silent film and its music, we have organized the guide alphabetically according to film title. Complete information for any item will be found under the name of the silent movie for which the music or cue sheet was intended. The names, titles, and dates in each entry are found on the cue sheets or scores. Alternate titles, additional names of producers or actors, and release dates are not provided.

When composer’s names are not listed (particularly on MOMA scores), they are not known. Cue sheets for sound films occasionally appear among the MOMA cue sheets and are included in this guide. The scores by Browning, Huff, Kleiner, and Leyda were composed or compiled well after
the silent film era ended, as were a number of the MOMA scores. Film titles are listed as they appear on the scores or cue sheets. Thus, Proud Heart, which was copyrighted as His People, appears under Proud Heart. Sunrice may be Sunrise, but it appears under Sunrice. In instances where a cue sheet or score contains music for more than one film, the titles of all the related films have been listed in the index, but the main entry appears under the title on the score or cue sheet. See, for example, German Short Films.

Generally, the names of contributors, such as producers, actors, and screenwriters, appear on the cue sheets, but not on the musical scores. Therefore, John Barrymore does not appear in the index. However, there is a score for Don Juan (1926) in which he starred, but it does not mention his or any other actor's or producer's name. Thus, if a user of this guide is looking for scores or cue sheets for films by a certain star, he or she has to compile a list of film titles first and then look up each one.

The format for each main entry follows:

1. Entry number
2. Film title
3. Title as transcribed from title page
4. Literary source of film and its author
5. Adaptor
6. Author(s) of screenplay
7. Producer
8. Director
9. Film company
10. Distributor
11. Composer/compiler
12. Musical series title
13. Publisher of music, place and date of publication
14. Instrumentation (e.g., piano score, parts, etc.). Orchestral parts are noted in parentheses. They are listed in this order: flute, oboe, clarinet, bassoon; French horn, trumpet, trombone, tuba; percussion; strings. Thus (1,0,1,0; 0,1,1,0; drums; strings) means: 1 flute, 1 clarinet, 1 trumpet, 1 trombone, drums, and the usual 5 string parts.
15. Copyright registration and renewal information. This information was found in the Catalog of Copyright Entries published by the Library of Congress annually in book form. The absence of a copyright registration or renewal does not necessarily mean that an item is not under copyright protection. A copyright search for the status of copyright ownership is required by the Library of Congress Photoduplication Service before it can supply photocopies of a work.

16. Additional notes
17. Projection time and film footage
18. Library (MOMA or LC) and call number
19. Pagination and height (except in cases where the width is greater than the height, in which case both measurements are given, width by height)
20. Microfilm and item number

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If the item is in the public domain, the patron should send the certification of this fact together with the request for the score or cue sheet to the Photoduplication Service, Library of Congress, Washington, D.C. 20540. The patron should be sure to supply full information with the request, that is, the title of the film, the composer if given, and the music microfilm and item numbers. If the desired item is protected by copyright, the patron must obtain a letter of permission for copying from the copyright claimant and must submit this letter of permission with the photoduplication request. If the material to be photocopied is for performance purposes, be sure to request that material be enlarged to its original size.

Many people contributed to the production of the microfilms and this guide. I would particu-
larly like to thank Barbara Ringer, Eileen Bowser, Jon Gartenberg, Paul Spehr, David Parker, Madeline Matz, Pat Loughney, Scott Simmon, Kate Holum, Mrs. Arthur Kleiner, John Jensen, Clifford McCarty, Jon and Iris Newsom, Wayne Shirley, Martin Marks, Barbara Costelloe, Rob Miller, Lloyd Pinchback, and Rita Smith for their assistance.
The Normal Theater, Chicago, in 1909, piano and drums to the left of the screen. Silent films were always accompanied by at least one instrument—originally to cover the sound of the projector and to overcome the "ghostliness" of the images. By the end of the silent era, there were ensembles ranging in size from theater organ or piano to full ninety- to one hundred-piece symphonic orchestras, and the music was being used for a full range of effects. Prints and Photographs Division, Library of Congress.
Introduction
A Warming Flame*—The Musical Presentation of Silent Films

Drawing heavily on recollections by the participants as well as on contemporary accounts, this introduction provides a context for the film scores and cue sheets of the silent era in America. Not surprisingly, these musical artifacts are only the tip of the iceberg, remnants of a vast music-making machine that took over thirty years to develop, but only two years to wipe out.

Music for the Earlier Silent Films

From the beginning, Thomas Edison saw the mechanical reproduction of sound and image as inextricably bound. His earliest motion pictures were visual recordings and even came in the same cylinder format as his sound recordings. Some of his moving pictures came with sound recordings, Jack’s Joke (1913), for example. Other manufacturers also released moving pictures with a recording. Poor John and Waiting at the Church (Belcher and Waterson, 1907) featured the vaudevillian, Vesta Victoria, singing the songs “Poor John” and “Waiting at the Church.” However, the successful presentation of a mechanically produced, synchronized sound track and image took over thirty years to develop—the span of the silent film era. In the meantime live music from vaudeville, ballet, symphony, and opera accompanied silent films, and the earliest days of silent movies saw a variety of combinations of music and image.

One combination resulted from films about musical works. For example, the French film Mozart’s Last Requiem (Gaumont, 1909) described—in ten minutes—the composition of Mozart’s final, unfinished work. Mendelssohn’s Spring Song (Imp, 1910) purportedly told the story of Mendelssohn’s composition of that work.

Another combination of music and image resulted from films that illustrated the stories in popular songs. For example, Mother (World, 1914) dramatized the temperance song, “Where Is My Wandering Boy Tonight.” Edison released the picture songs Love and War and The Astor Tramp, which used several songs in sequence as well as stereopticon slides and reading matter. His catalog of 1906 announced:

We have at last succeeded in perfectly synchronizing music and moving pictures. The following scenes are very carefully chosen to fit the words and the songs, which have been especially composed for these pictures...[Love and War] presents this beautiful song picture in six scenes, each of which has a separate song, making the entire series a complete and effective novelty...

The musical accompaniment was a soloist, a quartet, or an orchestra.

The Astor Tramp was presented with or without music, the explanatory text being spoken or sung. Continuing the same tradition, but much later in the silent film era, popular songs on slides or films were accompanied by a theater organist and the audience. Max Fleischer’s My Old Kentucky Home (Inkwell, 1926), for example, was an animated, follow-the-bouncing-ball film.

As the presentation of silent films became more set, two general styles of accompaniment became perceptible: simple and elaborate. They depended on the financial resources of each theater or theater chain, and these resources affected every aspect of film music presentation from synchronization to organ repair. Obviously, Edison had been concerned with a close synchronization of sound and image. However, such synchronization was hard to achieve, and as time went on, the numbers of theaters and performers

*"[Film] music is like a small flame put under the screen to help warm it.” Aaron Copland, “Second Thoughts on Hollywood,” Modern Music, April 1940.

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involved in silent film presentation made it even more unlikely. In the classiest movie houses with the biggest staffs or in the large theater chains, close synchronization appears to have been both possible and practiced. In the smaller, less elaborate houses it probably was not.

Orchestral forces had been available for silent film accompaniment since the moving pictures were first presented in vaudeville theaters. However, D. W. Griffith’s presentation of *The Birth of a Nation* (1914) with a full symphony orchestra playing a score that was extremely closely synchronized and based on the operatic compositional practice of leitmotifs was a watershed. Large orchestras became a necessity in fancy movie palaces.

**Hollywood’s Aspiration to the Ultimate in Theatrical Grandeur**

Today, we associate star quality and dazzling effects with motion pictures. In the early days of film, however, the world of opera and opera singers occupied this position. Thomas Edison in his first printed statement about his new invention predicted that it would spread opera far and wide. In 1904 he released a twenty-two-minute version of Richard Wagner’s four-hour opera, *Parsifal*. A slide show and lecture tied the eight filmed highlights together. A piano score was available for the accompaniment. Edison also distributed a shorter version of Friedrich von Flotow’s opera, *Martha*.

This film shows a quartette of well-known opera singers acting and singing their parts in this ever popular opera. The subjects are taken with the greatest care and the films manufactured by the Edison Manufacturing Company. Managers can arrange to produce this exhibition throughout the country, and can obtain a quartette of church singers to remain behind the scenes and sing the parts and produce a remarkably fine entertainment, besides giving a local interest to the same by utilizing local talent. If it is desired to do so, however, the quartette can be engaged to travel with the exhibition.

*The Birth of a Nation*, with its score by Victor Herbert, was advertised as the first grand opera cinema. In 1915, Hollywood enjoyed one of its first encounters with the real world of opera singers. Agnes DeMille, niece of Cecil B. DeMille as well as a great choreographer in her own right, noted the results:

Our second summer Uncle Cecil brought [Geraldine] Farrar to Hollywood to play *Carmen* and I had my first model to aspire to... Grand Opera meant far more in those days than it does now or possibly ever will again. It represented the ultimate in theatrical grandeur, honor, permanence and splendor and Farrar was among its most dazzling names... She visited... first on a Sunday morning and we were all on hand, the executives and their families... I was enthralled... The electricians, the carpenters, the cowboys also adored her. Everyone at the studio from executive to assistant prop-boy, spoke of her as “Our Gerry”...

Once every summer she came to dinner at our house. I was not permitted, of course, to eat with her, but very nearly ran a temperature at the prospect of having her under our roof.

After dinner there was music. Farrar... played the piano... brilliantly, improvising as she went, talking and laughing... The sound of the music and the laughter woke my sister and me and we crept in our nightgowns to the stairs and sat there with faces pressed against the ballustrade, shivering at the glory below.

In 1915 Hollywood regarded a great opera singer as it regards a movie star today. Clearly, Hollywood aspired to opera’s position, to use DeMille’s words, “the ultimate in theatrical grandeur... and splendor,” and music was used to realize this aspiration.

Edison was not the only filmmaker with operatic aspirations. In 1916 Thomas Dixon’s *The Fall of a*
Ordinary and Deluxe Film Presentations

Rarely since the silent film era ended have film images and music shared equal prominence and worked as successfully together. Many accompaniments for sound films declare their role in the titles found on copyright deposits of the scores: "Background Musical Score for..." Before the silent film era ended, however, music was often in the foreground of an audience’s attention. The following eloquent account by Jean Paul Sartre attests to this.

On rainy days, Anne Marie would ask me what I felt like doing. We would hesitate for a long time between the circus, the Chatelet, the Electric House, and the Grevin Museum. At the last moment, with calculated casualness, we would decide to go to the movies... The show had begun. We would stumblingly follow the usherette. I would feel I was doing something clandestine. Above our heads, a shaft of light crossed the hall; one could see dust and vapor dancing in it. A piano whinnied away....

Above all, I liked the incurable muteness of my heroes. But no, they weren’t mute, since they knew how to make themselves understood. We communicated by means of music; it was the sound of their inner life. Persecuted innocence did better than merely show or speak of suffering; it permeated me with its pain by means of the melody that issued from it. I would read the conversations, but I heard the hope and bitterness; I would perceive by ear the proud grief that remains silent. I was compromised; the young widow who wept on the screen was not I, and yet she and I had only one soul: Chopin’s funeral march; no more was needed for her tears to wet my eyes. I felt I was a prophet without being able to foresee anything; even before the traitor betrayed, his crime entered me; when all seemed peaceful in the castle, sinister chords exposed the murderer’s presence. How happy were those cowboys, those musketeers, those detectives; their future was there, in that premonitory music, and governed the present. An unbroken song blended with their lives, led them on to victory or death by moving toward its own end. They were expected: by the girl in danger, by the general, by the traitor lurking in the forest, by the friend who was tied up near a powder-keg and who sadly watched the flame run along the fuse. The course of that flame, the virgin’s desperate struggle against her abductor, the hero’s gallop across the plain, the interlacing of all those images, of all those speeds, and, beneath it all, the demonic movement of the “Race to the Abyss,” an orchestral selection taken from the Damnation of Faust and adapted for the piano, all of this was one and the same: it was Destiny. The hero dismounted, put out the fuse, the traitor sprang at him, a duel with knives began; but the accidents of the duel likewise partook of the rigor of the musical development; they were fake accidents which ill concealed the universal order.

What joy when the last knife stroke coincided with the last chord! I was utterly content, I had found the world in which I wanted to live, I touched the absolute. What an uneasy feeling when the lights went on: I had been wracked with love for the characters and they had disappeared, carrying their world with them. I had felt their victory in my bones; yet it was theirs and not mine. In the street I found myself superfluous. 6

Sartre’s account describes an ordinary silent film presentation—piano and film, what most people still think of as the only form of musical accompaniment for silent films. However, between 1894 and 1929 the accompanying forces ranged from piano or organ to piano, violin and drums to twenty-two- to seventy-piece orchestras, and the relationship between film image and music ranged from entirely improvisational to minutely synchronized and orchestrated. The differences between the ordinary and deluxe pre-
sentations are described in an article entitled “South, South, South” published in 1926:

We no longer go to see movin’ pictures. We now see Presentations just like New York or Dodge City. There is a difference ... Movin’ Pitchers mean an enclosure with or without a roof, seats or benches, a booth accommodating a youth called an “operator” and one or more devices that click like a roomful of telegraph instruments and from whence issue fitful shadows which appear on a white cotton sheet as horsemen riding frantically up the sides of canyons and shooting in the air with several pistols. At times the sheet becomes a blank and blinding white area while the operator joins a ruptured fillum. A custard comedy is included in the program which is followed by two cracked slides extolling the cooling qualities of the ice-cream at the Elite Drug Store and the wearing qualities of shoes obtained at Pinchem’s Boot Shoppe. During the picture Miss Iva Rea Key plays Ben Hur’s Chariot Race by E. T. Paull and other selections in keeping with the sentiment and action of the picture. She does this seven hours a day on a piano or if in towns as large as Butte, on a Unit Orchestra [theater organ], Largest in the State, cost $75,000.7

This account, while violating the letter, no doubt is true to the spirit of most performances in small movie theaters. The account goes on to describe how deluxe theaters worked by comparison.

A Presentation is divided into Units which are reclassified as Deluxes Shows and just shows. Here also is a difference. The plain show uses only the lesser talent at the organ while the orchestra lolls in the Green Room, while at stated intervals a Deluxe performance is given which is supposed to be the peak of the entertainment. The Chief Organist is seated at the Organ, the right foot planted on the Grand Crescendo Pedal, the leader’s baton (pronounced bat-tongh) is poised aloft—and the Overture (unit No. 1) is under way. This is ended with a storm of applause, the Chief Conductor bows, retires, and the assistant conductor takes charge during the News Reel which is unit No. 2. After the President has thrown the first baseball and all the battleships are launched, we come to Unit No. 3. This is the Organ Novelty. A spotlight is turned on the Chief Organist, a slide is thrown on the screen announcing the name and the featured music number, which “Why don’t you kiss me when I pucker my lips,” in six slides and two choruses played on the Sleigh-bells, Tibia, and Vox Humana.

The slides are beautifully colored cartoons of the Mutt and Jeff type with a portion of the poem on each.

We now come to Unit No. 4, a piece de resistance including some wild acrobatic dancing and still wilder singing, and always a ballet dancer and her partner. Her regulation costume seems to be some beads, quantities of white powder, and what is known among African Explorers as a breach clout. We are now treading dangerous ground and will pass on to Unit No. 5 which is the Feature Picture costing $1,000,000 to produce and takes 30 minutes to introduce the cast, directors, writers, fillum cutters, and 300 others vitally concerned with the production or the Super-Special.

There is not much shooting. Probably only once. This is in the big scene and is carefully cued by the drummer and followed by quivering silence. We hasten now to say that somebody is clinched in somebody else’s arms at the end and we reach the conclusion of a Presentation.8

Hugo Riesenfeld’s presentations at two of the largest theaters in New York, the Rialto and Rivoli, followed the deluxe pattern outlined in this account. On May 2, 1920, for each of the four shows the overture was Goldmark’s Sakuntala.
The first picture was *Shakleton's South Polar Expedition*. It was followed by a violin solo, Stahl's *Indian Beauty*. The next picture was a current film news pictorial. Then came Meyerbeer's "O paradiso" for tenor solo, followed by the feature film, *The Dancin' Fool* (Wood, 1920), and a comedy. The program concluded with an organ solo, Theodore Dubois's *Toccata*.9

In several of the deluxe theaters the show business went well beyond the entr'actes and musical accompaniments. Here is an account of the presentation of *The Thief of Bagdad* (Fairbanks, 1924):

Once more that worthy showman Mr. Sid Grauman has proved his genius in the presentation of this most remarkable picture at his Hollywood Theater. From the first step into the large court of the theater Bagdad atmosphere is rampant, so to speak. Life size paper elephants stand here and there swinging their bulky ears and emitting strange
noises, probably begging for the succulent tuber which the visitor is forbidden to offer. Veiled sheikness are mounted on the gaily decorated howdahs and others entertain with palmistry or that “Wish it was over” look. The oriental flutist and his tom tom assistant produce atmospheric music including the popular oriental ballad “It ain’t goin’ to rain no more” in their scant repertoire. The interior of the theater has been practically rebuilt and one does not have to even bother his imagination to find himself in an oriental city looking out on a Bagdad street, for here Mr. Grauman has introduced another innovation—the curtain is up, the natives are strolling along the street, and one hears a hidden flutist long before the prologue is presented.

The somewhat lengthy prologue is splendidly staged and the singing and dancing in the scene were very entertaining and most commendable.\(^{10}\)

First class theaters generally had more seats (the Roxy in New York had 6,214),\(^{11}\) charged higher prices for admission, and had larger orchestras and better organs. The second and third class houses were small, charged lower prices, showed shortened versions of some films, had smaller (or no) orchestras, smaller organs, more slapstick comedies, and often got the films long after their premieres.\(^{12}\)

And remember that by the word *show* we mean the five-to-eight-unit program that was repeated four times each day. In 1927 some of the Broadway theaters instituted a midnight show as well.\(^{13}\)

The pit orchestras in 1929 at the best houses cost between $3,000 and $10,000 a week. At the Roxy Theater the bill was between $15,000 and $20,000 a week.\(^{14}\) The average first class house had an orchestra of between twenty and eighty players plus organ. The small orchestras consisted of six violins, two violas, two cellos, one bass, flute, oboe, clarinet, two horns, two trumpets, one trombone, drums, and piano. The large orchestras had full woodwind and brass sections, larger numbers of strings, harp, and percussion, and no piano.\(^{15}\)

In 1920 the salaries of theater organists ranged from $1.50 to $2.50 an hour for from thirty to fifty hours of work a week.\(^{16}\) In 1921 in New York all the movie palace musicians went on strike when the managers attempted to reduce their salaries to $56 a week, a 20 percent reduction. All the musicians were replaced. Only three of the six organists were rehired after the strike.\(^{17}\) By 1926 the musicians in the Broadway houses were earning $83 a week, in the vaudeville houses $63 a week. It was said that one of the best New York theater organists had been offered $1,000 a week to play on the West Coast, but the average salary by 1929 was $75 to $125 a week. By that time only the famous Mr. and Mrs. Jesse Crawford, the organ playing team, commanded $500 to $1,000 a week.\(^{18}\)

In 1922 Hugo Riesenfeld estimated that five hundred moving picture theaters had full orchestras.\(^{19}\) The Rialto and Rivoli orchestras in New York each had forty-five players. Each theater had two organists. There were five conductors. In 1920, Riesenfeld’s music budget for these two theaters and the Criterion Theater was $500,000. He estimated (perhaps on the high side) that five million people a year saw their productions. The public paid ten to fifty cents for admission\(^{20}\) and over a dollar for deluxe presentations of special feature films like *The Thief of Bagdad*.\(^{21}\)

Obviously, the instrumentalists at the Rialto and Rivoli could not play constantly for twelve hours a day. The schedule started at noon with two hours and ten minutes of solo organ. A five-minute break was followed by two hours of orchestra with organ. A fifteen-minute break was

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\(^{10}\) The Schedule and Working Conditions in Deluxe Movie Theaters

Theaters, whether deluxe or ordinary, would open at noon and close at midnight. In the early 1920s there might have been four shows a day, seven days a week. Toward the end of the era, there were more likely to be two shows. In deluxe houses the same feature film might run for months, as happened in 1923, for example, with the film *The Covered Wagon* (Famous Players Lasky, 1923). In the bigger houses, however, the shows probably changed twice a week on average. In the smaller theaters they changed every day!
followed by organ alone for two hours. A thirty-minute break was followed by three hours of orchestra and organ followed by one and a half hours of organ alone. Additionally, during the orchestral periods the organ frequently gave the instrumentalists a fifteen- to thirty-minute break.

This schedule was followed regardless of what was on the screen, so it was common for the orchestra to stop in the middle of a film and for the organ to take up alone. The switchover was disconcerting unless handled very carefully, which it frequently was not. No amount of care would allow a smooth transition between organ and orchestra if the organ had not been voiced properly. By 1921 the organ at the Rialto had been adjusted, but The American Organist reported that formerly it had been "10 feet out of tune" and that the woodwind section had turned purple in the face every time the organist had played the woodwind stops.

It is not surprising that the six hours a day, seven days a week caused the middle portion of the organ manuals at the Rialto to wear out and need replacement. It was estimated that in six months the average theater organ got as much use as a church organ did in twenty years.

### Theater Organs and Organists

During the First World War, droves of people used to go to the Rialto Theater in New York "just to hear and see Hugo Riesenfeld conduct a fine overture....the very best music for 50 cents a seat. This beat Carnegie Hall." As the silent film era progressed the unit orchestra or theater organ played an increasingly greater role in silent film accompaniment. Initially, the theaters with full orchestras employed church style pipe organs, known as "straight" organs, but eventually these organs were replaced by the dramatically more flexible Wurlitzer, Kimball, Morton, Moeller, and other makes of theater or "unit" organs.

One difference between the two types of organ involved the unit organ’s use of electrical circuitry to reuse part of a rank of pipes instead of adding another rank of pipes of the same size. They frequently used a higher wind pressure, fewer ranks of pipes, and more percussion stops than comparable straight or church organs.

The heavily tremulated wind gave them their characteristic sound. The changeover from straight to unit organs was accompanied by a furious debate about the merits of unit versus straight organs.

Where the regular organ is dignified, sonorous, appealing, reverent, the theater organ shouts vengeance, frantically claws the enemy, wails with impassioned grief, screams with victory, sobs thickly with love, moans with remorse, cries like a baby, giggles like a young girl, does a Charleston, barks like a dog, and finally shoots itself with a bass drum.

An increased reliance on the unit organ also brought several new musical developments, one of which was the original organ novelty. Before or between the films, the organist would accompany illustrated slides with a selection of popular tunes and would invite the audience to sing along. Audiences loved the sing-alongs, which after the First World War spread from the West Coast all over the United States. In addition, many players of the unit organ film accompaniments drew more on popular songs and dance music than on the classical repertory. Their musical style was more generally accessible and associated with vaudeville. Many Easterners deplored these developments, the taste of West Coast theater organists, and the unit organ:

The tones of this organ were...the kind you hear in the merry-go-round affair that makes you think the pipes must be screwed into the wind chest to keep them from blowing out. The whole sound a riot of immodest vulgarity that was an absolute shock to the senses and that made it impossible to fix your attention on the picture.

Western organists on the other hand accused the Easterners of elitist snobbery.

Some day, before long, there will be organized in the grand and glorious West from where I came a society of theater organists who will stand for the best in organs, music for the people and
S. L. ("Roxy") Rothapfel (1882-1931) and the Roxy Theater Organ. Gaudily decorated, these huge instruments could duplicate the sounds of bells, cymbals, castanets, tambourines, tom-toms, gongs, banjos, harpsichords and mandolins, and they would perfume the air with music. Museum of Modern Art, Film Stills Archive.

a helping hand instead of suppression such as this bunch of insects of New York City who are taking up banners under that magic word Society of Theater Organists—nice ladies all of you must be.32

Even theaters which had relied on the ubiquitous piano (or piano, drum set, and occasional violinist) began to purchase organs and feature an organ accompaniment. As a result, the demand for trained theater organists exceeded the supply. A school for theater organists was started in Chicago in 1921,33 later one opened in Boston and two in New York.34 In the twenties in the deluxe theaters the organs and the orchestras were placed on separate lifts which rose and fell for dramatic effect.

The impact of the first Organ solo presentation I heard [Jesse Crawford] play there [New York Paramount Theatre in
Times Square] over 40 years ago is indelibly imprinted on my memory. I had been brought up in a small Canadian town, and in January 1929 I went to New York to take a six month electrical course. The bright lights of Broadway fascinated me, but my first visit to the Paramount was without doubt one of my life's most memorable events. The lofty lobby with its beautiful staircase and the marble pillars was crowded, but I pushed on through to a seat in the center of the orchestra section. The picture had just finished, when from the left side of the orchestra pit rose a gorgeous ivory and gold Organ console, illuminated by brilliant arc spots. At the massive console, on the Howard seat, was the one and only Jesse Crawford. It seemed that I was completely surrounded by the most beautiful music. He took over the same musical number with which the picture had just finished, but the contrast in the tone quality was almost unbelievable. The gorgeous sound of this the greatest of all the Wurlitzers, in the full stereo of these shallow chambers, a near perfect acoustical environment, made the puny sounds of the screen characteristic of that period seem like a collection of tin cans by comparison.35

Organists like Iris Vining (San Francisco) improvised an accompaniment to each picture; others like Jesse Crawford played original scores or scores compiled from popular songs, dance tunes, and the light and serious classics. They played their accompaniments—whether improvisational or written out—before, during and after the pictures. C. Roy Carter of Los Angeles, California made the following claim:

The tremendous popularity of the Pipe Organ in the Moving-Picture Theatre has undoubtedly put this wonderful instrument in the first place to stay as the most perfect accompaniment to the Silent Drama. Its superiority over the orchestra for this means is undisputed, not only because of the Organs greater flexibility and range of tonal expression but because under the control of an artist it can do all and much more than a large orchestra, greatly surpassing it in power and grandeur and even variety of tone.36

Carter went on to describe how to imitate the following effects on the organ: “The Snore, Laughter, Yell or Scream, The Kiss, R.R. Train, Aeroplane, Thunder and Rain Storm, Steam Whistle, Policeman's or Other Shril Whistle, Prize-Fight, Gong, Dog Bark, Dog Yelp, Cat Meow, Lion Roar, Cow’s Moo, Rooster Crow, Pig Grunt, Cuckoo, Bag Pipes, Music Box, Banjo, Hand Organ, Accordion-Harmonica, Telegraph-Typewriter.”37 By 1924 many organs from the deluxe theaters were featured regularly on the radio.38 After 1929, some theater organists continued as accompanists for radio.

The Music Director in Deluxe Theaters—Hugo Riesenfeld

During the silent film era the music director of a theater played an important role in determining the quality of the film accompaniment. In the deluxe theaters the music director controlled a large staff of musicians. Several conductors and accompanists helped with the selection of music as well as with its performance. In the smaller theaters the music director might be the only musician, either an organist or a pianist. Those that had the time controlled the selection of music and its execution, particularly its volume and synchronization. Hugo Riesenfeld described the process of musical selection in his deluxe theaters:

I resort mainly for themes to the songs of the period of the particular film for which I am arranging the score. For instance, with the Rough Riders, I have taken “Hot Time in the Old Town Tonight,” “Break the News to Mother,” “Good-Bye Dolly Gray,” and “The Blue and The Gray,” as themes. Some of these, to be sure, were old before the [Spanish-American] war, but the others sprang into popularity during it... When arranging a certain score, I usually
Hugo Riesenfeld (1879-1939), Viennese-born music director and composer. In the United States he was perhaps the most prominent of the musicians who worked with silent films. Before becoming the musical director of the Rialto, Rivoli, and Criterion Movie Theaters in New York, he had been a violinist in the Vienna Opera Orchestra and concertmaster for the Manhattan Opera House Orchestra. The American Organist (May 1920) labelled his movie music productions “photoplays deluxe.” An estimated five million people a year attended his performances, and his orchestras achieved a distinction which, according to Riesenfeld’s assessment, equalled that of the New York Philharmonic. Music Division, Library of Congress.

divide the film into sections according to moods. For instance, sentimental, pastoral, dramatic, heavy...ominous, or—
even every day life. Then I have hundreds of compositions representative of the pastoral, the dramatic, etc. My course is to go through these and eliminate. My leading themes come in between these miscellaneous selections and may be as elaborate or as simple as the action requires. Once, perhaps, they are heroic; again sentimental, then allegro—all sorts of variations of the same theme...

In this very general account Riesenfeld alludes to the theme songs associated with silent film accompaniments. Sometimes these songs were not just “of the period of the particular film” but original compositions. They became quite popular, just as they do today, and were used to sell the picture (although sometimes the picture sold them). “Charmaine” from What Price Glory (Fox, 1926) and “Diane” from 7th Heaven (Fox, 1927) sold over a million copies. “Ramona” was credited with contributing to Ramona’s (Inspiration Pictures, 1928) $1 million gross. The sheet music covers of the theme songs often featured photographs of the actors or stills from the movies themselves.

Riesenfeld’s account is not very specific about either theme songs or what went into the synchronization of music and movies. T. Scott Buhrman, editor of The American Organist, describes Riesenfeld’s selection and synchronization procedures in far more detail:

To visit a projection room during the musical scoring of a film is an interesting experience. At one end of a twelve by thirty-foot room is a screen possibly six feet square; in the wall at the opposite end are two holes for the machines and two for the operators to peep through or stick their heads through for an occasional conference with the director: directly under these holes are half a dozen comfortable wicker chairs with a long table-like bench conveniently in front and a swinging phone within grabbing distance; to the right is an upright piano; around the walls are cabinets of
piano scores and violin scores all carefully assorted under proper heads, "love scenes," "home scenes," "waltzes," "Russian," "Overtures," "suites," "military marches," etc., ad infinitum; and in the ceiling is an electric light of excellent power which keeps going full force through the entire operation.

"There are millions of ways," says Hugo Riesenfeld, who scores all the pictures of the Rialto, Rivoli, and Criterion programs, "of selecting music to serve as accompaniment for a picture, but there are only two ways that a good musician would choose. One is to select beautiful music that is appropriate for the scenes of the picture, and the good musician, inexperienced in motion picture presentation would undoubtedly follow this course. The second course, and the one that requires the hardest work, is to select music such as would be chosen in the first mentioned way, but with an ear to subjugation. There may be half a hundred waltzes that would go prettily with certain scenes, but the experienced scorer of motion pictures will, after listening to the piece, know whether it is too striking—or even too beautiful." And all through the few hours when I had the privilege of observing the scoring process under Mr. Riesenfeld's magic hand, I witnessed this "subjugation" in actual fact. "Not so fast," "Slower, please," "Oh, not so fast," "Take it this way," and the director would hum the tune or whistle it or beat it out on the table with his thumb; in every case the music was "toned down," "subjugated" to the picture. Had it not been done I imagine the effect would have been one of frivolity, if not completely grotesque; but subjugated in this way, and ultimately in many other ways of which only Hugo Riesenfeld can give the clue, music of the most attractive kind—attractive to musicians—lends itself admirably to the screen.

The success of the Riesenfeld productions is not only a matter of the films selected; I question if the films have even fifty per cent of the credit. In fact I know of one case where Mr. Riesenfeld scored a picture, after cutting up the film and showing it as he wanted instead of as the producers photographed it, with success, while the same picture in its original form under the management of other producers in other houses fell a failure.

At half after ten on a Monday night, when most people were beginning to seal up their day as well done and turn their thoughts to hot or cold showers according to taste, and feather pillows, I got safely by the guards (an iron gate that works with difficulty) and climbed two flights of stairs at Broadway and 42nd Street. In the director's private projection room were already gathered the operators, conductors, pianist, and librarian, with Mr. Riesenfeld seated in his comfortable chair ready to "make" another Riesenfeld production. Mr. Riesenfeld had already seen the picture once, of course, so he began his search for music of a certain well defined type. Piece after piece (only a little of each, of course) was played on the piano as this or that conductor would pick out one as a suggestion, and all that could be gotten out of Mr. Riesenfeld was "No," "Not that," "No, that won't do," "Oh, no, not that"—and all the while the cameras were waiting to click their first inch of the film, not a picture as yet having gone to the screen; the director had his head stuck deep in a folio of possibly two hundred selections of a given type, every one of which he glanced through in his search for the "right" one. Finally it was found; and what a relief. "Slower, oh, not so fast," then "Ah, that's it, that's it," and the ready amanuensis jotted down a few abbreviations to show that when the picture was ready to begin the music would be this piece, and that so much of it would be used. A mark was put lightly on the score. All that work for about sixty seconds' worth of music! To the
question, “What is Hugo Riesenfeld?” we might answer, “Infinite capacity for taking pains.” The piece, before being laid aside, was again played on the piano at proper tempo, that is at Mr. Riesenfeld’s own tempo; the director pushed the button, the picture announcement began, and I almost thought I was going to see a free picture show this time. But no, I read some words announcing the title of the picture, and some other words telling who photographed it, and still more words advising me all about the people who acted in it; and then the fatal button was pressed and the “show” stopped. Then the search for music began all over again. Soon something was tried which pleased Director Riesenfeld and as the pianist started to play it again the button was pressed and the picture resumed its course just where it left off. That is, resumed it for another two seconds till the emotions of the screen drama changed and with it changed the emotions of this highly-strung bit of human machinery who controlled the fatal button — and the picture went dead again till some new bit of music could be found to suit the new emotions...And this only tells a small part of the story; it forgets all about the cuts, the arrangements, the slides and glides and skips and hops through all musicdom in order to make these things go together in a proper sequence of keys as one piece.

After little snatches of the film are thus projected and music fitted intimately with the moods of each, with proper record made of each separate bit of film and the music corresponding with it, Mr. Riesenfeld takes the music under his wing and spends laborious hours over it, marking, timing, cutting, trimming, fitting and preparing it to time rightly with the film. When this is done and the librarians and orchestrators have arranged and written such things as are needed for the film, the film itself is taken in hand for revision. Projection machines can be made to run at variable speeds to suit the occasion, and these speeds can be arbitrarily set by a projector without interfering in any way with the picture; I doubt if any but a very skilled man would be able to detect the many changes Mr. Riesenfeld must get from his operators. Many times the titles and joints in the film are deleted to just the right amount to make the film time exactly with the music, while at other times, the speed accomplishes the result. Thus after the music is first fitted to the picture, the picture is then fitted exactly to the music.41

Riesenfeld’s library consisted of 6,000 orchestral scores and thousands of pieces of unorchestrated music. In the scoring of the film Everywoman (Paramount, 1919) he and his four conductors “worked four full hours merely on the selection of music for one of the eight reels, one eighth of the film.”42 At the peak of the silent film era, the Loew’s Theater chain employed six hundred orchestral musicians and two hundred organists of which almost a hundred organists were in New York City. Their music library alone consisted of 50,000 scores, and their music department sent out 167 compiled scores with parts per week.43

Musical Repertory in the Deluxe Movie Palaces

In addition to the accompaniments for the films, deluxe theaters presented every kind of music imaginable before and between the films. A list follows of the orchestral overtures conducted by Hugo Riesenfeld between 1918 and 1921. They were played at the beginning of each of the four shows, seven days a week, either by the orchestra, the organ, or both.

Orchestral Overtures Played at the Rialto Theater
New York, 1918–July 1921 44

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Date</th>
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<tbody>
<tr>
<td>Von Suppe</td>
<td>Pique Dame</td>
<td>January 6, 1918</td>
</tr>
<tr>
<td>Wagner</td>
<td>Lohengrin</td>
<td>January 13</td>
</tr>
<tr>
<td>Goldmark</td>
<td>Queen of Sheba</td>
<td>January 20</td>
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<td>Wagner</td>
<td>Tannhaeuser</td>
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Liszt—Symphonic Poem No. 3
Rimsky-Korsakov—Capriccio Espagnol
Goldmark—In the Spring
Tchaikovsky—Capriccio Italien
Tchaikovsky—Romeo and Juliet
Verdi—Aida
Rimsky-Korsakov—Semiramide
Rimsky-Korsakov—Scheherazade
Verdi—Sicilian Vespers
Massenet—Manon
Tchaikovsky—Symphony No. 4 (movements 2, 4)
Verdi—Rigoletto
Tchaikovsky—SOLONELLE [1812]
Dvorak—New World Symphony (movement 2, finale)
Rimsky-Korsakov—Capriccio Espagnol
Tchaikovsky—Pathetique finale
Rossini—William Tell
Liszt—Second Rhapsody
Liszt—Sixth Rhapsody
Saint-Saëns—Danse Macabre
Goldmark—Sakuntala

Beethoven—Leonora No. 3
Liszt—First Rhapsody
Tchaikovsky—March Slav
Sibelius—Finlandia
Gounod—Faust
Thomas—Mignon
Liszt—Les Preludes
Herbert—Natoma
Liszt—Second Rhapsody
Balfé—Bohemian Girl
Tchaikovsky—Romeo and Juliet
Weber—Euryanthe
Mendelssohn—Midsummer Night’s Dream
Liszt—Thirteenth Rhapsody
Massenet—Manon
Weber—Freischuetz
Verdi—Aida
Saint-Saëns—Spinning Wheel
[Le Rouet d’Omphale
Liszt—Ideale

Wagner—Tannhauser
Tchaikovsky—1812 Overture
Rossini—William Tell
Goldmark—Sakuntala
Verdi—La Traviata
Liszt—Sixth Rhapsody
Tchaikovsky—March Slav
Weber—Oberon
Liszt—In Vienna
Liszt—First Rhapsody

Wagner—Rienzi
Dvorak—Carneval
Mascagni—Hymn to Sun
Liszt—Les Preludes
Liszt—Sixth Rhapsody
Mendelssohn—Ruy Blas
Tchaikovsky—Capriccio Italien
Liszt—Second Rhapsody
Wagner—Tristan
Massenet—Phaëdre
Thomas—Mignon
Mendelssohn—Midsummer Night’s Dream
Rimsky-Korsakov—Scheherazade
Massenet—Manon
Goldmark—Queen of Sheba
Liszt—Fourth Rhapsody
Verdi—Aida
Rossini—William Tell
Wagner—Tannhauser
Weber—Euryanthe
Tchaikovsky—March Slav

Mortimer Wilson—New Orleans (A $500 first prize overture composed by Mr. Wilson for the Hugo Riesenfeld competition, conducted by Mr. Wilson at the first presentation of this work)

[October 24?]

Wagner—Lohengrin
Goldmark—Sakuntala
Liszt—Thirteenth Rhapsody
Wagner—Die Meistersinger

Wagner—Rienzi
Elgar—Pomp and Circumstance
Tchaikovsky—1812 Overture
Liszt—Les Preludes
Weber—Freischuetz

January 2, 1921
February 6
February 13
February 20
February 27
Liszt—First Rhapsody March 20
Liszt—Ideale March 27
Rossini—Barber of Seville April 3
von Suppé—Poet and Peasant April 10
Liszt—Sixth Rhapsody April 17
Liszt—Second Rhapsody May 29
Gounod—Faust June 19
Massenet—Phédre June 26
Auber—Masaniello July 10
Verdi—La Forza del Destino July 17
Massenet—Manon July 24
von Suppé—Beautiful Galatea July 31

In addition to these overtures, in 1920 Riesenfeld presented fifteen-minute operatic selections. At other times there were xylophone novelties, barber shop quartets, Miss Ruth Brewer playing fourteen instruments, Ben Bernie and his jazz band in 1925 at the Rialto for a half-hour entertainment, and Eddie Elkins’s jazz band in 1926. There was a piano trio (three pianists) playing Rimsky-Korsakov’s *Song of India* and Ray Henderson’s *Georgette*. Sometimes drummer Max H. Manne would be the featured soloist; sometimes it would be a harmonica player.

On one occasion a pianist, Carlo Marx, was featured playing Liszt’s *Concerto in E Flat* which the reviewer reported was „applauded more heartily than any of the more or less elaborate opera excerpts have been for many months.” Percy Grainger played and sold Duo-Art pianos for a week at the Capitol Theater in 1921. On another occasion, in 1925, Hugo Riesenfeld had a string quartet play on rare instruments for a week during a New York convention of violin makers.

Some of the most famous musical interludes played between films were Riesenfeld’s own arrangements of what he called “Classical Jazz.” For the program of March 26, 1923,

Riesenfeld staged a „Classical Jazz” performance that showed the close connection of Jazz with what is known popularly as “the classics”—...Mr. Riesenfeld dug up four good melodies from Chopin, Gounod, and Puccini, had his orchestra play them as scored by “legitimate” musicians, and then had the orchestra play Jazz selections which were apparently built wholesale on them.

These performances were often elaborately staged and lighted. The following is another account from 1923:

One of the players...was playing a sweet little solo tune accompanied by the rest of the orchestra, and he was required to stand while playing, the spot light being thrown on his musicianly form. When he finished, the spot-light went out and he sat down; but then the composer began playing with the theme the soloist had just finished, treating it contrapuntally and chasing snatches of it hither and thither among the various instruments and groups of instruments; as each player or group of players got the melody or snatch to play, they bobbed up double quick, played their snatch, the spot-light picked them up with a shot and went out as they finished the snatch and sat down; the whole thing going like lightning, with players bobbing up all around, and spot-lights shooting out like fire-flies, brought down the house with a roar.

**The Failings of Films and Accompanists**

Theater musicians could change the film directors’ intentions by varying the speed of the projectors, by reorganizing the films’ sequences or by deleting whole scenes. More frequently, however, through their choice of the entr’actes and movie accompaniments photoplayers could reinforce or contradict intended dramatic context, emotional effects, film rhythms, scenic structure, and the overall pacing of films. Their accompaniments could simulate speech patterns, accents, calls and responses, and could move people and conjure up associations; in other words, they could become almost living, independent character commenting on the pantomimed drama on the screen. At their best, film accompaniments could intensify the effects and reinforce the inherent structures of a good film. For the average film, however, the desired effect
for music was different, according to an article in *The Metronome.*

What the enthusiastic protagonists of musical interpretation of motion pictures persist in overlooking really is the crux of the whole situation. Motion picture masterpieces are exceedingly rare, while the lurid “hoakum” of the picture screen is plastered in a thick and viscous layer over a large part of the habitable globe. It is right here that the lavish application of music truly justifies itself—as an anaesthetic. At the present stage of enlightenment of motion picture patrons, the experienced picture showman does not dream of opening his program until the audience has been rendered insensible to pain. He can’t very well chloroform his paying patrons, so he employs the seductive, and equally efficacious, anaesthetic known as music. By the time the screen reveals the first sticky close-up of the brave and noble-minded hero, Hercules Hoakum, and of our very own precious sweet and tearful heroine, Lotta Bunk, the audience has been filled so full of the Bach-Gounod Ave Maria or In the Gloaming that it actually would enjoy an operation for appendicitis where it sits. From this on, comparatively small quantities of musical anaesthetic are guaranteed to transform what normally would be the most unbearable mental anguish into a condition of celestial beatitude.

Most film accompanists were not as patient, thorough, or gifted as Hugo Riesenfeld or as organized as the Loew’s theater music department. Not unexpectedly, their musical mistakes were numerous. Under the heading “Misfits,” May Meskimen Mills warned novice theater organ players about such pitfalls:

> If you are playing pictures, do so intelligently. To give you an idea of how easily a wrong number can be chosen for a scene, a man and a woman were shown on the screen in each other’s embrace. The organist began playing a silly love song, only to find that the couple were brother and sister. Here is another example: during the late war, an army of soldiers were shown marching in the distance. Immediately the organist began playing “Three Cheers for the Red, White and Blue.” Naturally the audience rose to their feet only to find that they were greeting an army of German soldiers instead. The audience seeing the mistake gradually slipped into their seats but the organist tore madly through the number not noticing the difference. I once heard in a prominent theatre in one of the Eastern cities, an organist play “I Am Always Chasing Rainbows” when Salome was chasing John the Baptist in the picture. There is no logical reason for one playing a drinking song such as “How Dry I Am” on an echo or cathedral chimes. Yet you hear it done and many other things equally as ridiculous. Persons of good taste would not be seen in a bathing suit at a church wedding, yet players do just as absurd things in the fitting of pictures.

There were often complaints about incompetent organists. Orchestras and organs were often accused of being too loud. Brass often did not play during the feature films on Broadway because they could not play softly enough. Strings were considered the one tone quality most audiences could stand for any length of time. Some claimed that the average theater orchestra could be beaten by any live theater organist with a halfway acceptable organ. Vocalists were vilified:

> The vocal solos were diaphramatic writhings on da-me-ni-po, or some equally intelligent sounds, so over-accompanied by the orchestra that it was fortunately not compulsory to listen to the vocal gurglings much of the time.

The changeover between the playing by the orchestra and that by the organ could be ghastly:

> Some conductors stop the orchestra anywhere in a number, like applying the
emergency brakes at full speed. Sometimes, not trusting the men to watch
them, they snap out the lights suddenly which makes the score a series of jolts
and jars.\textsuperscript{63}

And the synchronization could be terrible:
The music should be as closely joined to
the picture as in the Phono-film, where
the two cannot become separated...We
often hear the organist, after the cue for
a change has appeared, end the previous
number rather indecisively, ramble
around in a few aimless chords, fix the
stops and finally float into something fit-
ing the scene—when it is half over.\textsuperscript{64}

On the other hand, the conditions for photoplay-
ers were not ideal either.
The conservatories which turned out
graduates for the theater...overlooked
some important details. [The graduates]
had never been taught under the con-
tions which [they] had to face later in
actual experience. [They] had never
been taught to play a Chopin Nocturne
“with great feeling” while accompanied
by extraneous sounds such as peanut
cracking, ribald jeers, and popping
gum...\textsuperscript{65}

There were some directors, like D. W. Griffith
and Douglas Fairbanks, Sr., who controlled the
musical accompaniments that went with their
films and thereby attempted to control the affect
their films had on the public. More often than
not, however, movie directors had almost no time
to think about music, and individual musicians
had no time to do anything but keep playing.
Through the amount of time and money they had
and were willing to spend, music directors and
theater managers, more than any other people,
controlled the type and quality of accompani-
ment given to each picture. From the accounts
of the Rialto and Rivoli theaters in New York, it is
clear that Hugo Riesenfeld exemplified the out-
standing music director.

\begin{center}
\textbf{Theater Managers and Film Music}
\end{center}

Some of the theater managers also are
legends: S. L. Rothapfel (“Roxy”) in New York
and Sid Grauman in Los Angeles. Rothapfel, when
at the Capitol Theater in New York, employed the
then unknown Eugene Ormandy, first as the
concert master of his orchestra and then as its
conductor.\textsuperscript{66} Later he opened the enormous
and short-lived cathedral of movie palaces, the Roxy,
where his musical expenses were as elephantine
as everything else about the theater’s operations.
In 1927 he offered classical violinist Fritz
Kreisler $12,500 for one week’s appearance.\textsuperscript{67}

These legendary managers were exceptional.
The problems presented by the run-of-the-mill
theater managers are summarized in an article
entitled “Managers of Heavenly Descent: Photo-
playing isn’t an art but the enjoyment of an
investment. They bought the darned things and
pay us to use them. Full steam ahead and no pax
vobiscum.”\textsuperscript{68}

there is, sad to say, a larger class about
whom nothing praiseworthy can be said
except that they know the film market.
These are the Bad Boys who make the
organist take to drink, go back to the
dance orchestra, or start selling vacuum
cleaners at back doors...

My first indictment against them is
that they think the organ is a great deal
like the furnace; once bought you need
do nothing more to it than engage
someone to run it. Maybe tune it once
every two years or so, and then again
maybe not. Who can tell the difference?
...The only thing that will make a dent in
his code of laisser faire is a cipher on
the 16’ Trombone, assuming for the
moment the unlikely possibility that the
organ has a 16’ Trombone...

The luckless organist innocently
enters [the manager’s office] with a
confident request for service to get this
Trombone cipher fixed...“What!” yells
the outraged boss, “I should pay five dol-
rars for a one pipe to fix? What kind
organist are you that don’t know how to
fix one pipe?”...

This unexpected cataclysm presents
three alternatives to the organist. He can
either go back to the job and pretend the cipher is the noise of some motor on the premises, or he can play all his music in that key and pretend it requires a sustained Pedal Point on that note, or he can leave the picture flat while he climbs into the organ chamber, tears his pants, bumps his head, gets dirt all over his hands and clothes and a smudge on his nose, and wrestles with the Grampa of Trombone pipes, knocking the tuning slide a minor third out of pitch, stepping on a few small pipes getting in and out, and leaving an eight-inch pressure leak that will be handy for the tornado episodes in the picture but slightly annoying the rest of the time...

Managers who thus reduce overhead by eliminating necessary organ repairs can logically do so on no other grounds than that music is a necessary evil endured only so that the show will not be run in dead silence. Granting this assumption, it then becomes good business to keep the music going at a minimum of expense, with quality a perfectly extraneous factor...

The whole philosophy is similar to that of a manager I once knew who installed a ventilating system that proved to be more expensive than efficient. Instead of an indirect system which unobtrusively freshened and renewed the air, there was an enormous fan above the proscenium which blew such a draft down upon the heads of the patrons that it was no uncommon thing to see strong men sitting there with overcoats on and collars turned up, and even hats on if there was no one directly behind to object. It is a fact that heavy velvet draperies at the front of the house were blown out and held at a conspicuous angle from the floor. Furthermore, the air, which was sucked in from the roof, was hot in hot weather and cold in cold weather, with the natural result that the fans could always be relied on to make the inside temperature more uncomfortable than that on the street. ...“Hadn’t we better stop the fan, sir?”

said the electrician one chilly day. “The house is down to 65, and we’re getting complaints.” I herewith append the [manager’s] reply for what it is worth: “Keep that fan going. I’m going to give ‘em their twenty thousand dollars’ worth of ventilation if I have to freeze ‘em to their seats.” Thus with the music.69

Clearly, music in the silent film era was as prominent as the images, for better or for worse.

At the beginning of the silent film era, music had been used to mask the sound of the projector and to offset the “ghostliness” of the images. For the most part the accompaniments were a stream of accompanying sound.70 Often they were a string of popular tunes or what some people uncharitably referred to as commercialized noise.71 By the 1920s in many theaters sophisticated accompaniments were being used to achieve a full range of effects, and direct control over a film’s accompaniment could be achieved through the distribution of cue sheets, compiled scores, and original scores.

**Cue Sheets**

In 1909 the *New York Daily Mirror* reported that the Edison and Vitagraph companies had been circulating printed programs of instrumental music suitable as accompaniment to their films.72 Between 1910 and 1912 movie companies, music publishers, and the trade press began to make and distribute musical cue sheets for films.73 Cue sheets presented a list of film actions and intertitles in the order in which they appeared in the film. After each cue or title there was a timed reference to a specific musical composition which in a sort of shorthand referred to a specific publication. Vast series of incidental music, timed and classified by mood and tempo (such as “Highly dramatic agitato” and “Agitato furioso”), were published to meet the needs of photoplayer.74 Cue sheet compilers relied heavily on these series.75

Cue sheets thus could save time and provide a modicum of musical control. However, the quality of the cue sheets was a source of debate among experienced photoplayer, some of whom
RAMON NOVARRO
in
ACROSS TO SINGAPORE

with
Joan Crawford and Ernest Torrence
A William Nigh Production
From the book "All the Brother Were Valiant"
By Ben Ames Williams
Adaptation by Ted Shane
Continuity by Richard Schayer
Directed by William Nigh
Compiled by Ernst Lub

A METRO-GOLDWYN-MAYER PICTURE

Length of film 7 reels (6720 feet)  Maximum projection time 1 hour, 22 minutes

1 AT SCREENING

2 (Title) AMONG THE UNSUNG DEEDS

3 (Title) SWIM

4 (Title) IT WAS THE BEST

5 (Action) LOVERS STAND UP—SHIP SHOWS

6 (Title) THE LOG OF

7 (Title) MARGIE CROWNINSHIELD IS HERE

8 (Action) BOY UPSETS GLASS OF WINE

9 (Action) FATHER CARRIES BOY FROM DINING ROOM

NOTE: Play introduction and Wait.

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argued that cue sheets were only useful to the completely inexperienced movie accompanist and then only if they were by cue sheet compiler S. M. Berg.\textsuperscript{76}

The cue sheets did have drawbacks. If a musician did not have a piece cited by the cue sheet, a substitution had to be made. An enormous library of incidental music was required. All the music needed to be assembled and arranged. Often only two minutes of a five-minute piece were called for and harmonic transitions from one key to another were lacking. The arrangement process took time. Sometimes the cue sheet was incomplete, and sometimes the taste of the cue sheet’s compiler would differ from that of the photoplayer. Often the cue sheets appeared in print too late for big city screenings of the films.\textsuperscript{77} And if the same music library was used over and over again, the accompaniments became monotonous.

The cue sheet for Ramon Novarro’s Across to Singapore (MGM, 1928) is an example of the shorthand employed by cue sheet compilers to present the organization of the film and the music that was to fit it. The cue sheet begins with the notation “1 AT SCREENING...Symphonic Color Classic No. 5 (Marquardt) (YELLOW)...1\frac{1}{2} Min.” Six measures of music follow and conclude with “Copyr. 1925 Music Buyers Corp.” Item 2 is “(Title) AMONG THE UNSUNG DEEDS...A.B.C. Dram. Set No. 13-A1 (Luz)...1\frac{1}{4} Min.” Another six measures of music follow and conclude with “Copyr. 1916 Photo Play Mus. Co.” Item 3 is “(Title) SWIM...A.B.C. Dram. Set No. 13-B2 (Luz)...\frac{1}{2} Min.” Seven measures of music follow and conclude with “Copyr. 1916 Photo Play Mus. Co.” Item 4 is “(Title) IT WAS THE BEST...Symphonic Color Classic No. 5 (Marquardt) (GREEN)...1 Min.” which is followed by seven measures of music and concludes with “Copyr. 1925 Music Buyers Corp.” and so on for forty-seven segments.

These shorthand notations translate into the following:

AT SCREENING—P. A. Marquardt. A Twentieth Century Romance (N.Y., Music Buyers Corp., 1925; No. 5 in the Series Symphonic Color Classics), fifth movement (YELLOW). Over 80 measures of music to fit 90 seconds of film. Arranged for full or small orchestra (the latter: flute, clarinet, 2 cornets, trombone, timpani/drums, violins I and II, viola, cello, bass, and piano).


SWIM—Ernst Luz. Plaintive (N.Y., Photoplay Music Co., 1916; No. 13 in the series A.B.C. Dramatic Set), second section. 16 measures to fit 30 seconds of film. With published parts as above for AMONG THE UNSUNG DEEDS.

IT WAS THE BEST—P. A. Marquardt. A Twentieth Century Romance (N.Y., Music Buyers Corp., 1925; No. 5 in series Symphonic Color Classics), fourth movement (GREEN). 48 measures to fit 60 seconds of film. Arranged for full or small orchestra with published parts as above in cue AT SCREENING.

and so forth.

With such cue sheets and a vast library of incidental music (the A.B.C. Dramatic Set exceeded twenty-five numbers and many series had over one hundred separate numbers), theater musicians could concoct the musical accompaniments specified by the movie producers, music publishers, or the makers of cue sheets. If they had a full orchestra and all the printed parts, they could pull together a compilation of music that followed the cue sheet exactly. They could use as many or as few instruments as

Cue sheet for Across to Singapore (1928). Upon receipt of this cue sheet, a theater organist or pianist could either improvise an accompaniment, using the themes and timings provided, or could compile a score by assembling the listed sources, such as Symphonic Color Classic No. 5 and A.B.C. Dramatic Set No. 13-B2. Such sources were individual numbers in the vast collections of incidental music for theater orchestras. Museum of Modern Art, Film Music Collection.
they had on hand, or they could even improvise on the themes that were printed on some cue sheets instead of sticking to the printed arrangements.

Cue sheets left a lot of room for individual variation, but they also left a lot to be desired. For the photoplayer who performed four shows a day in a theater whose pictures changed every day or two, there could never be enough time to put together a compiled score of any sort, much less to screen each new film before accompanying it. Often, too, during their travels through the theaters, films were damaged. The damaged sections were cut, and the remaining sections were spliced together. After a while cue sheets no longer contained an accurate representation of the films’ timings or even of their organization.

Compiled and Original Scores

A few directors obtained a somewhat greater degree of control over their musical accompaniments by commissioning and circulating scores with their films. This practice may have begun quite early. Charles Gilbert reported that the Film Division of the Australian National Library in Canberra was presented with the original score written for Soldiers of the Cross, a 3000-foot film made by the Salvation Army in Melbourne in 1900. T. M. F. Steen submits that the earliest example of original film music must be Gaston Paulin’s 1892 score for Émile Reynaud’s Pantomimes Lumineuses. Camille Saint-Saëns wrote an original score for the ten-minute L’Assassinat du Duc de Guise (1908). Thomas Dixon may have been the first American producer to commission an original score (from Victor Herbert for The Fall of a Nation in 1916). However, Walter Cleveland Simon may have been the first American to compose an original film score, for Arrah Na Pough (1911). 78

The practice of hiring a composer to compile a score from preexisting classical and popular music and of circulating the score with the picture was continued, most notably in the late teens and early twenties by D. W. Griffith. Like cue sheets, these scores were liberally sprinkled with action and intertitles. Instead of the timings (one and one-half minutes of x music, 30 seconds of y, etc.), there were metronome markings (Section X will go at the quarter note equals 120, Section Y at eighth note equals 96, etc.). All these devices were intended to help the conductor stay in sync with the film.

D. W. Griffith, The Birth of a Nation, and Way Down East

D. W. Griffith was one of the first American directors to maintain careful control over the selection and distribution of the musical accompaniment for his films. They premiered in only one city at a time. He travelled with the film and the orchestral parts to each new theater, overseeing the whole presentation of each new premiere. He participated in the selection of the music, and then organized the images, the music, and the sound effects for his film presentations. He firmly established the practice of using a full orchestral accompaniment in American movie theaters. Musically, he also may have been the most knowledgeable of the early directors. Karl Brown in Adventures with D. W. Griffith tells many stories about Griffith’s knowledge of music:

Griffith’s personal habits of shadowboxing, dancing whenever Miss Geesh [Lillian Gish] was available, or singing at the top of his lungs went on as usual. Up to this picture he had been content to sing the most effective parts of the more flamboyant operatic arias. Canio’s famous “Vesti la giubba,” from I Pagliacci, got a thorough working over, but only in open tones, not Italian. He would sometimes also observe, in full voice, that the stars were brightly shining, this from Tosca.

Another time Griffith’s obsession with music showed itself was when we took a very long shot of the battlefield strewn with dead and with Lillian Gish running from corpse to corpse, looking for her beloved. Correction: she fluttered from corpse to corpse. A lot of little quick steps, a pause, a look, then some more quick little fluttering steps, another look, and so on. It was during the making of this scene that Griffith exclaimed, with a sense of sudden inspiration, that the Lohengrin Wedding March, the
familiar “Here comes the bride,” was in exactly the same time and rhythm of the equally familiar Funeral March from the Chopin sonata. It seemed to astonish him that two such opposite sentiments, the extreme of happiness and extreme grief, should be couched in exactly the same musical terms, except that one was in the major mode, the other in the minor.80

On the opening night of The Birth of a Nation (1914), Brown heard both of these tunes in the accompaniment for this scene.

Griffith not only knew a lot about music, he knew enough to be able to articulate his desires to composer Joseph Carl Breil during the production of The Birth of a Nation.

The two men had many disagreements over the scoring of the film. “If I ever kill anyone,” Mr. Griffith once said, “it won’t

Joseph Carl Breil (1870-1926), composer of scores for D. W. Griffith’s Birth of a Nation and Intolerance, as well as one of the first American scores composed for a screen drama, Queen Elizabeth (1912). Prints and Photographs Division, Library of Congress.
be an actor but a musician.” The greatest dispute was over the Klan call, which was taken from “The Ride of the Valkyries” by Richard Wagner. Mr. Griffith wanted a slight change in the notes. Mr. Breil fought against making it.

“You can’t tamper with Wagner!” he protested. “It’s never been done!”

This music wasn’t primarily music, Mr. Griffith explained. It was music for motion pictures.\textsuperscript{81}

Art historian Irwin Panofsky elegantly summarized these problems of collaboration:

It might be said that a film, called into being by a cooperative effort in which all contributions have the same degree of permanence, is the nearest modern equivalent of a medieval cathedral….And if you speak to any one of [the] collaborators he will tell you, with perfect bona fides, that his is really the most important job—which is quite true to the extent that it is indispensable…\textsuperscript{82}

Karl Brown, apprentice cameraman to D. W. Griffith during the shooting of The Birth of a Nation, had read Thomas Dixon’s novel, The Clansman, upon which the movie is based. Throughout the shooting he had doubted that Griffith could make this racist story into a successful film. However, his account of opening night speaks worlds about the impact of a musical accompaniment (although his description may be in error on certain points):

My first inkling that this was not to be just another movie came when I heard, over the babble of the crowd, the familiar sound of a great orchestra tuning up. First the oboe sounding A, then the others joining to produce an ever-changing medley of unrelated sounds, with each instrument testing its own strength and capability through this warming-up preliminary. Then the orchestra came creeping in through that little doorway under the proscenium apron and I tried to count them. Impossible. Too many.

But there were at least seventy, for that’s where I lost count, so most if not all of the Los Angeles Symphony orchestra had been hired to “play” the picture.

Not that I hadn’t known about a special score having been prepared for the production. Joseph Carl Breil had been around the studio a lot, talking with Griffith, so I knew what was up. But Carl Breil was no Beethoven. Thus far he had produced only one song, “The Song of the Soul,” which had become a great favorite among those who like that kind of music, but he was no great shakes as a composer in the grand manner. Oh, he was capable enough in his own limited way. He was a musician, there was no denying that. He could arrange, he was good at instrumentation, and he could conduct. He could do just about anything known to music except think up tunes. Well, maybe Griffith had supplied that lack. We’d soon find out, because the orchestra pit was crammed to overflowing with the finest performers in Los Angeles and more, many more instruments of different kinds than I had seen anywhere before except at full-dress, all-out symphony concerts. He had the big doghouses, as we called the double basses, and a lot of little doghouses, as the cellos were called, with as many fiddles as there was room for and enough brass to make up a full brass band all by itself. And as for the kitchen, or hardware shop, as the drum section was called, there was everything known to percussion, while at the console of the massive pipe organ sat a little man lost in a maze of stops and manuals, ready to turn on the full roar of that monster at the tip of a baton. Yes, it was a complete orchestra, all right. I even glimpsed two or three banjos in that crowded orchestra pit, but what they could be doing there was more than I could imagine.

The house lights dimmed. The audience became tensely silent. I felt once again, as always before, that strange all-over
chill that comes with the magic moment of hushed anticipation when the curtain is about to rise.

The title came on, apparently by mistake, because the curtain had not yet risen and all I could see was the faint flicker of the lettering against the dark fabric of the main curtain. But it was not a mistake at all, because the big curtain rose slowly to disclose the title, full and clear upon the picture screen, while at the same moment Breil's baton rose, held for an instant, and then swept down, releasing the full impact of the orchestra in a mighty fanfare that was all but out-roared by the massive blast of the organ in an overwhelming burst of earth-shaking sound that shocked the audience first into a stunned silence and then roused them to a pitch of enthusiasm such as I had never seen or heard before...

The orchestra sort of murmured to itself during the titles, as though to assure the audience that they couldn't last forever. And then...the picture, gliding along through its opening sequences on a flow of music that seemed to speak for the screen and to interpret every mood. The audience was held entranced,....

What unfolded on that screen was magic itself. I knew there were cuts from this and that, but try as I would, I could not see them. A shot of the extreme far end of the Confederate line flowed into another but nearer shot of the same line, to be followed by another, and another, until I could have sworn that the camera had been carried back by some sort of impossible carrier that made it seem to be all one unbroken scene. Perhaps the smoke helped blind out the jumps. I don't know. All I knew was that between the ebb and flow of a broad canvas of a great battle, now far and now near, and the roaring of that gorgeous orchestra banging and blaring battle songs to stir the coldest bloke, I was hot and cold and feeling waves of tingling electric shocks racing all over me.

The Confederate charge was simply magnificent. Once again, there was nothing choppy about it, no sense of scenes being cut into another. That whole line of men simply flowed across the field, stumbling and dropping as they ran somehow into solid sheets of rifle fire from the Union entrenchments, while bombs, real bombs and not Fireworks Wilson's silly little powder puffs, burst with deafening roars among these charging heroes. Oh yes; I knew. I knew perfectly well that the backstage crew was working furiously to create these explosion effects just behind the screen, but I was too caught up in the magnificence of the spectacle to care how it was achieved.

And that scene with Walthall snatchimg up the flag and racing forward with it: holding it high and waving it defiantly as he ran with it in one hand and his drawn sword in the other straight at the cannon, to mount the parapet, and then—in a single, magnificent, overwhelming glimpse of one man, alone against a sky full of bursting bombs, thrusting that standard down the cannon's throat and shouting his defiant yell, while the trumpets in the orchestra split the air. Nor were those trumpets alone. I think every man in that packed audience was on his feet cheering, not the picture, not the orchestra, not Griffith but voicing his exultation at this man's courage—defiant in defeat, and all alone with only the heavens for his witness...

I was forced to admit to myself over again how pitifully little I knew about anything at all. There was that scene of Lillian Gish fluttering and running, fluttering and running over the death-
strewn battlefield looking for her beloved, not as any human being would make such a search but as a ballet dancer might pictorialize it. I thought it was awful when it was being shot. But it was heartbreakingly effective on that night upon that screen before that particular audience, especially with the orchestra, that beautiful orchestra, interweaving the twin themes of love and death, just as Griffith had thought of them at that one magic moment on the battlefield. For she wasn’t a woman at all but a spirit, a will-of-the-wisp, floating over the field of death. She was even more than that: she was the spirit of all the women of the Civil War, who still lived in the memories of their daughters and granddaughters, whose hearts had been searching among the dead for the living after every one of the many major battles...

And yet it wasn’t the finish that worried me so much as the long dull, do-nothing stuff that I knew was slated for the bulk of the second half. Stuff like the hospital scenes, where Lillian Gish comes to visit Henry Walthall, she in demurest of dove gray, he in bed with a bandage neatly and evenly wrapped around his head. Now what in the world can anyone possibly do to make a hospital visit seem other than routine?...Since this was an army hospital, there had to be a sentry on guard...Well, Lillian passed before him and he looked after her and sighed. In the theater and on the screen, that sigh became a monumental, standout scene...Breil may not have been the greatest composer the world has ever known but he did know how to make an orchestra talk, and that sigh, uttered by the cellos and the muted trombones softly sliding down in a discordant glissando, drove the audience into gales of laughter....

Brown cites a number of other such examples and then concludes:

Somewhere in this welter of...images came a new concept of Griffith...What

he really was—it seemed odd to think so—was a great composer of visual images instead of notes. What I had seen was not so much a motion picture but the equivalent of Beethoven’s _Eroica_ or his Fifth. That picture had been perfectly orchestrated and the instrumentation flawless.

In 1914 _The Birth of a Nation_ established the use of a full orchestra for film accompaniment in the United States. The East Coast premieres had a score that was a combination of original music by Breil and arrangements of popular and classical music. The score on the West Coast was by Carli Elinor and although it is lost, it must have contained a similar combination of music. Griffith’s _Way Down East_ (1920) also had a specially fitted score that didn’t consist of the usual hackneyed, thumb-worn numbers. Most of it seemed to have been written for the production, except the old tunes directly called for. Scores are apt to be slapped together in a hurry, a mechanical routine of publishers’ lists and card-indexes. The storm and ice music was the weak spot—bald and crude of content. The fragments from _Flying Dutchman_ and _Les Preludes_ were the only blood and thunder touch in the score. There should have been the maximum sonority, but that of a symphonic orchestra—whirring strings relieving the boiler-factory din of the brass, and easing up on the huskies back-stage. The Gatling-guns and bombs still surviving behind (or before) the scenes in some houses are a public menace.

Otherwise the music was a marvel of repose and placidity. No lashing of tempos, blurring of passage-work, hurrying-to-catch-a-train spirit. This hectic, neurasthenic style has a bad effect on the individual and collective playing of orchestra and organists. The pause was used often and effectively. The picture being well directed, it was
possible to have a smooth and flowing score.

The leit-motif system was used to advantage, although it is capable of unlimited development, following the interweaving of emotions and mental states. A motif can be varied in instrumentation, introduced stealthily and subtly in one part, like the baleful movements of the villain. But the course of this story is simple and direct, far from metaphysics or psychoanalysis. The gossip’s theme was characteristic and expressive. Especially appealing were the several themes for the mishaps and tribulations of Anna. The youthful Innocence motif was delightful. How much better than using some sentimental melody already played to death...

The music of “Way Down East” seemed written for this play alone; the next time we went the play seemed written for the music. The music and the story were like ivy clinging to a tree. The score was always on the job, fitting the action, like skin-tights, all the time, not like a hoop-skirt, touching only here and there. Score-makers, conductors, and organists, should throw themselves into the work as the great actors do, and make themselves the creators of the characters and story, till it becomes a living flesh and blood organism. But they need better pictures to project themselves into...

The natural evolution of the picture business then points to a renaissance of the Greek drama, with Wagnerian music-setting. The screen reveals the actors, dialogue, and stage-settings, the orchestra gives a continuous tonal version of the story.

Clearly, the carefully chosen and well synchronized music of William Frederick Peters and Louis Silvers, although rather lightweight musically, was refreshing and impressive to a musically sensitive, frequent filmgoer. One can infer from this account that the constant reuse of the same music was common and tedious and that sloppy synchronization or abrupt transitions between keys detracted at least a little from some people’s enjoyment.

A British presentation of Way Down East in 1923 elicited a totally negative reaction to the music:

most of the music was of such undistinguished character that [Mr. Albert Marchbank, conductor of the orchestra at the Tower Cinema, Rye Lane, Peckham, London] had to practically rescoring the musical fitting...The music for the big storm-scene especially was bad, and this was replaced entirely by him. In addition to the music being of a low standard, the score is “peppered” with leit-motifs for each of the six main characters. The airs of “I love you” and “Believe me” are scored each time the heroine appears. There is a further theme announcing the arrival of the chatterbox neighbour, and this theme alone appears forty times in the original score. If this is supposed to be the latest advancement in film-music, I look with apprehension to its future! It is appalling to see these blundering attempts at imitating great masters. Truly, a little knowledge is dangerous. I am glad Mr. Marchbank refused to perform this rubbish and made a clean sweep of both the music supplied with the film and the innumerable cues which appeared about every ten bars or so. The inevitable result was a veritable musical victory, for the house has been playing to capacity night after night and thousands of people had to be turned away as there was no further accommodation. This success was due in a large measure to the masterly musical setting by Mr. Marchbank. The storm-music provided the greatest sensation, and this, together with the wonderful effects supplied with the film, absolutely “brought the house down.” There were, for instance, realistic lightning effects for which a special electric installation had been laid on.
Production shot from *Anna Christie* (1923). The organ helped set the mood for the shooting of this melodrama about a girl with a shady past, her sea captain father, and the sailor she falls in love with. Museum of Modern Art, Film Stills Archive.

This lightning Mr. Marchbank—like Zeus—controlled (from the organ), evoking thunderous replies from the lower regions of the orchestra. There were also ice-breaking machines, waterfall, rain, wind effects and what-not. All these effects, manipulated in the right way, combined with the wonderful setting of the music, played superbly by the orchestra, as a musical illustration of the drama on the screen, produced a whole which was a stunning triumph of perfect film-presentation and worthy of the highest praise.  

D. W. Griffith never could leave any of his pictures alone. After their initial release, he constantly cut and rearranged them. (Even after he gave his collection to the Museum of Modern Art,
he still recut the films in the projection booth after each screening until finally the Museum ordered the projection booth locked.) By 1923, probably as much as 25 percent of Way Down East had been cut or changed. Cut marks through the score and parts testify to the constant tinkering. In all probability, the score no longer fits the 1923 version like “skin-tights” or “ivy clinging to a tree,” and Mr. Marchbank was well advised to use different music. Although the tastes in the two reviews differ with respect to the Peters-Silvers score, the ideal for film music is the same—“continuous tonal version of the story” and “musical illustration of the drama on the screen.”

The scores for D. W. Griffith’s films were compiled, arranged, and created by knowledgeable composers, but the majority of the scores for his films relied heavily on arrangements of preexisting music. Intolerance (1916), for example, uses an entire chorus from Verdi’s Aida (twice), a vocal quartet version of “My Wild Irish Rose,” and music from Delibes’s ballets. By comparison, the commissioning of totally original scores, especially for feature films, became increasingly common in the 1920s. It led to such landmark scores as Mortimer Wilson’s for The Thief of Bagdad (1924), William Axt’s for Don Juan (1926) and Leo Pouget and Victor Alix’s for La Passion de Jean D’Arc (1928).

The Thief of Bagdad

There were those, however, who preferred scores compiled from preexisting material.

Something the professional critics have kindly failed to mention is the ultra oriental music score accompanying this wonder picture [The Thief of Bagdad]. Marcelli and his orchestra and Mr. Scholl worked for many weeks preparing the music written by Mr. Mortimer Wilson and their performance of the score is above criticism. They are all able, conscientious musicians and capable of handling even worse scores than this one though I hope it will never be necessary for them to do so. The press agent has termed the score a “harmonic fealty,” “a vital emotional symphony,” “a fitting note for every gesture,” “written like a grand opera,” “a motive for every theme” reminiscent of an intended quotation we once saw on the screen reading “And never the two shall twain.”

Foibles of art and music are excusable at times but a valid excuse for this Bagdad music score must be extraordinary, if any. When the music of the world is at the disposal of an arranger and the libraries are rich in beautiful numbers, written by renowned composers, suitable for accompanying such a delightfully fantastic picture, why worry any one man to write a new “note for every gesture?” Strains from the modern writings of Ravel, Debussy, Kor- sakow, Puccini, Ornstein, Grainger, Irving Cobb or Paul Whiteman would have been welcomed, somewhere a few beautiful harmonic passages from MacDowell would have been enjoyable and made more fitting contrast for some of the bizarre extensions, augmentations, depleted sixteenths, vigorous minor forte passages and other incongruous music idioms under the guise of oriental music... Technically the score may be symphonic, but most successful symphonies have melodies that have lived for a considerable period... A few good rich dominant seventh chords might have saved part of the wreck of “Bagdad” but perhaps they never used such implements in Bagdad. When there are such successful arrangers in the field as Luz, Schertzing, Bradford and others whose scores are a pleasure to play and easy to hear, why issue such a potpourri as this “Bagdad” music and expect any one capable of music appreciation to enjoy listening to it even in the hands of the most capable musicians?... Unless an original score is such that it can be handled by small orchestras or organists on short notice, it is liable to be a detriment to the picture, as the musician conscientiously wishes to use an accompanying score. I feel quite sure that there is going to be some wonderful first night atmospheric creations when
Doug comes to town with his “harmonic fealty.”

This review was followed by T. S. Buhrman’s editorial postscript:

Mr. Medcalfe does not appear to like Mr. Wilson’s score. That’s too bad. The New York critics, if we may be pardoned for mentioning these creatures, were unanimous in according the Wilson “Bagdad” score the highest praise. Perhaps the incident merely emphasizes the age-old difference in taste between N.Y. and L.A. Anyway, it has been said in these pages—modesty forbids my saying who said it—that a N.Y. organist could not make good in L.A. nor an L.A. organist make good in N.Y. I’d be tickled beyond my ability to endure if a score of mine were to be praised as highly as Mr. Wilson’s was and by men of the reputation these acclamers enjoy.

In one respect the biased Los Angeles reviewer was correct. The score to The Thief of Bagdad was not something that just any orchestra could field. It was technically extremely difficult, particularly for the string players, and there were virtuoso solos on the trumpet and French horn. A cue sheet was concocted to accompany the film, and it must have been used instead of the original score in many theaters.

As the editor of The American Organist pointed out, the high quality of Mortimer Wilson’s score for The Thief of Bagdad received immediate recognition from the New York critics. The veteran music critic of the New York Evening Post thought it a masterwork:

Where the eyes are kept so busy every second, it is difficult to listen to every detail of the music, but I have learned to do so, and it was with increasing admiration that I followed the evolution of Mr. Wilson’s score, noting the freshness and inexhaustible variety of the musical invention, its appropriateness to every situation and the clever avoidance of awkward gaps. Everything synchronized to perfection, Mr. Wilson to some extent uses leading motives; he is a master of orchestral coloring, and yesterday, he conducted the score as only the creator of a work—if he happens to be also a born leader—can conduct it.

Theodore Stearns, writing in the New York Morning Telegraph, shared this view: “The score is undeniably beautiful. It has lofty sentiment, warmth and tenderness, and feelingly portrays the fundamental idea of The Thief of Bagdad, that true happiness must be earned.” He especially admired the continuity of the music, contrasting it with the patchwork effect of the usual silent-film accompaniments, especially those using snippets of preexisting music:

What has handicapped the few real composers of original scores to accompany a big movie, up to date, has been that producers and directors eternally insist upon the music changing instantly with the changes in the picture. Inasmuch as The Thief of Bagdad is made up of some 2,000 “cut-ins,” [that] would mean changing the musical idea at the rate of once a minute for two and a half hours. This attempt is made, however, in most moving-pictures, and the result—nine times out of ten—is a hodgepodge of something commenced, nothing ever satisfactorily finished.

Wilson’s music for The Thief of Bagdad provides numerous examples of the composer’s inventiveness, melodic gifts, and skill at musical development and scoring. Stearns’s review in the Telegraph is gratifyingly specific:

In the Shiraz bazaar—in the Isle of Wak—in all the subsequent adventures of the Thief searching for the magic casket Mr. Wilson logically develops his former musical ideas, altering them and fitting them to the symbolism of the picture rather than to the tempo of the camera.

But characteristic gestures—even expressions—of Douglas Fairbanks are nicely mirrored in the orchestra. As the flying carpet is brought forth, just a single flute trill delicately portrays it. There
is no "Flying Dutchman" hurry and bustle—no inane tremolos on the cymbal or strings.

As the Thief is passing through the ordeal by fire and slays a dragon that would turn Siegfried green with envy, there is no Ride of the Valkyries idea—merely a restless movement in the music. The snake and the magic apple are coldly pictured by a ponticello on the strings—which always gives a shiver down the spine.

The final reunion of the Thief and the Princess is marked by the highly artistic return of the Mosque music. Ordinarily, a composer—certainly the general run of movie directors—would naturally insist upon using the former love duet or barcarolle music. But, in a sense, the happiness of the lovers was earned through sacrifice and pain. Moonlight and magic carpets did not bring them together so much as did renunciation and patience.93

The Los Angeles critic aside, Wilson's score is a landmark in the history of motion picture music. According to Wilson's son, Mortimer Wilson, Jr., the composer had to use some preexisting music for the first performance of the work because of pressure from someone who disliked the idea of a completely original score. Gradually he slipped all his original music back into the work, and nobody noticed. The first edition of the score and parts contains a number of ossias (additional pages) that are meant to substitute for some of the numbers, and in every case the additions are musically more effective. The second edition of the score and parts incorporated all these changes, and paid more careful attention to bad page turns in the parts. However, for the entrance of the magic army at the end of the film the first edition corresponds to the longer, premiere print of the film. The second edition corresponds to the shorter print that was distributed throughout the country. In any event the battle between compiled and original scores was never resolved during the silent era.

In the meantime a vast industry had been generated to supply movie theaters with trained musicians, theater organs, music scores, music libraries, and cue sheets. Many of the production
companies, through their house periodicals—Paramount’s *Progress:Advance* (1914–20), for example—published cue sheets. The motion picture trade journals similarly printed cue sheets, *The Motion Picture Exhibitor* (1918+), for example. *The American Organist* instituted a regular “Photoplaying” column in 1920 which carried articles by noted theater organists, reviews of theater orchestra and organist performances, and cue sheets. George Eastman founded the Eastman School of Music in 1921 to train theater organists. Many of the major music publishers established special movie music departments and published vast libraries of incidental music, organized by mood, tempo, and duration.

**Music Played During the Shooting of Silent Films**

Starting in the late teens music also played a role during the shooting of films. Geraldine Farrar may have introduced this practice:

I asked Mr. DeMille if we might have music during our scenes, as I was so accustomed to orchestral accompaniment for certain tempi and phrasings, I felt I could better pantomime the rhythm of the effects. A little piano was hastily wheeled on the set and the talented Melville Ellis...inspired all my scenes with his impromptu playing. I believe this started the habit for music “off stage” for all later aspirants to emotional appeal. At any rate, from that time on I always had a musician at my elbow whose soulful throbs did more to start my tears than all the glycerine drops or onions more frequently employed by less responsive orbs.94

Abel Gance, the French director of *Napoleon* (1927), agreed:

“I always had music on the set,” said Gance, who employed an organist, a violinist and a cellist, “not only to give the mood, but to keep everyone quiet. You can capture their attention more easily by the use of music. In the scene where the young Napoleon lies on the cannon...he had to cry in that scene. He couldn’t, until the musicians played Beethoven’s *Moonlight Sonata*.95

Joseph von Sternberg used music during the shooting of his last silent film, *The Docks of New York* (1928):

From the darkness behind the big sun arcs a violin wailed and a harmonium grunted like a passionate duet between a musical hyena and a melodious wart hog. The director allowed a few moments for this stimulus to work on the feelings of the actors, then through the megaphone, bellowed “Go!” The actors sprang into motion. But von Sternberg was not satisfied. He bellowed “Stop” through the megaphone, and, turning the instrument towards the musicians, shouted, “That tune’s no good. Stir us up a bit. Put more battle spirit into it. Gee, nobody feels like fighting to a damned waltz.”96

Music was not used during the shooting of Carl Dreyer’s *La Passion de Jeanne D’Arc* (1928) nor during the shooting of D. W. Griffith’s films, but by the 1920s it was standard on most movie lots. Lillian Gish, whose orbs were surely as responsive as Geraldine Farrar’s, was initially surprised and distracted by such music when after leaving D. W. Griffith’s employ, she started acting for Paramount:

I could not impose my kind of rehearsal on the others, nor could I object when they wanted music for their scenes. I had never had music before, and I simply had to close my ears and continue working. The music was fine, of course, when I wasn’t trying to concentrate on a scene.97

Occasionally, a large ensemble was used, for example, Rudolph Berliner’s Palm Court Orchestra for Cecil B. DeMille’s *The Ten Commandments* (1923).

The film’s most dangerous scene was the giant pursuit of the Exodus by the charioted army of Egypt, played by members of the Eleventh Cavalry. They
made a heroic spectacle in their golden tunics, metal cuirasses gleaming in the sun, their gilded helmets tossing with multicolored plumes. In the van of the chase was a span of black thorough-breds which DeMille had bought in Kansas City for fifty thousand dollars. When the stampede was over, four men lay in the sand, severely injured. Horses were lamed. Sand swirled with the wreckage of broken chariots ground up by the horses’ hooves. One horse ran screaming about, its flesh flapping like a red scarf.

DeMille had insisted upon a thirty-piece Palm Court orchestra, playing martial music, to sit in a special enclosure just off camera “to keep everyone in the right mood.” It was conducted by the unfortunate Rudolph Berliner, DeMille’s childhood friend who had been installed comfortably as Director of the Palm Court orchestra of the Ritz-Carlton in New York for the past few years. The flying horses headed, many of them riderless, straight for the band, which gallantly went on playing in evening dress, seemingly more frightened of DeMille than of the advancing horde. A moment later the chariots and horses crashed into them, leaving a heap of broken instruments and badly bruised men and women.

Even when they were not being subjected to severe bruises and cuts, Berliner and his orchestra were constantly in distress, playing in the teeth of a gale which blew sand into the trombones and trumpets, clogging them up, and into ears, and mouths.98

MGM estimated that it spent $52,000 on set musicians in 1927. By 1928, phonograph records had replaced these musicians (records cost only $1,500 a year).99

While film music was not absolutely always present during the silent era, the vast majority of films were accompanied by some sort of music, which, for better or worse, played an important part in a film’s presentation. It also played an increasing role in setting the mood during the shooting of silent films.

### Sound on Film

In 1923 the phonofilm was demonstrated at the Rivoli by Dr. Lee De Forest. The reviewer’s reactions were:

It sounds like a phonograph. For certain purposes, and even for certain portions of feature film, now and then, the device could be of practical use; but anything that sounds like reproduced music instead of like the original is inferior and not to be accepted.101

In 1926 the Warner Theater presented the feature film Don Juan (Warner Bros.). The music by William Axt was recorded on a Vitaphone disc which was synchronized to the film. Admission was two dollars. The American Organist’s reviewer reported that some thought the sound a very great improvement over De Forest’s phonofilm. Others thought that it was “still the product of the tin-can and can not compete with music.”102 Most reviewers still focused on the music; they had yet to see the great potential of the new medium for the reproduction of speech.

By 1928, the handwriting was on the wall. An article appeared entitled “Vitaphone etc. An examination of the results of filmed music and a few reflections on the whole pack of inventions.” After discussing the various drawbacks of the sound film, the writer said:

On the other hand, anyone who saw Richard Dix in the baseball picture and heard the film’s results in reproducing the contagious racket of the Yankee Stadium, will agree that here the device has produced something that is entirely beyond the realm of possibility for organist and orchestra...There is to be said, further, in behalf of the vocalized film, that when a picture is made and a score set by a man like Hugo Riesenfeld, and played for records by an adequate orchestra under such a man’s direction, the resultant audible and visible film is infinitely superior to the accompaniments of the piano-drums-fiddle combinations so universally used in smaller houses.103
Emil Jannings and Esther Ralston dancing the polka in *Betrayal* (1929), a picture that was released in both sound and silent versions. The Paramount Famous Lasky Corporation claimed that the sound of the film musical score was "of unequalled beauty and [the] sound effects startling in their realism." In spite of such claims, it would be many years before the new sound technology had improved sufficiently to approximate a good live movie music orchestra. Museum of Modern Art, Film Stills Archive.
At the end of 1929, the Loew's Theater chain announced there would be no organists in their theaters in the future.\textsuperscript{104} One of the major New York theater organists, J. van Cleef Cooper, “acquired the duty of creating cross-word puzzles, at the rate of two a day, for a newspaper service that reaches 1,100 papers.”\textsuperscript{105} A few of the major Broadway houses retained their organists to play in case the sound system failed, or between the films, or along with the sound films to boost their volume.\textsuperscript{106} Many composers, arrangers, and songwriters moved to Hollywood.\textsuperscript{107} Between 1928 and 1930, 10,000 musicians, half of all those playing in movie houses, lost their jobs.\textsuperscript{108}

There were some who felt that the photographers were getting what they deserved:

The present invasion of the Vitaphone and canned music into our picture theaters is causing the organists and orchestral musicians a great deal of worry as to the future. Most of these good people brought the storm down on their heads by their own action. The miserable so-called organ playing and the poor type of orchestral music undoubtedly caused a reaction in favour of the canned variety of a better type. Still, after talking with many men of the theatrical and musical professions, I feel that though the speaking picture is probably here to stay, the music accompaniment will again be given by the organists and instrumentalists. Only let us hope that they have learned their lesson, that the public will no longer tolerate the faking of standard compositions and the ruthless murder of classics which we have been compelled to endure in the past.\textsuperscript{109}

Undoubtedly, well-synchronized performances of well-selected music or brilliantly improvised music could be heard throughout the 1920s. However, the average performance in the average theater was probably not well synchronized and not well played. The music did not intensify the film experience, which was enjoyed probably as often as not in spite of the music and even the film. Sound film brought sound effects not possible from an instrumental ensemble, and the sound of voices. It brought the standardization of the accompanying forces—that is, large instrumental ensembles. Gone were the improvised piano and organ accompaniments and even the smaller orchestral ensembles. Sound film also made exact synchronization the standard instead of the exception. It may even have accelerated the development of original scoring for films.

During the silent film era two methods of scoring were established, compiling from preexisting material and composing an original score. Before 1929 the former type of score predominated. Original scores were really the exception. After 1929 original scores became the rule although low budget films continued to use preexisting public domain music. Whether compiled or original, silent film accompaniments fell into two compositional traditions, vaudeville and operatic, and these traditions continued into the sound era.\textsuperscript{110}

The silent era also established a continuum between two ideals for the relationship between the images and the music—subordinate and equally prominent. This continuum carried over into the sound era even though the introduction of the spoken word drastically affected the relationship between music and image.

Photoplay accompaniments have gradually evolved into an integral part of the picture, and it is possible to be so perfect that one finds it difficult to concentrate upon the music itself. This is the sole mission of music, to take the place of the spoken word so completely that we become absorbed in the subject matter presented on the screen. Here is the final test of the accompaniment, and until this test is passed it cannot be considered a success.\textsuperscript{111}

There are various lights in which the art of picture playing is regarded. Many persons regard the music as an accompaniment to the picture—to overcome the awful silence that can almost be felt when a picture is run without music. Others regard the music as a frame, a
setting, or a background for a picture. In my opinion the music is neither of these, but is a component part of a photoplay production, taking the place, psychologically, of the spoken word, expressing...through the medium of the ear the mood that the picture seeks to express through the medium of the eye. Both are equally important to a satisfactory expression of the playwright's thought.112

It is possible to absorb histrionic impressions through the eye and ear simultaneously, without either dominating, on condition that both synchronously provide emotional stimuli of the same genus and intensity. In picture presentation we have the same combination of music, drama, and scenic arts as in opera, the only difference being the absence of the speaking or singing voice.113

Sound has always been an indispensable element in motion picture presentations. During the sound era, however, music in films went from the foreground to the background of people's attention. At times it was totally absent. In televised or filmed versions of operas and ballets it reassumes the prominence it has not had since the silent film era ended. Music was and still is most prominent when there is no talking.

GILLIAN B. ANDERSON
Music Specialist

NOTES


4. Ibid., p. 2.
8. Ibid.
32. Kenneth Baylen, “Points and Viewpoints: Our Terrifying Ignorance,” The American Organist (vol. 6, no. 4, 1923): 251. This outburst elicited the following response: “I was under the impression that T.A.O. [The American Organist] was a really fine publication... Now I find that T.A.O. is a ‘foolish and narrow magazine’ run by a bunch of insects in New York City. How could you deceive us guilelessly and trusting little fellows out here in the tall grass?” T. L. R., “We’re Discovered at Last,” The American Organist (vol. 6, no. 6, 1923): 382.
33. [Hansford], “American Conservatory Theater School,” The American Organist (vol. 6, no. 7, 1923): 444–50.
37. Ibid.
45. These were roundly criticized because they were in a foreign language and the orchestra drowned out the singers, a not infrequent problem for singers in these completely carpeted theaters. “Film Facts and Fancies,” The American Organist (vol. 3, no. 9, 1920): 339.
47. Ibid., no. 2, p. 40 and no. 6, p. 182.
55. Quoted in “Mr. Curtis Dunham,” The American Organist (vol. 4, no. 6, 1921): 209.
56. “There used to be current and an anecdote about a man in a cinema audience who had been sitting in long-suffering silence while a very bad pianist accompanied the film. When the heroine was about to seek an end of her troubles by plunging to a watery grave, he called out to her image on the screen, in a voice full of disgust: ‘Take the pianist with you, while you’re about it!’” Kurt London, Film Music: A Summary of the Characteristic Features of Its History, Aesthetics, Technique, and Possible Developments, trans. Eric S. Bensinger (London: Faber and Faber Ltd., 1966), p. 41. Moving Picture World (July 3, 1909), in an editorial entitled “The Musical End,” echoed this sentiment: “Half the pianists whom we have heard these last six months deserve to lose their jobs. The pianos should be either burnt or put into tune or replaced with better ones...” Quoted in Charles Hofmann, Sounds for Silents (New York: Drama Book Specialists, 1970), p. [15].
57. May Meskimen Mills, The Pipe Organist’s Complete Instruction and Reference Work on the Art of Photoplaying (n.p.: May Meskimen Mills, 1922), p. 7. An even earlier example of such mistakes was reported in the New York Daily Mirror (October 9, 1909): “Bad judgement in the selection of music may ruin an exhibition almost as much as a good programme may help it. Imagine a pathetic scene showing a husband mourning his dead wife accompanied by the strains of ‘No wedding bells for me!’ And yet this exact circumstance was noted by the writer recently...” Quoted in Charles Hofmann, Sounds for Silents (New York: Drama Book Specialists, 1970), p. [13].
64. Ibid.
69. Ibid.
70. Kurt London, Film Music, p. 40. [See note 56 for the full citation.]
71. Moving Picture World (March 13, 1909) reported on a screening of the Biograph film A Fool’s Revenge: “A pleasant variation from the eternal ragtime was a refined delivery of classical music corresponding to the character of the picture, including Schumann’s ‘Traumerei’ and Beethoven’s ‘Moonlight Sonata.’ The first time, indeed, we ever heard Beethoven in a five-cent theater...” Quoted in Hofmann, Sounds for Silent, p. [13].
74. Kurt London credits the Italian Giuseppe Becce with the idea of publishing a cinema music library (under the name Kinoftech, a contraction of the German word Kinobi-othek) in 1919. London, Film Music, pp. 51 and 54.
78. I am indebted to Clifford McCarty for this information.
80. His own copies of the scores and parts to a number of his films, particularly the feature-length ones, are part of the Museum of Modern Art Film Score Collection which is on permanent loan to the Music Division of the Library of Congress.
81. (New York: Farrar, Strauss, and Giroux, 1973), pp. 79 and 80. Brown’s accounts capture the excitement of the original presentation and the effect of the music. However, they have many inconsistencies and must be taken with a grain of salt. For example, Brown claimed that Joseph Carl Breil wrote the music for the Los Angeles premiere when in fact the music was compiled by Carl Elinor; the Los Angeles Symphony could not have been the orchestra at the Los Angeles premiere; and so forth. Clyde Allen’s notes for The Birth of a Nation. Label X, LXR-70-2 recording, 1986. See also Martin Marks, soon to be completed doctoral dissertation on film music for Harvard University.
85. Ibid., p. 96.
86. Seymour Stern, Film Culture (no. 36, Spring/Summer 1965): 103-32.
88. The exact contribution of each of the two composers can be ascertained because Peters’ wife copyrighted her husband’s music by submitting a score with Silvers’ sections crossed out or cut out. Compare entries 981 and 982, MUSIC 3212, Item 144 and MUSIC 3236, Item 78.
92. Quoted in The Literary Digest (vol. 82, July 19, 1924): 27.


100. Carl Dreyer preferred silence to the Baroque music supplied for his *La Passion de Jeanne D'Arc* in the 1950s and also to any other form of accompaniment that he had heard, but there is no evidence that the film was actually screened silent in 1928 and 1929. Silences between musical sections of a film score were not uncommon (Cooper, "Creation of Atmosphere," *The American Organist* (vol. 5, no. 6, 1923): 241). For dramatic effect D. W. Griffith kept the orchestra silent for up to ninety seconds in *Way Down East* and *Intolerance*. Occasionally, films were shown silent because of a musicians' strike (Adams, "Way Down East’ and the Future," *The American Organist* (vol. 4, no. 1, 1921): 25.), but more often a victrola would be used to substitute for an organist on break or musicians on strike. ("Film Facts and Fancies," *The American Organist* (vol. 3, no. 8, 1920): 298-99.)


108. Ibid., p. 67.


The Guide to Music for Silent Films
1

Abie’s Irish Rose
LC M1357.Z
20 p., 30 cm.
Music 3212, Item 0

2

Ach wie ist’s möglich dann
LC M1527.M75A3
90 p., 34 cm.
Music 3212, Item 1

3

Across to Singapore
MOMA
4 p., 31 cm.
Music 3236, Item 86

4

Adoration
MOMA
4 p., 31 cm.
Music 3236, Item 87

5

The Adventurer
MOMA
4 p., 31 cm.
Music 3236, Item 88

6

The Adventurer
MOMA
4 p., 31 cm.
Music 3236, Item 89

7

Afraid to Love
Afraid to Love. Note: Typescript cue sheet. No music.
MOMA
1 p., 28 cm.
Music 3236, Item 91

8

Afraid to Love
MOMA
4 p., 32 cm.
Music 3236, Item 92

9

After the Storm
MOMA
2 p., 32 cm.
Music 3236, Item 90
The Air Legion
MOMA 4 p., 32 cm. Music 3236, Item 93

Alice Brown Derby
Alice Brown Derby. Note: Typescript cue sheet. No music.
MOMA 1 p., 28 cm. Music 3236, Item 94

All Aboard
MOMA 4 p., 31 cm. Music 3236, Item 95

All Around Frying Pan
MOMA 4 p., 30 cm. Music 3236, Item 96

All at Sea
MOMA 2 p., 31 cm. Music 3236, Item 97

Aloha Oe
LC M1357.N 89 p., 30 cm. Music 3212, Item 2

Alt-Heidelberg
LC M1527.R63A5 99 p., 33 cm. Music 3212, Item 3

America
MOMA 31 cm. Music 3236, Item 1

America
LC M176.A5 61 p., 34 cm. Music 3212, Item 4

American Beauty
MOMA 4 p., 31 cm. Music 3236, Item 98
American Pluck
MOMA 4 p., 30 cm.
Music 3236, Item 99

The Ancient Highway
MOMA 2 p., 31 cm.
Music 3236, Item 100

The Angel of Broadway
MOMA 4 p., 31 cm.
Music 3236, Item 101

Annapolis
MOMA 4 p., 31 cm.
Music 3236, Item 102

Antony and Cleopatra
Special music for the Kleine-Cines Production Antony and Cleopatra. Music composed by: George Colburn. Published by: George Kleine

Anybody Here Seen Kelly?
MOMA 2 p., 32 cm.
Music 3236, Item 103

The Apostle of Vengeance
MOMA 2 p., 28 cm.
Music 3236, Item 104

An Arabian Tragedy
Music 3212, Item 6

The Arizona Sweepstakes
MOMA 2 p., 33 cm.
Music 3236, Item 105

Arsenal
Music cues on Arsenal. Note: Cue sheet. typescript. No music.
MOMA 1 p., 28 cm.
Music 3236, Item 106
30

**Arsenal**

Cue sheet for *Arsenal*. *Note*: Typscript. No music.

MOMA 1 p., 28 cm.

Music 3236, Item 107

31

**Arsenal**


MOMA 55 p., 32 cm.

Music 3236, Item 2

32

**As We Forgive**


Music 3212, Item 7

32A

**L'Assassinat du duc de Guise**


LC M1513 .S15A7 34 p., 27 cm.

Music 3449-suppl., Item 1166

33

**Autum Fire**


MOMA 1 p., 24 cm.

Music 3236, Item 108

34

**Avalanche**


MOMA 4 p., 31 cm.

Music 3236, Item 109

35

**The Avenging Rider**


MOMA 1 p., 28 cm.; 32 cm.

Music 3236, Item 110

36

**The Awakening**


MOMA 6 p., 31 cm.

Music 3236, Item 111

37

**The Baby Cyclone**


MOMA 2 p., 31 cm.

Music 3236, Item 112

38

**The Bachelor Daddy**


MOMA 1 p., 28 cm.

Music 3236, Item 113

39

**Back to God's Country**


MOMA 2 p., 32 cm.

Music 3236, Item 114
40

**Ballet Mecanique**

*Ballet Mecanique, Leger. Note: Cue sheet. No music. Typescript.*

MOMA 1 p., 28 cm.
Music 3236, Item 115

41

**Barbed Wire**

*Barbed Wire. Note: Cue sheet. No music. Typescript.*

MOMA 2 p., 28 cm.
Music 3236, Item 116

42

**Bare Knees**


MOMA 1 p., 33 cm.
Music 3236, Item 117

43

**Baree, Son of Kazan**


LC M1527.H7B3 40 p., 34 cm.
Music 3212, Item 156

44

**Barefoot Boy**

*Barefoot Boy. Note: Cue sheet. No music. Typescript.*

MOMA 1 p., 28 cm.
Music 3236, Item 118

45

**The Barrier**


LC M1527.L657B4 109 p., 31 cm.
Music 3212, Item 8

46

**The Barrier**


MOMA 4 p., 32 cm.
Music 3236, Item 119

47

**The Bat**

*The Bat. Note: Cue sheet. No music. Typescript.*

MOMA 1 p., 28 cm.
Music 3236, Item 120

48

**The Battle Cry of Peace**


LC M1527.R68B3 105 p., 31 cm.
Music 3212, Item 9

49

**The Battle Cry of Peace**

Special musical setting for the patriotic photoplay drama *The Battle Cry of Peace. Film company: The Vitagraph Company of America. Music selected and adapted by: S. L. Rothapfel. Music edited by: Ivan Rudisill and S. M. Berg. Published by: G. Schirmer, New York, 1915. Instrumentation: Piano conductor; (1,2,1; 2,2,1,0; tympani and drums; strings). Copyright: © C1 E 376042, October 15, 1915.*

LC M1357.R 105 p., 31 cm.
Music 3212, Item 10

50

**The Battling Bookworm**


MOMA 1 p., 32 cm.
Music 3236, Item 121
51

**Beau Broadway**

MOMA 4 p., 32 cm.
Music 3236, Item 122

52

**Beau Geste**


MOMA 5 p., 28 cm.
Music 3236, Item 123

53

**Beau Geste**
Music 3212, Item 11

54

**Beau Geste**
Selected themes from *Beau Geste*. Music composed and compiled by: Hugo Riesenfeld. Orchestration: D. Savino. Published by: Robbins-Engel, Inc., New York, 1927. *Instrumentation:* Piano conductor; (1,0,1; 0,2,1,0; drums and tympani; strings) *Copyright: © C1 E 661451, April 5, 1927; R 129807, May 3, 1954, Robbins Music Corp. (PWH of D. Savino); R 131790, June 14, 1954, Mabel Riesenfeld (W).

MOMA 3 p., 31 cm.
Music 3212, Item 12

55

**Beau Geste**
Chanson Algerian from the super-photoplay production *Beau Geste*. Music by: James C. Bradford & Hans Spialek. Series title: Sam Fox Paramount Edition for Orchestra No. 1 (Series A). Published by: Sam Fox Pub., Co., Cleveland, 1926. *Instrumentation:* Piano conductor; (1,1,2,1; 2,2,1,0; drums, tympani; strings) *Copyright: © C1 E 652519, December 17, 1926.
LC M1357.B 3 p., 31 cm.
Music 3212, Item 13

56

**Beau Geste**
Marching song of the Foreign Legion from the super-photoplay production *Beau Geste*. *Music by: James C. Bradford. Music arranged by: Hans Spialek. Series title: Sam Fox Paramount Edition for Orchestra No. 2 (Series B). Published by: Sam Fox Pub., Co., Cleveland, 1926. Instrumentation: Piano conductor; (1,1,2,1; 2,2,1,0; drums, tympani; strings) *Copyright: © C1 E 652518, December 17, 1926.
LC M1357.B 3 p., 27 cm.
Music 3212, Item 14

57

**Beau Sabreur**
MOMA 4 p., 32 cm.
Music 3236, Item 124

58

**The Beautiful Cheat**
MOMA 2 p., 32 cm.
Music 3236, Item 125

59

**Beautiful Waters**

*Beautiful Waters. Note: Cue sheet. No music, Typescript.*
MOMA 1 p., 28 cm.
Music 3236, Item 126
60

The Beckoning Flame

LC M1357.S
40 p., 30 cm.
Music 3212, Item 15

61

Before Midnight
Thematic music cue sheet. Royal Pictures presents Before Midnight by William Russell with a distinguished cast including Barbara Bedford.


MOMA
2 p., 31 cm.
Music 3236, Item 127

62

Beggars of Life


MOMA
4 p., 31 cm.
Music 3236, Item 128

63

Behind Closed Doors


MOMA
2 p., 32 cm.
Music 3236, Item 129

64

Betrayal

LC M1527.B56
32 p., 31 cm.
Music 3212, Item 16


MOMA
4 p., 36 cm.
Music 3236, Item 130

65

The Belle of New York

MOMA
2 p., 30 cm.
Music 3236, Item 131

66

Below the Deadline

MOMA
1 p., 30 cm.
Music 3236, Item 132

67

Ben Hur

Instrumentation: 1st violin.

MOMA
80 p., 31 cm.
Music 3236, Item 3

68

6
69

**Between Men**

LC M1357.N 52 p., 31 cm.
Music 3212, Item 17

70

**Beware of Blondes**

MOMA 2 p., 31 cm.
Music 3236, Item 133

71

**Beware of Married Men**

MOMA 1 p., 35 cm.
Music 3236, Item 134

72

**Beware of Widows**

MOMA 2 p., 32 cm.
Music 3236, Item 135

73

**Beyond the Rockies**

MOMA 1 p., 30 cm.
Music 3236, Item 136

74

**Beyond the Sierras**

MOMA 4 p., 31 cm.
Music 3236, Item 137

75

**The Big Killing**

MOMA 1 p., 28 cm.
Music 3236, Item 138

76

**The Big Killing**

MOMA 4 p., 31 cm.
Music 3236, Item 139

77

**The Big Noise**

MOMA 4 p., 32 cm.
Music 3236, Item 140

78

**The Big Parade**

MOMA 80 p., 31 cm.
Music 3236, Item 4
The Birth of a Nation

D. W. Griffith presents *The Birth of a Nation.*

**Music composed by:** Joseph Carl Breil. **Instrumentation:** Parts (0,1,2,1; 2,2,2,2; tuba; drums; harp; 1st violin, 1st violin-second desk, 2nd violin, viola). **Note:** Cover of oboe part is stamped "LARGE ORCHESTRA: SET F"; clarinet "LARGE ORCHESTRA: SET A"; and viola "MEDIUM ORCHESTRA: SET NO. 1."

MOMA 35 cm.

Music 3236, Item 5

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Bitter Apples

Warner Bros. present *Bitter Apples* starring Monte Blue & Myrna Loy. **Note:** Cue sheet. No music. "Lyceum—Fri. & Sat. Dec.—23-24. 1927" marked in pencil. **Number of reels:** 6/4. **Projection time:** 61 minutes based on a speed of 11 minutes per 1000 feet.

MOMA 1 p., 31 cm.

Music 3236, Item 141

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Black Butterflies


MOMA 1 p., 40 cm.

Music 3236, Item 142

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The Black Crook

Special piano music for *The Black Crook* in five parts. **Music composed by:** Walter C. Simon. **Published by:** Kalem Co., New York, 1916. **Instrumentation:** Piano. **Copyright:** © C1 E 376817, January 10, 1916; R 120871, September 2, 1943, Walter C. Simon, New York.

LC M176.B6 39 p., 33 cm.

Music 3212, Item 19

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Black Jack


MOMA 2 p., 31 cm.

Music 3236, Item 143

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Black Paradise

Thematic music cue sheet. William Fox Production *Black Paradise.* **Music compiled by:** Michael P. Krueger. **Note:** Music incipits. "Mon & Tues Sept 6-7" marked in pencil.

MOMA 2 p., 34 cm.

Music 3236, Item 144

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The Black Pirate

Douglas Fairbanks in *The Black Pirate.* **Music by:** Mortimer Wilson, Op. 76. **Instrumentation:** Orchestral parts (piccolo, 1,1,2,1,2,2,1; percussion; harp, strings)

MOMA 32 cm., Ms.

Music 3236, Item 9
Douglas Fairbanks, Sr. in *The Black Pirate* (1926), one of the earliest full-length, two-color Technicolor films. Museum of Modern Art, Film Stills Archive.
The Blackguard
MOMA 2 p., 31 cm.
Music 3236, Item 145

Blind Alleys
MOMA 4 p., 32 cm.
Music 3236, Item 146

Blindfold
MOMA 4 p., 31 cm.
Music 3236, Item 147

Blockade
MOMA 4 p., 31 cm.
Music 3236, Item 148

A Blonde for a Night
MOMA 4 p., 31 cm.
Music 3236, Item 149

The Blonde Saint
MOMA 4 p., 32 cm.
Music 3236, Item 150

Blood and Sand
Blood and Sand. Note: Cue sheet. No music.
Typescript and six copies.
MOMA 2 p., 28 cm.
Music 3236, Item 151

The Blood Ship
The Blood Ship. Note: Cue sheet. No music.
MOMA 3 p., 21 cm., Ms.
Music 3236, Item 152

Blue Blazes
MOMA 1 p., 30 cm.
Music 3236, Item 153

Blue Blood
MOMA 1 p., 35 by 53 cm.
Music 3236, Item 154

Blue Skies
MOMA 4 p., 32 cm.
Music 3236, Item 155
The Border Sheriff
MOMA 1 p., 31 cm.
Music 3236, Item 156

Born to the West
MOMA 4 p., 32 cm.
Music 3236, Item 157

Borrowed Finery
MOMA 4 p., 32 cm.
Music 3236, Item 158

Boy Blue
Boy Blue. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 159

Branded Sombrero
MOMA 2 p., 32 cm.
Music 3236, Item 160

Breezy Bill
Number of reels: 5.
MOMA 1 p., 32 cm.
Music 3236, Item 161

Bride of the Storm
MOMA 1 p., 35 cm.
Music 3236, Item 162

La Briere
La Briere. Scènes Cinématoigraphiques. Inspired by the film by: Léon Poirier. Based on the novel by A. de Châteaubriant. Published by: Éditions Musicales Évette, Paris, 1927. Music by: Paul Ladmirault. Instrumentation: Piano conductor: (1,1,1,1: 1,2,1,0; tympani, harmonium; strings.) Copyright: © Cl E 684118, November 1, 1927.
LC M1527.L15B5 14 cues, 29 cm.
Music 3212, Item 20

The Broadway Boob
MOMA 4 p., 32 cm.
Music 3236, Item 163

Broadway Fever
Broadway Fever. Note: Cue sheet. No music. Ms.
MOMA 2 p., 28 cm.
Music 3236, Item 164

The Broadway Gallant

**MOMA**

4 p., 32 cm.

Music 3236, Item 165

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112

**Broadway Nights**


**MOMA**

4 p., 32 cm.

Music 3236, Item 166

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113

**Broken Blossoms**

D. W. Griffith’s *Broken Blossoms.* *Adapted from a story by:* Thomas Burke. *Produced by:* D. W. Griffith. *Music by:* Louis F. Gottschalk. *Instrumentation:* Piano conductor; (1,2,1); 2,2,1,0; drums [Prologue 1° missing]; harp [Prologue 1° only]; strings. *Note:* Prologue 1° bound separately.

**MOMA**

13, 55 p., 31 cm.

Music 3236, Item 10

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114

**The Broken Gate**


**MOMA**

4 p., 32 cm.

Music 3236, Item 167

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115

**Broken Hearts**


**MOMA**

2 p., 28 cm.

Music 3236, Item 168

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116

**Brotherly Love**


**MOMA**

4 p., 30 cm.

Music 3236, Item 169

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117

**The Brown Derby**


**MOMA**

4 p., 32 cm.

Music 3236, Item 170

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118

**The Brute**

Warner Bros. presents *The Brute* starring Monte Blue. *Note:* Cue sheet. No music. Two copies. "Monday May 9/27" marked in pencil on copy 2 which is also mutilated. *Number of reels:* 10. *Projection time:* 1 hour, 14 minutes based on a speed of 10 minutes per 1000 feet.

**MOMA**

1 p., 32 cm.

Music 3236, Item 171

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119

**Buck Privates**


**MOMA**

4 p., 31 cm.

Music 3236, Item 172

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120

**The Bugler of Battery B & Hungry Hanks Hallucination**


**LC M176.B83**

13 p., 32 cm.

Music 3212, Item 21
Burning Daylight
MOMA 5 p., 31 cm. Music 3236, Item 173

Burning the Wind
MOMA 2 p., 33 cm. Music 3236, Item 174

The Bush Leaguer
MOMA 1 p., 30 cm. Music 3236, Item 175

Bustin’ Thru
MOMA 1 p., 30 cm. Music 3236, Item 176

The Butter and Egg Man
MOMA 4 p., 32 cm. Music 3236, Item 177

Butterflies in the Rain
Thematic music cue sheet. Carl Laemmle presents Laura LaPlante and James Kirkwood in Butterflies in the Rain. Directed by: Edward Slo-

Buttons
MOMA 4 p., 32 cm. Music 3236, Item 179

By the Law
Music for By the Law. Published by: The Museum of Modern Art Film Library, New York. Instrumentation: Piano score.
MOMA 98 p., 32 cm. Music 3236, Item 11

Cabaret
MOMA 2 p., 28 cm. Music 3236, Item 180

The Cabinet of Dr. Caligari
The Cabinet of Dr. Caligari. Instrumentation: Piano conductor. Note: Typescript with contents attached.
MOMA 140 p., 30 cm. Music 3236, Item 12

Caïn
LC M1527.P6C3 95 p., 31 cm. Music 3212, Item 157
To accompany the cracked and grotesque setting of *The Cabinet of Dr. Caligari* (1919) for its showing at the Roxy Theater, Erno Rapee and S. L. ("Roxy") Rothapfel selected thematic material from the music of modern composers, Schoenberg, Debussy, Stravinsky, Prokofiev and Richard Strauss. Museum of Modern Art, Film Stills Archive.
132

California Straight Ahead
MOMA
2 p., 36 cm.
Music 3236, Item 181

133

The Call of Courage
MOMA
1 p., 30 cm.
Music 3236, Item 182

134

Call of the Desert
MOMA
1 p., 32 cm.
Music 3236, Item 183

135

Canyon of Missing Men
MOMA
1 p., 32 cm.
Music 3236, Item 184

136

Captain Careless
MOMA
1 p., 32 cm.
Music 3236, Item 185

137

Captain Lash
MOMA
6 p., 32 cm.
Music 3236, Item 186

138

Captain Swagger
MOMA
4 p., 31 cm.
Music 3236, Item 187

139

The Captive God
MOMA
2 p., 28 cm., Ms.
Music 3236, Item 188

140

Captured by Bedouins
14 p., 32 cm.
Music 3212, Item 22

141

Carmen
391, 37 p., 28 cm., Ms. and printed
Music 3212, Item 158
World famous opera singer, Geraldine Farrar, in De Mille’s *Carmen* (1915), one of the earliest films to use musical accompaniment during the production to help set the mood. Geraldine Farrar Collection, Music Division, Library of Congress.
Carmen
Paramount photoplay music (P 123) for Carmen as produced by the Jesse L. Lasky Feature Play Co. featuring Geraldine Farrar by special arrangement with Morris Gest. Special musical setting used in the original presentation at Symphony Hall, Boston under the direction of S. L. Rothapfel. Music arranged by Hugo Riesenfeld. Published by G. Schirmer, New York, 1915. Series title: Schirmer's Photoplay Series. Instrumentation: Piano conductor; (1,0,2,0; 0,2,1,0; drums; strings). Copyright: © C1 E 373892, received by LC November 24, 1915.

LC M1357.R
Music 3212, Item 23

The Case of Lena Smith

MOMA
Music 3236, Item 189

Casey at the Bat
Casey at the Bat. Note: Cue sheet. No music. Typescript.

MOMA
Music 3236, Item 190

Casey at the Bat

MOMA
Music 3236, Item 191

The Cavalier

MOMA
Music 3236, Item 192

The Cave Man

MOMA
Music 3236, Item 193

Celebrity

MOMA
Music 3236, Item 194

Cendrillon

MOMA
Music 3236, Item 195

La Chaine d'Amour

LC M176.C43
Music 3212, Item 24
151

Champion of Lost Causes
MOMA 2 p., 36 cm. Music 3236, Item 196

152

Chang
Chang. Note: Cue sheet. No music. Two copies.
MOMA 3 p., 28 cm. Music 3236, Item 197

153

The Chaplin Revue

154

The Charge of the Gauchos
MOMA 4 p., 32 cm. Music 3236, Item 198

155

The Charlatan
MOMA 2 p., 32 cm. Music 3236, Item 199

156

Chasing Trouble
MOMA 1 p., 31 cm. Music 3236, Item 200

157

Cheating Cheaters
MOMA 2 p., 34 cm. Music 3236, Item 201

158

The Cheerful Fraud
MOMA 2 p., 32 cm. Music 3236, Item 202

159

Chess Fever
MOMA 39 p., 32 cm. Music 3236, Item 13

160

Chicago
MOMA 4 p., 32 cm. Music 3236, Item 203

161

Chicago After Midnight
MOMA 4 p., 31 cm. Music 3236, Item 204
162

**Children of Divorce**

_Choice of Divorce_. Note: Cue sheet. No music. Typescript.

MOMA 1 p., 28 cm. Music 3236, Item 205

163

**China Bound**


MOMA 4 p., 31 cm. Music 3236, Item 206

164

**Chinatown Charlie**


MOMA 4 p., 32 cm. Music 3236, Item 207

165

**The Chinese Parrot**


MOMA 6, 8 p., 31 cm. Music 3236, Item 208

166

**Chip of the Flying U**


MOMA 2 p., 40 cm. Music 3236, Item 209

167

**Circumstantial [sic] Evidence**


MOMA 1 p., 30 cm. Music 3236, Item 210

168

**The Circus Kid**


MOMA 4 p., 31 cm. Music 3236, Item 211

169

**Circus Rookies.**


MOMA 4 p., 31 cm. Music 3236, Item 212

170

**The City Gone Wild**


MOMA 4 p., 32 cm. Music 3236, Item 213

22
Virginia Cherrill and Charlie Chaplin in *City Lights* (1931). Chaplin, with the help of trained composers, wrote his own musical accompaniments. He was one of the only directors who continued to make silent films after the introduction of sound films. Museum of Modern Art, Film Stills Archive.
171
City Lights—Les Lumières de la Ville
Music 3212, Item 26

175
Clancy's Kosher Wedding
MOMA 4 p., 31 cm.
Music 3236, Item 215

176
Clash of the Wolves
MOMA 1 p., 28 cm.
Music 3236, Item 216

177
Clear the Decks
MOMA 8 p., 32 cm.
Music 3236, Item 217

178
Clearing the Trail
MOMA 1 p., 31 cm.
Music 3236, Item 218

179
The Clever Dummy
MOMA 42 p., 31 cm.
Music 3236, Item 14

180
The Cloak
MOMA 59 p., 32 cm.
Music 3236, Item 15

181
Clothes Make the Woman
Clothes Make the Woman. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 219
Thomas Ince's *Civilization* (1916) was reissued in 1930 with a musical score and talking sequences, a not uncommon practice which radically altered the rhythm of the original photoplay. Museum of Modern Art, Film Stills Archive.
182
**The Cohens and Kellys in Paris**
*MOMA* 8, 4 p., 31 cm.
Music 3236, Item 220

183
**Cohens and Kellys in Scotland**
*Cohens and Kellys in Scotland.* *Note:* Cue sheet. No music. Two completely different copies with two separate sets of cues.
*MOMA* 6 p., 33 cm.
Music 3236, Item 221 and 221a

184
**La Colère des Dieux**
*MOMA* 1 p., 27 by 21 cm., Ms.
Music 3236, Item 222

185
**College**
*MOMA* 4 p., 36 cm.
Music 3236, Item 223

186
**Combat**
*MOMA* 2 p., 34 cm.
Music 3236, Item 224

187
**Come and Get It**
*MOMA* 1 p., 30 cm.
Music 3236, Item 225

188
**Compromise**
*MOMA* 1 p., 36 cm.
Music 3236, Item 226

189
**Comtesse Ursel**
*LC M176.C735* 48 p., 33 cm.
Music 3212, Item 28

190
**The Confederate Ironclad**
*LC M176.C74* 18 p., 32 cm.
Music 3212, Item 29

191
**Confessions of a Wife**
*MOMA* 2 p., 32 cm.
Music 3236, Item 227

192
**The Conqueror**
Musical setting for the photoplay *The Conqueror* (P. 35). *Production by:* Thomas H. Ince. *Music*
193

The Convoy
MOMA
6 p., 32 cm.
Music 3236, Item 228

194

The Cop
MOMA
4 p., 32 cm.
Music 3236, Item 229

195

The Corner
LC M1357.B
48 p., 30 cm.
Music 3212, Item 31

196

Corner in W
*Corner in W.* *Note:* Cue sheet. No music.
MOMA
1 p., 28 cm., Ms.
Music 3236, Item 230

John Gilbert and Renee Adoree on the cover of the sheet music for the theme song of MGM’s *The Cossacks* (1928). Pop songs were used to advertise movies and vice-versa, then as now. Music Division, Library of Congress.
196a

**Corner in Wheat**

*Corner in Wheat. Published by: Kalmus Filmusic Edition, N.Y., 1928. Instrumentation: Piano conductor score. Note: This is a Photocopy of a printed score.*

MOMA: 18 p., 28 cm. no microfilm

197

**The Cossacks**


MOMA: 4 p., 31 cm. Music 3236, Item 231

198

**Counsel for the Defense**


MOMA: 4 p., 30 cm. Music 3236, Item 232

199

**The Covered Wagon**


MOMA: 127 p., 30 cm. Music 3236, Item 16

199A

**The Covered Wagon**


200

**Covered Wagon Trails**


MOMA: 1 p., 32 cm. Music 3236, Item 233

201

**The Cowboy and the Countess**


MOMA: 1 p., 33 cm. Music 3236, Item 234

202

**Craig's Wife**


MOMA: 4 p., 32 cm. Music 3236, Item 235

203

**Cranqueville**

*Cranqueville*. Note: Cue sheet. No music. Typescript.

MOMA: 1 p., 28 cm. Music 3236, Item 236

204

**The Crash**


MOMA: 4 p., 31 cm. Music 3236, Item 237
The Crazy Ray

MOMA
90 p., 30 cm.
Music 3236, Item 17

The Crimson Canyon

MOMA
1 p., 30 cm.
Music 3236, Item 239

The Crimson City

MOMA
1 p., 30 cm.
Music 3236, Item 238

The Crippled Hand

LC M1357.W
61 p., 31 cm.
Music 3212, Item 32

The Crisis

LC M1357.C
22 p., 34 cm.
Music 3212, Item 33
Crooks Can't Win
MOMA 4 p., 31 cm.
Music 3236, Item 240

Cross Currents
LC M1357.R 59 p., 30 cm.
Music 3236, Item 34

The Crowd
MOMA 6 p., 31 cm.
Music 3236, Item 241

The Crown of Lies
LC M176.C95 2 p., 31 cm.
Music 3212, Item 35

The Crystal Cup
MOMA 4 p., 31 cm.
Music 3236, Item 242

Czar Ivan the Terrible
Czar Ivan the Terrible. Note: Cue sheet. No music. Ms.
MOMA 1 p., 28 cm.
Music 3236, Item 243

Dame Chance
MOMA 2 p., 34 cm.
Music 3236, Item 244

Dame Chance
Non-Taxable musical cue sheet for Dame Chance. Film company: ACA Pictures. Note: No music. This picture was cued August 23, 1926.
MOMA 1 p., 34 cm.
Music 3236, Item 245

Dames Ahoy
MOMA 3 p., 28 cm.
Music 3236, Item 246

Dan
LC M176.D16 8 p., 35 cm.
Music 3212, Item 36
Dance Magic
MOMA 4 p., 32 cm. Music 3236, Item 247

The Dancer of Paris
MOMA 4 p., 32 cm. Music 3236, Item 248

The Danger Signal
MOMA 2 p., 32 cm. Music 3236, Item 249

Danger Street
MOMA 4 p., 32 cm. Music 3236, Item 250

Daring Days
MOMA 1 p., 30 cm. Music 3236, Item 251

The Darling of New York
MOMA 2 p., 46 cm. Music 3236, Item 252

D'Artagnan

A Daughter of the Gods

A Daughter of the Gods
Cue sheet for The Desired Woman (1927). The printed suggestions made for musical accompaniment were often changed by theater organists or pianists to suit their own tastes. Museum of Modern Art, Film Music Collection.
Daughters Who Pay

MOMA 2 p., 34 cm.  
Music 3236, item 253

The Dawn Maker

MOMA 2 p., 28 cm.  
Music 3236, item 254

The Dead Line

MOMA 1 p., 31 cm.  
Music 3236, item 255

Deliverance
Music selections to accompany *Deliverance.* 40 cues. *Instrumentation:* Flute; drums; violins 1 and 2; viola, cello, bass. *Note:* Ms. and printed.

MOMA 40 cues, 33 cm.  
Music 3212, item 159

The Desired Woman

MOMA 1 p., 35 cm.  
Music 3236, item 256

The Desperate Game

MOMA 1 p., 30 cm.  
Music 3236, item 257

A Desperate Moment

MOMA 1 p., 31 cm.  
Music 3236, item 258

The Despoilers

LC M1357.G 80 p., 30 cm.  
Music 3212, item 40

Destiny
*Destiny.* *Note:* Cue sheet. No music. Ms.

MOMA 7 p., 28 cm.  
Music 3236, item 259

Destiny
*Destiny.* *Note:* Cue sheet. No music. Ms.

MOMA 9 p., 28 cm.  
Music 3236, item 260

The Devil Dancer

MOMA 6 p., 32 cm.  
Music 3236, item 261

The Devil’s Skipper
Thematic music cue sheet. Tiffany-Stahl presents *The Devil’s Skipper* with Belle Bennett, Montagu

MOMA 4 p., 32 cm.
Music 3236, Item 262

241

**The Devil's Trademark**


MOMA 4 p., 32 cm.
Music 3236, Item 263

242

**Diplomacy**


MOMA 4 p., 32 cm.
Music 3236, Item 264

243

**The Dixie Merchant**


MOMA 2 p., 34 cm.
Music 3236, Item 265

244

**Do Your Duty**


MOMA 4 p., 32 cm.
Music 3236, Item 266

245

**The Doctor's Secret**

*The Doctor's Secret* by Méliès. *Instrumentation:* Piano score.

MOMA 20 p., 31 cm.
Music 3236, Item 18

246

**Dog Law**


MOMA 1 p., 32 cm.
Music 3236, Item 267

247

**Dog of the Regiment**


MOMA 1 p., 34 cm.
Music 3236, Item 268

248

**Dogs**


MOMA 1 p., 28 cm.
Music 3236, Item 269

249

**Don Juan**

*Don Juan* at Screening. *Music composed by* William Axt. *Instrumentation:* Orchestral score.

*Note:* Holograph.

LC M1527.A9D7 174 p., 34 cm.
Music 3212, Item 41

250

**Don Q, Son of Zorro**

Douglas Fairbanks in *Don Q, Son of Zorro*. *Music by* Mortimer Wilson, Opus 75. *Copyright:* The Elton Corporation, 1925. *Instrumentation:* Orchestral parts (1,1,2,1; 2,2,1,0; drums; strings)

MOMA 31 cm.
Music 3236, Item 19

251

**Le Donne Di Buon Umore**

John Barrymore and Mary Astor in *Don Juan* (1926). William Axt prepared one of the most sophisticated silent film scores for this romantic drama about the great Spanish lover. It was performed by the New York Philharmonic, Henry Hadley conducting, and was recorded for the new Vitaphone sound film system. Museum of Modern Art, Film Stills Archive.
First page of the complete score for *Don Juan* (1926). With increasing frequency in the 1920s, film directors commissioned original scores for their films, but original scores remained an exceptional form of accompaniment until the arrival of the sound film. Music Division, Library of Congress.
252

The Donovan Affair
MOMA 2 p., 32 cm.
Music 3236, Item 270

253

Don't Marry
MOMA 4 p., 31 cm.
Music 3236, Item 271

254

Don't Tell the Wife
MOMA 1 p., 37 cm.
Music 3236, Item 272

255

Doomsday
Doomsday. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 273

256

Doomsday
MOMA 4 p., 31 cm.
Music 3236, Item 274

257

Double Trouble
Musical setting for the photoplay Double Trouble featuring Douglas Fairbanks. Production by Fine-Arts Feature Co. Music arranged and adapted by J. C. Breil. Series title: Triangle Plays. Published by: G. Schirmer, Inc. for the Triangle Film Corp., New York, 1915. Instrumentation: Piano conductor; (1,0,2,0; 0,2,1,0; drums; strings). Note: Cornet part in M176 D(Box). Copyright: © C1 E 373395, November 22, 1915.
LC M1357.B 93 p., 30 cm.
Music 3212, Item 42

258

The Dove
The Dove. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 275

259

The Dove
MOMA 6 p., 31 cm.
Music 3236, Item 276

260

The Drag Net
MOMA 4 p., 31 cm.
Music 3236, Item 277

261

The Drag Net
The Drag Net. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 278
Drake’s Love Story

Dream of Love

Dream Street
D. W. Griffith presents *Dream Street* based on characters of Thomas Burke’s stories. *Film company*: D. W. Griffith, Inc., Albert L. Grey, Gen. *Mgr. Instrumentation*: Piano conductor (1st and 2nd editions); (1,1,2,1; 2,2,1,0; drums; harp; strings; all parts except oboe, horns and trumpets are stamped “2nd Edition”). MOMA 156 p., 31 cm. Music 3236, Item 20

Dream Street

Dress Parade

Driftin’ Through

The Drummer Girl of Vicksburg

Dry Martini

Easy Come, Easy Go

Easy Come, Easy Go
The Edge of the Abyss
LC M1357.S 78 p., 30 cm.
Music 3212, Item 45

Emak Bakia
MOMA 2 p., 27 cm.
Music 3236, Item 285

Emak Bakia
MOMA 1 p., 28 cm.
Music 3236, Item 286

Emak Bakia
Emak Bakia. Note: Cue sheet. No music. Also includes music cues for the film Etoile de Mer.
MOMA 2 p., 28 cm.
Music 3236, Item 287

L’Empreinte
LC M176.E55 38 p., 30 cm.
Music 3212, Item 46

Empty Hearts
MOMA 2 p., 32 cm.
Music 3236, Item 288

The Enchanted Hill
MOMA 2 p., 33 cm.
Music 3236, Item 289

Enemies of Women
LC M1327.P55E 90 p., 30 cm.
Music 3212, Item 162

Enemy of Men
MOMA 2 p., 32 cm.
Music 3236, Item 290

Enoch Arden
Enoch Arden Parts IV, V. Instrumentation: Piano.
MOMA 33 p., 30 cm.
Music 3236, Item 22

The Escape
MOMA 1 p., 30 cm.
Music 3236, Item 291
283

The Escape
MOMA 4 p., 31 cm.
Music 3236, Item 292

284

L'Etoile de Mer
MOMA 1 p., 28 cm.
Music 3236, Item 293

285

Etoile de Mer
Etoile de Mer. Note: Cue sheet. No music. Also includes music cues for the film Emak Bakia.
MOMA 2 p., 28 cm.
Music 3236, Item 294

286

Eton Boys
MOMA 1 p., 28 cm.
Music 3236, Item 295

287

Excess Baggage
MOMA 6 p., 32 cm.
Music 3236, Item 296

288

The Execution of Mary Queen of Scots
MOMA 117 p., 31 cm.
Music 3236, Item 23

289

Eyes of the Underworld
MOMA 1 p., 30 cm.
Music 3236, Item 297

290

Fabiola
Musical score. Fabiola Photoplay Corporation presents photo drama production of Nicholas Cardinal Wiseman’s Fabiola. Music score composed and arranged by: Alexander Henneman. Published by: Alexander Henneman, Chicago, 1923. Instrumentation: Piano conductor; (1,1,2,1; 2,2,1,0; drums, timp., organ; strings). Copyright: © C1 E 560449, February 27, 1923.
LC M1357.H 135 p., 32 cm.
Music 3212, Item 47

291

The Fakir
MOMA 2 p., 32 cm.
Music 3236, Item 298

291A

The Fall of a Nation
The Fall of a Nation; motion picture score. Music composed by: Victor Herbert. Note: Autograph ms. score and sketches. Several printed pages also included, with emendations. [1916]
Score not in order.
Victor Herbert Collection 597 p., 33 cm.
Music 3449, Item 371A

291B

The Fall of a Nation
291C

The Fall of a Nation


M1350.H

300 p., 31 cm.
Music 3449, Item 371B

292

The Fall of the House of Usher

The Fall of the House of Usher. Instrumentation: Piano score.

MOMA

86 p., 29 cm.
Music 3236, Item 24

293

The Farmer's Daughter


MOMA

4 p., 31 cm.
Music 3236, Item 299

294

Fashions for Women

Fashions for Women. Note: Cue sheet. No music. Typescript.

MOMA

1 p., 28 cm.
Music 3236, Item 300

295

Fast and Furious


MOMA

1 p., 28 cm.
Music 3236, Item 301

296

The Fate of a Flirt


MOMA

2 p., 40 cm.
Music 3236, Item 302

297

Father Sergius


MOMA

132 p., 32 cm.
Music 3236, Item 25

298

Faust,

See The Execution of Mary Queen of Scots.

299

Fazil


MOMA

6 p., 32 cm.
Music 3236, Item 303

300

Feel My Pulse

Feel My Pulse. Note: Cue sheet. No music. Typescript.

MOMA

1 p., 28 cm.
Music 3236, Item 304

300

The Fifty-Fifty Girl


MOMA

1 p., 28 cm.
Music 3236, Item 305

301

The Fighting Boob


MOMA

1 p., 31 cm.
Music 3236, Item 306
302

The Fighting Buckaroo
MOMA 2 p., 33 cm.
Music 3236, Item 307

303

The Fighting Cub
MOMA 1 p., 36 cm., 28 cm.
Music 3236, Item 308

304

Fighting Dan McCool
Music 3212, Item 48

305

The Fighting Dervishes of the Desert
Music 3212, Item 49

306

The Fighting Edge
Warner Brothers presents The Fighting Edge starring Patsy Ruth Miller. Note: Cue sheet. No music. "Saturday May 1" marked in pencil. Projection time: 1 hour, 12 minutes based on a speed of 11 minutes per 1000 feet.
MOMA 1 p., 35 cm.
Music 3236, Item 309

307

Fighting Youth
MOMA 1 p., 30 cm.
Music 3236, Item 310

308

Finders Keepers
MOMA 2 p., 32 cm.
Music 3236, Item 311

309

Fine Clothes
MOMA 4 p., 31 cm.
Music 3236, Item 312

310

Fingerprints
MOMA 1 p., 38 cm.
Music 3236, Item 313

311

Fireman Save My Child
MOMA 1 p., 28 cm.
Music 3236, Item 314

312

The First Kiss
The First Kiss. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 315

313

The First Kiss
MOMA 4 p., 31 cm.
Music 3236, Item 316
314
Fitzpatrick's Thanksgiving
Fitzpatrick's Thanksgiving. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 317

315
Flame of the Argentine
MOMA 4 p., 31 cm.
Music 3236, Item 318

316
The Fleet's In!
MOMA 4 p., 31 cm.
Music 3236, Item 319

317
The Flirt
Musical setting to the Bluebird Photo-Play No. 10. Marie Walcamp in The Flirt. Produced by: Phillips Smalley. Music selected and arranged by: M. Winkler. Published by: Carl Fischer, New York, 1916. Series title: Carl Fischer Photo-play Series. Instrumentation: Piano conductor or organ; (1,1,2,1; 2,2,1,0; drums; strings). Copyright: © C1 E 379349, March 24, 1916.
LC M1357.W 63 p., 31 cm.
Music 3212, Item 50

318
Flirting With Fate
MOMA 2 p., 28 cm.
Music 3236, Item 320

319
The Floating College
MOMA 4 p., 33 cm.
Music 3236, Item 321

320
The Flyin’ Cowboy
MOMA 2 p., 31 cm.
Music 3236, Item 322

321
The Flying Fleet
MOMA 4 p., 32 cm.
Music 3236, Item 323

322
Flying Romeos
MOMA 4 p., 31 cm.
Music 3236, Item 324

323
The Flying Torpedo
LC M1357.R 47 p., 30 cm.
Music 3212, Item 51
Miss DuPont and Erich von Stroheim in *Foolish Wives* (1922); music by Sigmund Romberg. A number of famous composers of Broadway musicals wrote scores for silent films—Frederick Converse (*Puritan Passions*), Henry Hadley (*Manon*), Jerome Kern (*Gloria's Romance*), and Victor Herbert (*Fall of a Nation*). Museum of Modern Art, Film Stills Archive.
A Fool There Was
A Fool There Was. Musical accompaniment.
arranged by: Alden Beach. Instrumentation: Piano score. Note: Typescript contents attached.
MOMA 104 p., 31 cm.
Music 3236, Item 26

Foolish Wives
LC M1357.R 72 p., 31 cm.
Music 3212, Item 52

Fools for Luck
Fools for Luck. Note: Cue sheet. No music.
Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 325

For Alimony Only
MOMA 4 p., 32 cm.
Music 3236, Item 326

For Wives Only
MOMA 4 p., 32 cm.
Music 3236, Item 333

Arthur Kleiner (1903-1980), composer and pianist, for many years the accompanist for the silent films at the Museum of Modern Art. He preserved and perpetuated the tradition of artful, effective accompaniments for early film. Courtesy of Mrs. Arthur Kleiner.
Foreign Devils
Thematic music cue sheet. Peter B. Kyne's
Foreign Devils starring Tim McCoy with Claire
Windsor. Continuity by Marian Ainslee. Directed
by W. S. Van Dyke. Film company: Metro-
Note: Music incipits. Number of reels: 5. Footage:
4635. Maximum projection time: 55 minutes.
MOMA
4 p., 31 cm.
Music 3236, Item 327

The Foreign Legion
Greater thematic music cue sheet. Carl Laemmle
presents The Foreign Legion with Lewis Stone,
Mary Nolan, Norman Kerry and June Marlowe.
Production by: Universal. Music compiled by:
MOMA
8 p., 31 cm.
Music 3236, Item 328

Forgotten Faces
Forgotten Faces. Note: Cue sheet. No music.
Typescript.
MOMA
1 p., 28 cm.
Music 3236, Item 329

Forgotten Faces
Thematic music cue sheet. Adolph Zukor and
Jesse L. Lasky presents Forgotten Faces with
Clive Brook, Mary Brian, William Powell and Bac-
lanova. Adapted by: Oliver H. P. Garrett. From a
story by: Richard Washburn Child. Screenplay
by: Howard Estabrook. Production by: Victor
Schertzinger; B. P. Schulberg, Associate Pro-
ducer. Film company: Paramount. Music com-
“Fri & Sat Dec 7-8” marked in pencil. Footage:
7640.
MOMA
4 p., 31 cm.
Music 3236, Item 330

Forlorn River
Thematic music cue sheet. Adolph Zukor and
Jesse L. Lasky present Zane Grey’s Forlorn River
with Jack Holt, Raymond Hatton, Arlette Marchal
and Edmund Burns. Screenplay by: George C.
Hull. Directed by: John Waters. Film company:
Note: Music incipits. Two copies. Footage:
5631.
MOMA
4 p., 32 cm.
Music 3236, Item 331

Four Feathers
Four Feathers. Music score by: Wm. Frederick
Peters. Published by: Sam Fox Pub. Co., Cleve-
dland, 1929. Instrumentation: Violin. Copyright:
EP9298, September 23, 1929; R 191765, May 1,
1957, Mrs. Wm. Frederick Peters (W).
LC M1527.P55F5
32 p., 32 cm.
Music 3212, Item 53

The Four Horsemen of the Apocalypse
The Four Horsemen of the Apocalypse. Music
compiled by: [Ernst Luz?] Instrumentation:
Piano score. Note: Typescript contents attached.
MOMA
144 p., 30 cm.
Music 3236, Item 27

Four Sons
Thematic music cue sheet. William Fox special
film production Four Sons. Music compiled by:
Michael P. Krueger. Note: Music incipits. Two
copies. “Frid & Sat Oct 26-27” and “Paul Norman
Pianist and Organist” marked on one copy.
MOMA
6 p., 32 cm.
Music 3236, Item 332

Fragment of an Empire
Music for Fragment of an Empire. Published by:
The Museum of Modern Art Film Library, New
York. Instrumentation: Piano score.
MOMA
123 p., 32 cm.
Music 3236, Item 28

Free Lips
Musical setting for Free Lips. Music arranged
by: Joseph E. Zivelli. Note: Cue sheet. No music.
On verso, various advertisements for the film.
MOMA
1 p., 29 cm.
Music 3236, Item 334

Freedom of the Press
Greater thematic music cue sheet. Carl Laemmle
presents Lewis Stone in Freedom of the Press
with Marceline Day. Production by: Universal.
Music compiled by: James C. Bradford. Note:
Rudolph Valentino and Alice Terry starred in the epic drama, *The Four Horsemen of the Apocalypse* (1921); music by Louis F. Gottschalk. The appearance of flute, clarinet, violin, hammered dulcimer, and bass players on screen might have suggested appropriate musical accompaniment, but the score did not call for any special instrumentation. Museum of Modern Art, Film Stills Archive.
Alice Terry and Rudolph Valentino on a sheet music cover of the song from The Four Horsemen of the Apocalypse. Music Division, Library of Congress.
Music incipits. Three copies. "Thursday Sept 20" marked in pencil on copy 3 which is also incomplete.
MOMA
8 p., 31 cm.
Music 3236, Item 335

340
French Dressing
Thematic music cue sheet French Dressing.
MOMA
4 p., 32 cm.
Music 3236, Item 336

341
Fresh Every Hour
Thematic music cue sheet. Carl Laemmle presents Fresh Every Hour. Production by Universal.
MOMA
2 p., 32 cm.
Music 3236, Item 337

342
The Freshman
Harold Lloyd in The Freshman. Instrumentation: Piano score.
MOMA
124 p., 31 cm.
Music 3236, Item 29

343
The Fugitive
Note: Typescript contents attached.
MOMA
36 p., 31 cm.
Music 3236, Item 30

344
Fugitives
Note: Music incipits.
MOMA
4 p., 32 cm.
Music 3236, Item 338

345
La Galerie des Monstres
La Galerie des Monstres. Score by Gaby Coutrot.
Note: Cue sheet. No music. In French.
MOMA
2 p., 27 by 21 cm.
Music 3236, Item 339

346
The Galloping Fish
The Galloping Fish. Note: Cue sheet. No music.
Ms.
MOMA
1 p., 29 cm.
Music 3236, Item 340

347
Galloping Fury
MOMA
2 p., 32 cm.
Music 3236, Item 341

348
Gang War
MOMA
4 p., 31 cm.
Music 3236, Item 342

349
Garden of Eden
MOMA
1 p., 28 cm.
Music 3236, Item 343

350
The Gate Crasher
MOMA
2 p., 32 cm.
Music 3236, Item 344
351

**The Gay Lord Waring**
Musical setting to the Bluebird Photoplay No. 14

**LC M1357.W**
59 p., 31 cm.
Music 3212, Item 54

352

**The Gay Old Bird**

**MOMA**
1 p., 35 cm.
Music 3236, Item 345

353

**The General**
*The General. Instrumentation:* Piano score.

**MOMA**
99 p., 27 cm.
Music 3236, Item 31

354

**The Gentle Cyclone**

**MOMA**
2 p., 33 cm.
Music 3236, Item 346

355

**The Gentleman from Indiana**

**LC M1357.B**
71 p., 31 cm.
Music 3212, Item 55

356

**Gentlemen Prefer Blondes**

**MOMA**
1 p., 28 cm.
Music 3236, Item 347

357

**George Washington Cohen**

**MOMA**
4 p., 31 cm.
Music 3236, Item 348

358

**German Short Films**
*German Short Films: Primitive German Films* by Skladanowsky, Don Juan’s Wedding, Misunderstood with Henny Porten, and a sequence from *The Golem. Instrumentation:* Piano score.
*Note:* Manuscript and typescript contents attached.

**MOMA**
77 p., 31 cm.
Music 3236, Item 32

359

**Germania**

**Copyright:** © C1 E 344876, August 28, 1914.

**LC M1527.F73G2**
582 p., 31 cm.
Music 3212, Item 56

360

**Germania**

**Copyright:** © C1 E 344877, August 28, 1914.

**LC M1527.F73G3**
163 p., 31 cm.
Music 3212, Item 57

50
361

**Gertie the Dinosaur**

*Gertie the Dinosaur* by Winsor McCay. *Instrumentation*: Piano score.  
MOMA  
15 p., 32 cm.  
Music 3236, Item 33

362

**Die Geschichte des Prinzen Achmed**

*Die Geschichte des Prinzen Achmed*, ein Silhouettenfilm von Lotte Reiniger. *Music by*: Wolfgang Zeller. *Instrumentation*: Piano conductor and orchestral parts (2,1,2,1; 2,2,1,0; percussion, celeste, and strings). *Note*: Two sets of orchestral parts; set “B,” “Boston Symphony Orchestra” score, contains markings and timings. Set “E” is unmarked. The piano conductor part is marked “C,” but the letter “B” has been added and the “C” crossed out.  
MOMA  
118 p., 34 cm.  
Music 3236, Item 34

363

**Gigolo**

MOMA  
6 p., 31 cm.  
Music 3236, Item 349

364

**Ginsberg the Great**

*Projection time*: 1 hour, 2 minutes based on a speed of 11 minutes per 1000 feet.  
MOMA  
1 p., 35 cm.  
Music 3236, Item 350

365

**The Girl on the Barge**

MOMA  
2 p., 32 cm.  
Music 3236, Item 351

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First page of the score for *Die Geschichte des Prinzen Achmed* (1926) by Wolfgang Zeller (1893-1967). Most film scores contain written cues which help the conductor keep the musicians in sync with the film. In this example, frames from the film itself appear over the appropriate measures of music. Museum of Modern Art, Film Music Collection.
Girl Shy Cowboy
MOMA 2 p., 31 cm.
Music 3236, Item 352

The Girl Who Wouldn’t Work
MOMA 2 p., 31 cm.
Music 3236, Item 353

Give and Take
MOMA 8 p., 32 cm.
Music 3236, Item 354

Gloria’s Romance
Incidental music for George Kleine’s Production of Miss Billie Burke in *Gloria’s Romance*. Story by: Mr. and Mrs. Rupert Hughes. Music by: Jerome Kern. Published by: T. B. Harms and Francis, Day & Hunter, New York, 1916. *Instrumentation:* Piano (1,0,1,0; 0,1,1,0; drums; strings). *Copyright:* © C1 E 383442, March 15, 1916; 416235, March 15, 1943, Jerome Kern, Beverly Hills, Calif.
LC M1357.K 27 p., 33 cm.
Music 3212, Item 58

The Glorious Dead
MOMA 1 p., 32 cm.
Music 3236, Item 355

The Glorious Trail
MOMA 4 p., 32 cm.
Music 3236, Item 356

God Gave Me Twenty Cents
MOMA 4 p., 32 cm.
Music 3236, Item 357

The Golden Claw
Music setting to *The Golden Claw* photoplay dramatization. Music by: Joseph E. Nurnberger, Victor Schertzinger and Wedgewood Nowell. Published by: G. Schirmer, Inc., New York, 1915. *Instrumentation:* Piano; (1,1,2,1, 2,2,1,0; drums; harp; strings). *Copyright:* © C1 E 373199, October 18, 1915.
LC M1357.N 47 p., 31 cm.
Music 3212, Item 59

The Golden Clown
MOMA 4 p., 32 cm.
Music 3236, Item 359

The Golden Cocoon
Warner Brothers presents *The Golden Cocoon* starring Helene Chadwick and Huntley Gordon.

MOMA
1 p., 35 cm.
Music 3236, Item 358

376

The Good-Bye Kiss


MOMA
6 p., 32 cm.
Music 3236, Item 360

377

Good Morning Judge


MOMA
8 p., 31 cm.
Music 3236, Item 361

378

Good Time Charley


MOMA
1 p., 30 cm.
Music 3236, Item 362

379

The Goose Hangs High


MOMA
1 p., 28 cm.
Music 3236, Item 363

380

The Grand Duchess and the Waiter


slightly mutilated, missing uppermost portion of page. Thermofax copy. Footage: 6043.

MOMA
4 p., 33 cm.
Music 3236, Item 364

381

The Gray Dawn


MOMA
4 p., 32 cm.
Music 3236, Item 365

382

Great Actresses of the Past


MOMA
71 p., 32 cm.
Music 3236, Item 35

383

The Great Love


LC M1527.E45G7
77 p., 33 cm.
Music 3212, Item 60

384

The Great Problem

Musical Setting to the Bluebird Photo-Play No. 13. Violet Mersereau in The Great Problem. Music selected and arranged by: M. Winkler and F. Rehsen. Series title: Carl Fischer Photo-Play Series. Published by: Carl Fischer, New York, 1916. Instrumentation: Piano or organ: (1,1,2,1; 2,2,1,0; drums; strings). Copyright © C1 E 383013, April 18, 1916.

LC M1357.W
63 p., 30 cm.
Music 3212, Item 61

385

The Great Sensation


MOMA
1 p., 31 cm.
Music 3236, Item 366
**The Great Train Robbery**
See The Execution of Mary Queen of Scots.

386

**The Greater Glory**

MOMA 6 p., 31 cm.
Music 3236, Item 367

387

**The Greatest Question**
D. W. Griffith presents The Greatest Question. Music arranged by: Albert Pesce. Instrumentation: Orchestral parts (1,1,2,1; 2,2,1,0; drums, strings).

MOMA 30 cm.
Music 3236, Item 36

388

**Greed**

MOMA 158 p., 30 cm.
Music 3236, Item 37

389

**The Green Swamp**

LC M1357.F 56 p., 31 cm.
Music 3212, Item 62

390

**The Grip of Jealousy**

391

**Instrumentation:** Piano conductor; (1,1,2,1; 2,2,1,0; drums; strings). Copyright © C1 E 378846, February 26, 1916.
LC M1357.W 52 p., 31 cm.
Music 3212, Item 63

391

**The Grip of the Yukon**

MOMA 2 p., 32 cm.
Music 3236, Item 368

392

**Grit Wins**

MOMA 1 p., 30 cm.
Music 3236, Item 369

393

**Growth of the Soil**

MOMA 1 p., 16 cm.
Music 3236, Item 370

394

**Gypsy of the North**

MOMA 1 p., 32 cm.
Music 3236, Item 371

395

**Half a Bride**

MOMA 1 p., 32 cm.
Music 3236, Item 372

54
Ham and Eggs at the Front
Warner Bros. present *Ham and Eggs at the Front* starring Myrna Loy, Heine Conklin. Note: Cue sheet. No music. "Mon-Tue Dec 31-Jan 1" marked in pencil. *Projection time:* 1 hour, 2 minutes based on a speed of 11 minutes per 1000 feet.

MOMA 1 p., 31 cm.
Music 3236, Item 373

Hamlet
*Hamlet*, the last three reels. *Instrumentation:* Piano score.

MOMA 63 p., 31 cm.
Music 3236, Item 38

Hangman’s House

MOMA 4 p., 32 cm.
Music 3236, Item 374

Harold Teen

MOMA 4 p., 32 cm.
Music 3236, Item 375

The Harvester

MOMA 4 p., 31 cm.
Music 3236, Item 376

The Haunted House

MOMA 4 p., 32 cm.
Music 3236, Item 377

The Haunted Ship

MOMA 4 p., 32 cm.
Music 3236, Item 378

The Hawk’s Nest

MOMA 4 p., 32 cm.
Music 3236, Item 379

The Head Man

MOMA 4 p., 31 cm.
Music 3236, Item 380

The Head of the Family

MOMA 1 p., 36 cm.
Music 3236, Item 381

The Heart of Broadway

MOMA 1 p., 32 cm.
Music 3236, Item 382
**Heart to Heart**
*Heart to Heart. Note: Cue sheet. No music.*
Typescript.
**MOMA**
1 p., 28 cm.
Music 3236, Item 383

**Hearts Aflame**
**LC M1527.195H3**
78 p., 30 cm.
Music 3212, Item 64

**Hearts and Fists**
**MOMA**
4 p., 32 cm.
Music 3236, Item 385

**Hearts of Men**
**MOMA**
1 p., 31 cm.
Music 3236, Item 386

**Hearts of the World**
**MOMA**
131 p., 31 cm.
Music 3236, Item 39

**Hearts of the World**
D. W. Griffith’s *Hearts of the World.* Management of William Elliott, F. Ray Comstock and Morris Gest. *Music selected and arranged by:* Carli Densmore Elinor. *Published by:* Tams Music Library, New York. *Instrumentation:* Piano conductor and instrumental parts (1,2,1; 2,2,2,1; tympani; drums; harp; bells; strings). *Note:* There are multiple copies of these parts.
**MOMA**
131 p., 31 cm.
No microfilm

**Hell Bent for Heaven**
**MOMA**
1 p., 36 cm.
Music 3236, Item 387

**Hello Cheyenne**
**MOMA**
4 p., 32 cm.
Music 3236, Item 388
Bulgarian born Carli Elinor, composer and music director, with Janet Gaynor. Elinor was the general music director for all D. W. Griffith's productions between 1915 and 1919, conductor of the orchestra at the California Theater in Los Angeles, 1915-1925, and musical director for the Carthay Circle Theater world premieres, 1926-1929. During this period he also created musical scores for Fox Film, MGM, Samuel Goldwyn, Charlie Chaplin, and United Artists. Music Division, Library of Congress.

416

**Her Big Night**


MOMA 2 p., 34 cm.
Music 3236, Item 389

417

**Her Second Chance**


MOMA 4 p., 32 cm.
Music 3236, Item 390

418

**Her Secret Hour**

*Her Secret Hour*. Note: Cue sheet. No music.

Typescript.

MOMA 1 p., 28 cm.
Music 3236, Item 391

419

**Hey Rube**


MOMA 4 p., 32 cm.
Music 3236, Item 392

420

**The High Flyer**


MOMA 1 p., 32 cm.
Music 3236, Item 393
421

**High School Hero**

MOMA 4 p., 32 cm.
Music 3236, Item 394

422

**His Bitter Pill**
*His Bitter Pill* by Mack Sennett. *Instrumentation:* Piano score.

MOMA 48 p., 31 cm.
Music 3236, Item 40

423

**His First Command**
*His First Command. Note: Cue Sheet. No music. Typescript. Three copies.*

MOMA 6 p., 33 cm.
Music 3236, Item 395

424

**His Last Haul**

MOMA 4 p., 32 cm.
Music 3236, Item 396

425

**His Master's Voice**

MOMA 1 p., 25 by 27 cm.
Music 3236, Item 397

426

**His Tiger Lady**
*His Tiger Lady. Note: Cue sheet. No music. Typescript.*

MOMA 1 p., 28 cm.
Music 3236, Item 398

427

**Hit of the Show**

428

**Hold 'Em Yale!**

MOMA 4 p., 32 cm.
Music 3236, Item 400

429

**Home James**

MOMA 2 p., 32 cm.
Music 3236, Item 401

430

**Home Made**

MOMA 4 p., 32 cm.
Music 3236, Item 402

431

**The Home Maker**

MOMA 2 p., 35 cm.
Music 3236, Item 403
Homesick
Thematic music cue sheet. William Fox Feature
Film Production Sammy Cohen and Marjorie
Beebe in Homesick. Music compiled by Michael
P. Krueger. Note: Music incipits.
MOMA 4 p., 32 cm.
Music 3236, Item 404

Honeymoon
Thematic music cue sheet. Honeymoon with Polly
Moran, Harry Gribbon and Flash the dog extraor-
dinary. Story by Lew Lipton. Adaptation by E.
Richard Schayer. Continuity by George O'Hara.
Directed by: Robert A. Golden. Film company:
Metro-Goldwyn-Mayer. Music compiled by:
Footage: 4956. Projection time: 56 minutes.
MOMA 4 p., 31 cm.
Music 3236, Item 405

Honeymoon Abroad
Thematic music cue sheet. World Wide Pictures,
Inc. presents Honeymoon Abroad. Directed by:
Tim Whelan. Film company: British Interna-
Note: Music incipits. “Sunday [March?] 31”
marked in pencil.
MOMA 4 p., 32 cm.
Music 3236, Item 406

Honeymoon Flats
Thematic music cue sheet. Carl Laemmle presents
Honeymoon Flats. Production by: Universal.
Music compiled by: James C. Bradford. Note:
Music incipits. Two copies.
MOMA 2 p., 32 cm.
Music 3236, Item 407

Honeymoon Hate
Thematic music cue sheet. Adolph Zukor and
Jesse L. Lasky present Florence Vidor in Hone-
ymoon Hate. Story by: Alice M. Williamson. Adap-
tation by: Doris Anderson. Screenplay by: Ethel
Doherty. Produced by: B. P. Schulberg, Associate
Producer. Directed by: Luther Reed. Film com-
pany: Paramount. Music compiled by: James C.
MOMA 4 p., 32 cm.
Music 3236, Item 408

Honor’s Altar
Musical setting for the photoplay Honor’s Altar
(P. 40). Production by: Thomas H. Ince. Music
composed and selected by: Louis F. Gottschalk.
Series title: Triangle plays. Published by: G.
Schirmer for the Triangle Film Corp., New York,
1916. Instrumentation: Piano conductor. Copy-
right: © C1 E 377024, January 11, 1916.
LC M1357.G 36 p., 30 cm.
Music 3212, Item 66

Hoofbeats of Vengeance
Musical setting for Hoofbeats of Vengeance.
Music specially selected and compiled by: M.
Winkler. Theme, Scène d’Amour, (Mod) by
Baron. Projection time: The timing is based on a
speed limit of 14 minutes per reel. Note: Cue
sheet. No music. “Norman R. McKeon” stamped
at top of page.
MOMA 1 p., 30 cm.
Music 3236, Item 409

Hook and Ladder No. 9
Thematic music cue sheet. Joseph P. Kennedy
presents Hook and Ladder No. 9 with an all star
cast. From the story by John Morosco. Directed
by: F. Harmon Weight. Distributed by: FBO Pic-
tures Corporation. Music compiled by: James C.
Bradford. Note: Music incipits. “Lyceum Sat-Jan
28-1928” marked in pencil.
MOMA 4 p., 32 cm.
Music 3236, Item 410

Hop, the Devil’s Brew
Musical setting to the Bluebird Photo-Play No. 4
Hop, the Devil’s Brew. From the story by Rufus
Steele. Prepared for the screen and produced by:
Lois Weber and Phillips Smalley. Music selected
and arranged by: M. Winkler. Series title: Carl
Fischer Photo-Play Series. Published by: Carl
Fischer, New York, 1916. Instrumentation: Piano
conductor: (1,1,2,1; 2,2,1,0; drums; strings).
Copyright: © C1 E 377958, February 23, 1916.
LC M1357.W 59 p., 31 cm.
Music 3212, Item 67

Hotel Imperial
Hotel Imperial, 1st reel. Instrumentation: Piano
score.
MOMA 16 p., 31 cm.
Music 3236, Item 41
Mary Pickford in a production shot from *Hoodlum* (1919). Museum of Modern Art, Film Stills Archive.
The Hottentot
MOMA 2 p., 36 cm.
Music 3236, Item 411

How Baxter Butted In
MOMA 4 p., 32 cm.
Music 3236, Item 412

How to Handle Women
MOMA 2 p., 32 cm.
Music 3236, Item 413

Huntingtower
MOMA 4 p., 32 cm.
Music 3236, Item 414

Husbands for Rent
MOMA 1 p., 35 cm.
Music 3236, Item 415

Idaho Red
MOMA 1 p., 32 cm.
Music 3236, Item 416

Im Kientopp
Music 3212, Item 68

In Hollywood
MOMA 4 p., 32 cm.
Music 3236, Item 417

In Mizzoura
Music 3212, Item 69

In Old Siberia
*In Old Siberia*. Note: Ms. cue sheet. No music.
MOMA 1 p., 24 cm., Ms.
Music 3236, Item 418

L'Inondation
MOMA 1 p., 27 cm. by 21 cm.
Music 3236, Item 419
Interference
MOMA 4 p., 32 cm.
Music 3236, Item 420

Intolerance
D. W. Griffith presents "Intolerance. Instrumentation: Orchestral parts (1,1,2,1; 2,2,2,0; drums; harp; strings).
MOMA 32 cm.
Music 3236, Item 42

Intolerance
D. W. Griffith's "Intolerance. Instrumentation: Piano score.
MOMA 258 p., 30 cm.
Music 3236, Item 42a

Intolerance
LC M1527.B7315 52 p., 30 cm.
Music 3212, Item 70

Intolerance
"Intolerance. Note: Cue sheet. No music. Typescript (photocopy). Pages are pieced together and held with tape.
MOMA 4 p., 36 cm.
Music 3236, Item 421

Iris
"Iris, opera in tre atti di L. Illica e P. Mascagni, adattamento musicale per riproduzione cinematografica. Music by: L. Illica and P. Mascagni. Published by: Lux Artis (Esecuzione autorizzata da G. Ricordi & Co.), Rome, 1920. Instrumentation: Piano conductor; (1,1,2,1; 2,1,1,0; batteria, harmonium; strings). Copyright: © C1 E 484297, August 20, 1920.
LC M1527.M4152 126 p., 27 cm.
Music 3212, Item 71

The Iron Mask
Conductor The Iron Mask. Instrumentation: Piano conductor, 10 volumes. Note: Each volume is music for a reel of film. Reel 11 is missing. Also includes letter addressed "To the Conductor" from C. Dunworth, United Artists Studio librarian, dated February 20, 1929, attributing the compilation to Dr. Hugo Riesenfeld.
MOMA 10 vols., 32 cm., 130 separate numbers
Music 3236, Item 84

L'Ironie du Destin
MOMA 2 p., 27 cm. by 21 cm.
Music 3236, Item 422

The Irresistible Lover
MOMA 2 p., 39 cm.
Music 3236, Item 423

Is Matrimony a Failure
"Is Matrimony a Failure. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 424

Isn't Life Wonderful
MOMA 113 p., 30 cm.
Music 3236, Item 43
464

Isobel

*Note*: Cue sheet. No music. Scenes from the film on verso. 
MOMA 1 p., 35 cm. 
Music 3236, Item 425

465

It Can Be Done

MOMA 2 p., 32 cm. 
Music 3236, Item 426

466

The Italian Straw Hat

Music for *The Italian Straw Hat*. *Published by*: Museum of Modern Art Film Library, New York City. *Instrumentation*: Piano score. 
MOMA 149 p., 32 cm. 
Music 3236, Item 44

467

The Italian Straw Hat

MOMA 1 p., 36 cm. 
Music 3236, Item 427

468

Jane

LC M1357.B 84 p., 30 cm. 
Music 3212, Item 72

469

Janice Meredith

LC M1527.T253J3 179 p., 31 cm. 
Music 3212, Item 73

470

Jannings

MOMA 2 p., 28 cm. 
Music 3236, Item 428

471

Jannings

MOMA 1 p., 28 cm. 
Music 3236, Item 429

472

Jeanne Dore

LC M1357.W 60 p., 31 cm. 
Music 3212, Item 74

473

Joan the Woman

LC M1527.F86J6 299 p., 31 cm. 
Music 3212, Item 75

474

John Needham’s Double

LC M1357.W 52 p., 31 cm. 
Music 3212, Item 76
Jordan Is a Hard Road
Musical setting to the photoplay *Jordan Is a Hard Road*. Production by Fine-Arts Feature Co. Music composed and arranged by J. A. Raynes. Series title: Triangle Plays. Published by G. Schirmer, Inc. for The Triangle Film Corp., New York, 1915. Instrumentation: Piano conductor (1,2,0; 0,2,1,0; drum; strings). Copyright © C1 E 373896, November 25, 1915.
LC M357.R8 81 p., 30 cm. Music 3212, Item 77

476
Jeu de Eches
LC M1527.R2J5 168 p., 30 cm. Music 3212, Item 78

Judith of Bethulia
The following has been suggested as a musical program for *Judith of Bethulia*. The Biograph, April 3, 1915. Note: Cue sheet. No music.
Typescript.
MOMA 1 p., 28 cm. Music 3236, Item 430

The Jungle
LC M176.I96 11 p., 35 cm. Music 3212, Item 79

479
Just Married
LC M357.R8 81 p., 30 cm. Music 3212, Item 77

475

480
Just Married
Just Married. Note: Cue sheet. No music.
Typescript.
MOMA 2 p., 35 cm. Music 3236, Item 432

481
Just Off Broadway
MOMA 1 p., 30 cm. Music 3236, Item 433

482
Juve vs. Fantomas
*Juve vs. Fantomas*. Instrumentation: Piano score.
MOMA 81 p., 29 cm. Music 3236, Item 45

483
Keep Smiling
MOMA 4 p., 31 cm. Music 3236, Item 434

484
Kettle Creek
MOMA 3 p., 28 cm. Music 3236, Item 435

65
**Kino-Pravda**

Music for *Kino-Pravda: Kombrig Invanov Rebellion, Mutiny in Odessa*. Published by The Museum of Modern Art Film Library, New York. **Instrumentation:** Piano score.

**MOMA**

22 p.; 19 p.; 4 p.

Music 3236, Item 46

**Kit Carson**

Thematic music cue sheet. Fred Thompson in *Kit Carson*. Story by Paul Powell. Directed by: Lloyd Ingraham and Alfred L. Werker. **Film company:** Paramount. **Music compiled by:** James C. Bradford. **Note:** Music incipits. **Footage:** 7464.

**MOMA**

6 p., 31 cm.

Music 3236, Item 436

**The Knockout**

Thematic music cue sheet. Milton Sills in *The Knockout*. **Film company:** First National. **Music compiled by:** James C. Bradford. **Note:** Music incipits.

**MOMA**

4 p., 30 cm.

Music 3236, Item 437

**Knockout Reilly**

**Knockout Reilly. Note:** Cue sheet. No music.

**Typescript.**

**MOMA**

1 p., 28 cm.

Music 3236, Item 438

**Laddie**


**MOMA**

4 p., 31 cm.

Music 3236, Item 439

**Ladies Night in a Turkish Bath**

Thematic music cue sheet. Asher, Small and Rogers presents *Ladies Night in a Turkish Bath* with Dorothy Mackaill and Jack Mulhall, by Chalton Andrews and Avery Hopwood. **Produced by:**

**Edward Small. Directed by:** Edward Cline. **Film company:** First National. **Music compiled by:** Eugene Conte. **Note:** Music incipits. Two copies. Copy 2 is a thermofax copy.

**MOMA**

4 p., 32 cm.

Music 3236, Item 440

**Ladies of the Mob**

**Ladies of the Mob. Note:** Cue sheet. No music.

**Typescript.**

**MOMA**

1 p., 28 cm.

Music 3236, Item 441

**Ladies of the Night Club**


**MOMA**

4 p., 31 cm.

Music 3236, Item 442

**Lady Be Good**

Thematic music cue sheet. First National Pictures, Inc. presents *Lady Be Good* with Dorothy Mackaill and Jack Mulhall. **Production by:** Richard Wallace. **Film company:** First National. **Music compiled by:** James C. Bradford. **Note:** Music incipits.

**MOMA**

4 p., 32 cm.

Music 3236, Item 443

**The Lady in Ermine**

Thematic music cue sheet. Asher, Small and Rogers presents Corinne Griffith in *The Lady in Ermine*. **Screenplay by:** Benjamin Glazer. **Directed by:** James Flood. **Film company:** First National. **Music compiled by:** Eugene Conte. **Note:** Music incipits. “Thursday Jan. 27” marked in pencil.

**MOMA**

4 p., 31 cm.

Music 3236, Item 444

**The Land**

Music for the second program of the Film Society *The Land*, Harold Lloyd and Bebe Daniels. **Note:** Cue sheet. No music. **Typescript (carbon).**

**MOMA**

1 p., 28 cm.

Music 3236, Item 445
Land of the Silver Fox
MOMA 1 p., 33 cm.
Music 3236, Item 446

The Last Card
The Last Card. Instrumentation: Piano Score.
Note: Typescript, 1 p., of contents attached.
MOMA 30 p., 31 cm.
Music 3236, Item 47

The Last Command
The Last Command. Instrumentation: Piano score.
MOMA 163 p., 30 cm.
Music 3236, Item 48

The Last Command
The Last Command. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 447

The Last Edition
MOMA 4 p., 31 cm.
Music 3236, Item 448

The Last Laugh
The Last Laugh. Instrumentation: Piano score.
MOMA 171 p., 31 cm.
Music 3236, Item 49

The Last Warning
MOMA 8 p., 32 cm.
Music 3236, Item 449

The Law and the Man
MOMA 1 p., 32 cm.
Music 3236, Item 450

The Law of the Range
MOMA 4 p., 32 cm.
Music 3236, Item 451

Lawful Larceny
MOMA 6 p., 33 cm.
Music 3236, Item 452

Der Lebende Leichnam
The Living Corpse. Note: About 50 separate compositions stamped “Schmidt-Boelcke,” usually bearing pencilled cues or indications of excerpts to be performed. Mostly piano parts, order unknown. Several are in manuscript, others from published collections of incidental music. See entry 523.
MOMA Music 3236, Item 85

Legion of the Condemned
Legion of the Condemned. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 453
508

The Legion of the Condemned


MOMA 6 p., 32 cm.
Music 3236, Item 454

509

The Leopard Lady


MOMA 4 p., 32 cm.
Music 3236, Item 455

510

Let 'Er Go, Gallagher!


MOMA 4 p., 32 cm.
Music 3236, Item 456

511

Let Katie Do It


LC M1357.F 93 p., 30 cm.
Music 3212, Item 80

512

Let's Get Married


MOMA 4 p., 31 cm.
Music 3236, Item 457

513

The Life of Riley


MOMA 4 p., 31 cm.
Music 3236, Item 458

514

Lightning Speed


MOMA 1 p., 32 cm.
Music 3236, Item 459

515

The Lily and the Rose

Musical setting for the photoplay The Lily and the Rose. Production by: Fine-Arts Feature Co. Music arranged and adapted by: Joseph C. Breil and J. A. Raynes. Series title: Triangle Plays. Published by: G. Schirmer for the Triangle Film Corp., New York, 1915. Instrumentation: Piano conductor; (10,2,0; 0,2,1,0; drums; strings). Copyright: © C1 E 373893, November 15, 1915.

LC M1357.B (Cornet, copy 2, in M176.L) 86 p., 31 cm.
Music 3212, Item 81

516

Lingerie


MOMA 4 p., 32 cm.
Music 3236, Item 460
Colleen Moore and Gary Cooper in a production shot from *Lilac Time* (1928). Museum of Modern Art, Film Stills Archive.
517
The Lion and the Mouse
Warner Bros. presents The Lion and the Mouse
starring May McAvoy, Lionel Barrymore. Note:
Cue sheet. No music. Projection time: 1 hour,
5 minutes based on a speed of 11 minutes per
1000 feet.
MOMA 1 p., 36 cm.
Music 3236, Item 461

518
The Little French Girl
The Little French Girl. Note: Cue sheet. No
music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 462

519
The Little Giant
Thematic music cue sheet. Carl Laemmle presents
Glenn Hunter in The Little Giant by Hugh
McNair Kahler. Production by Will Nigh. Film
"Thurs & Friday 4/8-9" marked in pencil.
MOMA 2 p., 34 cm.
Music 3236, Item 463

520
Little Miss Bluebeard
Bebe Daniels in Little Miss Bluebeard. Note: Cue
sheet. No music. Typescript.
MOMA 2 p., 28 cm.
Music 3236, Item 464

521
Little Old New York
Cosmopolitan Corporation presents Marion
Davies in Little Old New York from Rida Johnson
Young's stage play. Adapted by: Luther Reed.
Directed by: Sidney Olcott. Setting by: Joseph
Urban. Music composed by: William Frederick
Peters. Conducted by: Frederick Stahlberg.
Instrumentation: Piano.
LC M1827.P55L6 131 p., 34 cm.
Music 3212, Item 82

522
The Little Snob
Warner Bros. present The Little Snob starring
May McAvoy. Note: Cue sheet. No music. Projection time: About an hour based on a speed of 11
minutes per 1000 feet.
MOMA 1 p., 35 cm.
Music 3236, Item 465

523
The Living Corpse
The Living Corpse. Note: Cue sheet. No music.
Ms. See entry No. 506.
MOMA 2 p., 20 cm.
Music 3236, Item 466

524
The Lone Eagle
Thematic music cue sheet. Carl Laemmle presents
The Lone Eagle. Film company: Universal-
Jewel. Note: Music incipits. Two copies. “Lyceum
Theatre Fri & Sat Feb-24-25-1928” marked in
cencil on copy 1.
MOMA 2 p., 35 cm.
Music 3236, Item 467

525
Looking for Trouble
Musical setting for Looking for Trouble. Music
selected and compiled by: M. Winkler. Note: Cue
sheet. No music. “Sunday July 4” marked in
cencil.
MOMA 1 p., 30 cm.
Music 3236, Item 468

526
The Lost Arrow
The Lost Arrow. Note: Cue sheet. No music.
Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 469

527
Lost at Sea
Thematic music cue sheet. Carl Laemmle presents
The Lone Eagle. Film company: Universal-
Suggested by: Louis Vance’s story Main Spring.
Production by: Tiffany. Directed by: Louis J.
Note: Music incipits. “Lyceum” marked in pencil.
MOMA 4 p., 32 cm.
Music 3236, Item 470

528
Love and the Devil
First National Pictures, Inc. musical synopsis for
Love and the Devil. Music compiled by: James
C. Bradford. Note: Cue sheet. No music.
MOMA 1 p., 36 cm.
Music 3236, Item 471
The Love Flower
D. W. Griffith presents The Love Flower. Music
arranged and synchronized by: Albert Pesce.
Instrumentation: Orchestral parts (1,1,2,1; 2,2,1,0; tympa
di and drums; harp; strings).
MOMA 31 cm.
Music 3236, Item 50

The Love Gamble
Thematic music cue sheet. Banner Productions,
Inc. presents The Love Gamble featuring Lillian
Rich and Robert Frazer. Production by: Ben
dibuted by: Henry Ginsberg Distributing Corpora
Note: Music incipits. “Saturday Jan 23” marked in
pencil.
MOMA 2 p., 33 cm.
Music 3236, Item 472

The Love of Jeanne Ney
The Love of Jeanne Ney. Instrumentation: Piano
score.
MOMA 203 p., 29 cm.
Music 3236, Item 51

Love Over Night
Thematic music cue sheet. Pathe presents Rod La
Roque in Love Over Night with Jeanette Loff,
Tom Kennedy and Mary Carr. Production by:
Hector Turnbull. Story and adaptation by:
George Dromgold and Sanford Hewitt. Directed
by: Edward H. Griffith. Distributed by: Pathe
Exchange, Inc. Music compiled by: Howard T.
Wood. Note: Music incipits.
MOMA 4 p., 31 cm.
Music 3236, Item 473

The Love Thief
Thematic music cue sheet. Carl Laemmle presents
Norman Kerry with Greta Nissen in The Love
Thief. From the play by: Margaret Mayo.
Directed by: John MacDermott. Film company:
Universal-Jewel. Music compiled by: Eugene
Conte. Note: Music incipits. “Thurs & Frid Aug
19-20” marked in pencil.
MOMA 2 p., 31 cm.
Music 3236, Item 474

The Love Thrill
Thematic music cue sheet. Carl Laemmle presents
The Love Thrill. Film company: Universal-Jewel.
Music compiled by: James C. Bradford. Note:
marked in pencil on copy 1. “Thursday June
16/27” marked in pencil on copy 2.
MOMA 2 p., 33 cm.
Music 3236, Item 475

Lovers’ Island
Thematic music cue sheet. Associated Exhibitors,
Inc. presents Lovers’ Island with Hope Hampton
and James Kirkwood. From the story by: T. Howard
Kelly. Directed by: Diamant-Berger. Released
by: Associated Exhibitors, Inc. Music compiled
by: Eugene Conte. Note: Music incipits. “Thurs &
Friday March 4-5” marked in pencil.
MOMA 4 p., 30 cm.
Music 3236, Item 476

Loves of Casanova
Thematic music cue sheet. Metro-Goldwyn-Mayer
presents Loves of Casanova with Ivan Mosjou
kine. Directed by: Alexandre Volkoff. Music com
dplied by: Ernst Luz. Note: Music incipits. Number
time: 1 hour.
MOMA 4 p., 31 cm.
Music 3236, Item 477

The Lucky Lady
Thematic music cue sheet. Adolph Zukor and
Jessie L. Lasky present a Raoul Walsh Production
The Lucky Lady with Greta Nissen, Lionel Barry
more, William Collier, Jr., and Marc MacDermott.
From the story by: Robert E. Sherwood and Ber
tram Bloch. Screenplay by: James T. O’Donohoe.
Film company: Paramount. Music compiled by:
21” marked in pencil. Footage: 5942
MOMA 2 p., 34 cm.
Music 3236, Item 478

Lucrezia Borgia
Lucrezia Borgia. Note: Cue sheet. No music. Ms.
MOMA 1 p., 28 cm.
Music 3236, Item 479
Lumiere Films
Early Films by Lumiere with The Runaway Horse. Instrumentation: Piano.
MOMA 21 p., 30 cm. Music 3236, Item 52

The Lunatic at Large
MOMA 4 p., 32 cm. Music 3236, Item 480

Lure of the Wild
MOMA 2 p., 33 cm. Music 3236, Item 481

Lying Wives
MOMA 4 p., 30 cm. Music 3236, Item 482

Madame Pompadour
Madame Pompadour. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm. Music 3236, Item 483

Madame Récamier
LC M1527.M72M2 102, 114 p., 34 cm. Music 3212, Item 83

Mademoiselle from Armentieres
MOMA 4 p., 31 cm. Music 3236, Item 484

Mlle. Modiste
MOMA 4 p., 32 cm. Music 3236, Item 485

The Magnificent Flirt
The Magnificent Flirt. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm. Music 3236, Item 486

The Main Event
MOMA 4 p., 31 cm. Music 3236, Item 487
549
Man Crazy
MOMA
4 p., 31 cm.
Music 3236, Item 488

550
The Man Four Square
MOMA
2 p., 32 cm.
Music 3236, Item 489

551
The Man in Hobbles
MOMA
4 p., 30 cm.
Music 3236, Item 490

552
The Man in the Saddle
MOMA
2 p., 31 cm.
Music 3236, Item 491

553
The Man Nobody Knows
LC M1527.S26M2
55 p., 31 cm.
Music 3212, Item 84

554
The Man Upstairs
Warner Brothers presents The Man Upstairs starring Monte Blue and Dorothy Devore. Note: Cue sheet. No music. “Wed. May 12” marked in pencil. Projection time: 1 hour, 5 minutes based on a speed of 11 minutes per 1000 feet.
MOMA
1 p., 36 cm.
Music 3236, Item 492

555
Man, Woman and Wife
MOMA
2 p., 31 cm.
Music 3236, Item 493

556
Manhattan Cocktail
MOMA
4 p., 31 cm.
Music 3236, Item 495

557
The Manhattan Cowboy
MOMA
1 p., 31 cm.
Music 3236, Item 494

558
Manhattan Knights
MOMA
2 p., 32 cm.
Music 3236, Item 496

559
Manhattan Madness
MOMA
2 p., 28 cm.
Music 3236, Item 497
Victor Schertzinger (1880-1941), a composer (*Civilization*, *Robin Hood*) and director (*Road to Zanzibar, Kiss the Boys Goodbye, The Fleet's In*). Courtesy of Gillian Anderson.
560

**Man-Made Women**


MOMA

4 p., 32 cm.
Music 3236, Item 498

561

**Manon**


LC M1527.H13M2

232 p., 37 cm.
Music 3222, Item 85

562

**Manpower**


MOMA

1 p., 28 cm.
Music 3236, Item 499

563

**Mark of Zorro**

*Mark of Zorro*. *Instrumentation*: Piano score.

MOMA

141 p., 30 cm.
Music 3236, Item 53

564

**Marriage by Contract**


MOMA

4 p., 32 cm.
Music 3236, Item 500

565

**Martin Luther**


LC M1527.R82M3

64 p., 30 cm.
Music 3222, Item 86
566

The Martyrs of the Alamo
Musical setting to *The Martyrs of the Alamo*. *Music selected and arranged by:* Joseph Carl Breil. *Published by:* G. Schirmer, New York, 1915. *Instrumentation:* Piano conductor; (1,1,2,1; 2,2,1,1; drums; harp; strings). *Copyright:* © C1 E 371505, October 16, 1915.

LC M1357.B84 p., 31 cm. Music 3212, Item 87

567

The Masked Woman

MOMA 4 p., 31 cm.
Music 3236, Item 501

568

The Mating Call

MOMA 4 p., 32 cm.
Music 3236, Item 502

569

Matrimony
Musical setting to *Matrimony* photoplay dramatization. *Music selected by:* Joseph Nurnberger and Wedgwood Nowell. *Published by:* G. Schirmer, New York, 1915. *Instrumentation:* Piano conductor; (2,0,2,0; 0,2,1,0; drums; strings). *Copyright:* © C1 E 373198, October 25, 1915.

LC M1357.N57 p., 31 cm. Music 3212, Item 88

570

Mawas

LC M1527.D6M2 51 p., 32 cm. Music 3212, Item 89

Me, Gangster
MOMA 4 p., 32 cm.
Music 3236, Item 503

Méliès Program
MOMA 80 p., 32 cm.
Music 3236, Item 54

Menilmontant
Menilmontant. Instrumentation: Piano score.
MOMA 48 p., 29 cm.
Music 3236, Item 55

The Merchant of Venice
MOMA 1 p., 31 cm.
Music 3236, Item 504

Messaline
Music 3212, Item 90

Metropolis
Metropolis. Instrumentation: Piano score.
MOMA 207 p., 30 cm.
Music 3236, Item 56

The Michigan Kid
MOMA 2 p., 32 cm.
Music 3236, Item 505

Mickey
MOMA 1 p., 35 cm.
Music 3236, Item 506

The Midnight Flyer
MOMA 4 p., 31 cm.
Music 3236, Item 507

Midnight Lovers
MOMA 4 p., 31 cm.
Music 3236, Item 508

Midnight Mystery
MOMA 7 p., 33 cm.
Music 3236, Item 509

Midnight Mystery
MOMA 7 p., 33 cm.
Music 3236, Item 510
583

Midnight Rose

MOMA 2 p., 32 cm. Music 3236, Item 511

584

The Midnight Sun

"Thursday Oct 28/26" marked in pencil. 
MOMA 4 p., 30 cm. Music 3236, Item 512

585

Million Bid

Dated "May 28–27." 
MOMA 1 p., 28 cm. Music 3236, Item 513

586

The Million Dollar Mystery

MOMA 1 p., 31 cm. Music 3236, Item 514

587

Le Miracle des Loups

Published by: Max Eschig & Cie., Paris, 1924. 
Instrumentation: Piano score. Copyright: © Cl E 608237, December 31, 1924; R 98175, July 29, 1952, Jacqueline Rabaud (C). 
MOMA 161 p., 29 cm. Music 3212, Item 91

588

Miss Nobody

MOMA 4 p., 32 cm. Music 3236, Item 515

589

The Missing Links

LC M1357.B 51 p., 31 cm. Music 3212, Item 92

590

Moana

MOMA 2 p., 28 cm. Music 3236, Item 516

591

The Model from Montmartre

MOMA 4 p., 31 cm. Music 3236, Item 517

592

Modern Mothers

MOMA 2 p., 31 cm. Music 3236, Item 518

593

Modern Times

LC M1527.C46M6 322 p., 32 cm. Music 3212, Item 93
Moholy-Nagy

Moholy-Nagy. Note: Cue sheet. No music.
Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 519

Money Talks

Thematic music cue sheet. Money Talks with
Claire Windsor, Owen Moore and Bert Roach.
From the story by: Rupert Hughes. Directed by:
Archie Mayo. Film company: Metro-Goldwyn-
Mayer. Music compiled by: Ernst Luz. Note:
projection time: 1 hour, 12 minutes.
MOMA 4 p., 31 cm.
Music 3236, Item 520

Monsieur Beaucaire

Monsieur Beaucaire. Instrumentation: Piano
score. Note: Pages at end bound out of order.
MOMA 166 p., 31 cm.
Music 3236, Item 57

Moon of Israel

Thematic music cue sheet. Joseph P. Kennedy
presents Moon of Israel starring Maria Corda and
Arlette Marchal. From the famous novel by: Sir
H. Rider Haggard. Production by: Sascha. Dis-
incipits. “Nov 30-Dec 3, Lyceum Theatre” marked
in pencil.
MOMA 6 p., 31 cm.
Music 3236, Item 521

Moran of the Marines

Thematic music cue sheet. Adolph Zukor and
Jesse L. Lasky present Richard Dix in Moran of
the Marines with Ruth Elder. Story by: Lorton
Wells. Production by: West Coast Productions, B.
P. Schulberg, General Manager. Directed by:
Frank Strayer. Film company: Paramount.
Music compiled by: James C. Bradford. Note:
MOMA 4 p., 32 cm.
Music 3236, Item 522

La Mort de Siegfried

La Mort de Siegfried. Score arranged by: M.
MOMA 1 p., 31 cm. by 21 cm.
Music 3236, Item 523

Moscow Clad in Snow

Music for Moscow Clad in Snow, The Revenge of
the Kinematograph Cameraman and Moment
Musicale. Published by: The Museum of Modern
Art Film Library, New York. Instrumentation:
Piano score.
MOMA 10 p., 14 p., 9 p., 32 cm.
Music 3236, Item 58

Mother

Music for Mother. Published by: The Museum of
Modern Art Film Library, New York. Instrumenta-
tion: Piano score.
MOMA 126 p., 32 cm.
Music 3236, Item 59

The Mother and the Law

D. W. Griffith presents The Mother and the Law.
Music by: Louis F. Gottschalk. Instrumentation:
Piano conductor.
MOMA 52 p., 30 cm.
Music 3236, Item 60

The Mother and the Law

D. W. Griffith presents The Mother and the Law.
Music composed and adapted by: Louis F.
Gottschalk, extracted from the super-picture
Intolerance. Music arranged by: Joseph Carl
Breil. Printed by: Felix Violé, Los Angeles, April
1919. Instrumentation: Orchestral parts (1,2,2,0;
2,2,1,0; drums; strings).
MOMA 30 cm.
Music 3236, Item 61

Mulhall’s Great Catch

Thematic music cue sheet. Joseph P. Kennedy
presents Lefty Flynn in Mulhall’s Great Catch.
Story by: Gerald Beaumont. Produced by: Harry
Garson. Distributed by: Film Booking Offices of
America, Inc. Music compiled by: James C.
MOMA 4 p., 32 cm.
Music 3236, Item 524
605

My Best Girl

MOMA 2 p., 28 cm.
Music 3236, Item 525

606

My Friend from India

MOMA 4 p., 31 cm.
Music 3236, Item 526

607

My Old Dutch

MOMA 4 p., 32 cm.
Music 3236, Item 527

608

Les Mysteres du Chateau de De

MOMA 1 p., 25 cm.
Music 3236, Item 528

609

Name the Woman

MOMA 2 p., 31 cm.
Music 236, Item 529

610

Nameless Men

MOMA 4 p., 31 cm.
Music 3236, Item 530

611

Nanook of the North

Nanook of the North. Note: Cue sheet. No music. Typescript (carbon).
MOMA 2 p., 28 cm.
Music 3236, Item 531

611A

Napoleon

Pas Accéléré. Exécuté au cours du film Napoléon réalisé par Abel Gance. Directed by: Abel Gance. Music by: Ch. Gourdin. Published by: Editions Musicales Sam Fox, Paris, 1927. Instrumentation: Piano conductor and instrumental parts (0,1,2,1; 2,2,3,1; percussion; strings). Copyright © C1 E 685087, February 24, 1928.
LC M1350.G 2 p., 28 cm.
No microfilm

611B

Napoleon

LC M1350.G 2 p., 28 cm.
No microfilm

611C

Napoléon

[Napoléon]. Calme; La romance de violine; Danse des enfants; Interlude et finale; Chaconne de l’Impératrice; Napoléon; Les ombres; Les mendiants de la gloire. Music by: Arthur Honegger. Published by: Editions Francis Salabert, Paris, 1927. Instrumentation: Piano conductor and instrumental parts (1,2,1; 2,2,3,1; percussion; strings; harmonium). Copyright © C1 E 669239, 669242, 669240, 669241, Aug. 4, 1927; E 677050, November 9, 1927; E 685400, 685399, 685401, February 27, 1928.
LC M1350.H various p.; 31 cm.
Music 3449, Item 384
Naughty Baby
MOMA 4 p., 31 cm. Music 3236, Item 532

Ned McCobb’s Daughter
MOMA 4 p., 31 cm. Music 3236, Item 533

New Babylon
MOMA 1 p., 24 cm. Music 3236, Item 534

The New Commandment
MOMA 4 p., 30 cm. Music 3236, Item 535

New Year’s Eve
MOMA 4 p., 32 cm. Music 3236, Item 536

The New York Hat
The New York Hat. Note: Cue sheet. No music. Typescript (photocopy). Cue sheet is possibly incomplete. Also includes partial listing of music cues for the film, Queen Elizabeth.
MOMA 1 p., 26 cm. Music 3236, Item 537

The News Parade
MOMA 4 p., 31 cm. Music 3236, Item 538

The Night Bird
MOMA 8 p., 31 cm. Music 3236, Item 539

The Night Cry
MOMA 1 p., 28 cm. Music 3236, Item 540

The Night Flyer
MOMA 4 p., 31 cm. Music 3236, Item 541

Night Life of New York
MOMA 4 p., 30 cm. Music 3236, Item 542
623

The Night of Mystery

*The Night of Mystery*, Paramount, April 14, 1928. 
*Note*: Cue sheet. No music. Typescript (carbon). 
MOMA 2 p., 28 cm. 
Music 3236, Item 543

624

Night Ride

Musical setting for *Night Ride* featuring Joseph Schildkraut, Edward Robinson with Barbara Kent. 
*Film company*: Universal Pictures Corporation. 
*Music selected and compiled by*: M. Winkler. 
*Note*: Cue sheet. No music. Two copies. 
MOMA 3 p., 28 cm. 
Music 3236, Item 544

625

The Night Watch

*Film company*: First National. 
MOMA 4 p., 32 cm. 
Music 3236, Item 545

626

Nightingale Scene

*Nightingale Scene*. 
*Note*: Cue sheet. No music. 
Typescript. 
MOMA 1 p., 28 cm. 
Music 3236, Item 546

627

No Control

Thematic music cue sheet. John C. Flinn presents *No Control* with Harrison Ford and Phyllis Haver. 
*Produced by*: Metropolitan Pictures Corporation. 
*Musically compiled by*: Rudolph Berliner. 
MOMA 4 p., 32 cm. 
Music 3236, Item 547

628

No Man’s Law

Thematic music cue sheet. Hal Roach presents Rex the King of Wild Horses in *No Man’s Law* with Barbara Kent and James Finlayson. 
*Directed by*: Fred Jackman. 
*Film company*: Pathépicture. 
MOMA 4 p., 31 cm. 
Music 3236, Item 548

629

Nobody’s Widow

Thematic music cue sheet. *Nobody’s Widow*. 
*Adapted by*: Clara Beranger and Douglas Z. Doty. 
*From the stage play by*: Avery Hopwood. 
*Produced by*: Donald Crisp. 
*Produced by*: DeMille Pictures Corporation. 
*Directed by*: Donald Crisp. 
*Released by*: Producers Distributing Corporation. 
*Musically compiled by*: Rudolph Berliner. 
MOMA 4 p., 32 cm. 
Music 3236, Item 549

630

Noisy Neighbors

*From an original story by*: F. Hugh Herbert. 
*Published by*: Pathe Exchange, Inc. 
*Note*: Music incipits. Two copies. 
MOMA 4 p., 32 cm. 
Music 3236, Item 550

631

None But the Brave

Thematic music cue sheet. William Fox special film production Charles Morton, Sally Phipps and Farrell MacDonald in *None But the Brave*. 
*Musically compiled by*: Michael P. Krueger. 
*Note*: Music incipits. 
MOMA 6 p., 31 cm. 
Music 3236, Item 551

632

The Non-Stop Flight

Thematic music cue sheet. F. B. O. presents *The Non-Stop Flight* with an all star cast. 
*Story and continuity by*: Emilie Johnson. 
*Produced by*: Emory Johnson. 
*Published by*: Film Booking Offices of America, Inc. 
*Musically compiled by*: Eugene Conte. 
*Note*: Music incipits. 
MOMA 4 p., 32 cm. 
Music 3236, Item 552
633
North of 36
North of 36. Note: Cue sheet. No music. Typescript. MOMA 1 p., 28 cm. Music 3236, Item 553

634
North Star

635
Not for Publication

636
Now We’re in the Air
Now We’re in the Air. Note: Cue sheet. No music. Typescript (carbon).
MOMA 3 p., 38 cm. Music 3236, Item 556

637
Oh! What a Nurse
MOMA 1 p., 35 cm. Music 3236, Item 557

638
The Oklahoma Sheriff
MOMA 1 p., 32 cm. Music 3236, Item 558

639
Old Ironsides
Old Ironsides. Film company: Paramount. Music score compiled by Hugo Riesenfeld. Original themes by J. S. Zamecnik and Hugo Riesenfeld. Published by: Paramount Famous Lasky Corp. under the supervision of Sam Fox Publ. Co., New York, 1927. Instrumentation: Piano; (1,1,2,1; 2,2,1,0; drums; strings). Copyright: © C1 E 667546, June 17, 1927.
LC M1557.R 152 p., 31 cm. Music 3212, Item 163

640
The Old Nest
LC M1527.044 150 p., 30 cm. Music 3212, Item 94

641
Old San Francisco
Warner Bros. present Old San Francisco starring Dolores Costello. Note: Cue sheet. No music. Two copies, both mutilated. Projection time: 1 hour, 25 minutes based on a speed of 10 minutes per 1000 feet.
MOMA 1 p., 35 cm. Music 3236, Item 559

642
O’Malley Rides Alone
MOMA 1 p., 32 cm. Music 3236, Item 560
On the Stroke of Twelve
MOMA 1 p., 31 cm.
Music 3236, Item 561

One Exciting Night
Large Orchestra. D. W. Griffith presents One Exciting Night. Music arranged and synchronized by: Albert Pesce, General Music Director for D. W. Griffith. Published by: D. W. Griffith, Inc., Los Angeles, 1922. Instrumentation: Piano conductor and orchestral parts; (1,1,2,1; 2,2,1,0; tympani and drums; harp; strings). Note: Copyright on piano part only.
MOMA 164 p., 31 cm.
Music 3236, Item 62

One Exciting Night
LC M1527.P505 164 p., 30 cm.
Music 3212, Item 95

The Opening Night
MOMA 2 p., 31 cm.
Music 3236, Item 562

Orphans of the Storm
D. W. Griffith presents Orphans of the Storm. Film company: D. W. Griffith, Inc., Albert L. Grey, Gen. Mgr. Music composed and arranged by: L. F. Gottschalk and Wm. Frederick Peters. Instrumentation: Piano conductor and orchestral parts (1,1,2,1; 2,2,1,0; tympani and drums; harp; strings).
MOMA 136 p., 31 cm.
Music 3236, Item 63
Lillian Gish in D. W. Griffith's *Orphans of the Storm* (1921), a melodrama about two sisters whose parents are killed by the plague which also leaves one of the sisters blind; music by Louis Gottschalk and William Frederick Peters. Museum of Modern Art, Film Stills Archive.
648

Orphans of the Storm

LC M1527.F550
68 p., 34 cm., Ms.
Music 3212, Item 164

649

Out with the Tide

A Peerless Picture musical setting for Out with the Tide. Music arranged by Joseph E. Zivelli.
MOMA
1 p., 30 cm.
Music 3236, Item 563

650

Over the Hill

Music cue sheet for William Fox Production all star cast in Over the Hill, a reissue. Note: No music.
MOMA
2 p., 35 cm.
Music 3236, Item 564

651

Over There

MOMA
3 p., 28 cm.
Music 3236, Item 565

652

Paid in Full

LC M176.P14
12 p., 35 cm.
Music 3212, Item 96

653

Pals

MOMA
2 p., 28 cm.
Music 3236, Item 566

654

Paris qui dort

MOMA
1 p., 31 cm. by 21 cm.
Music 3236, Item 567

655

The Part Time Wife

MOMA
1 p., 31 cm. by 26 cm.
Music 3236, Item 568

656

Partners in Crime

MOMA
1 p., 28 cm.
Music 3236, Item 569

657

La Passion de Jeanne d'Arc

LC M1357.P
80 p., 32 cm.
Music 3212, Item 97

658

The Passion of Joan of Arc

MOMA
65 p., 31 cm.
Music 3236, Item 64
Maurice Schutz (foreground), Renée Falconetti, and Antonin Artaud (background) in Dreyer’s classic *La Passion de Jeanne D’Arc* (1927). The still shows Nicholas Loyeuleur (Schutz) praying as Joan of Arc (Falconetti) receives her final communion from Massieu (Artaud). Museum of Modern Art, Film Stills Archive. Although this particular shot does not appear in the film currently available through the Museum of Modern Art, it is plainly referred to in the musical score by Léo Pouget and Victor Alix (“Le prêtre pleure”). Music Division, Library of Congress.
659

The Patriot


LC M1527.828P2 175 p., 31 cm.
Music 3212, Item 98

660

The Patriot


MOMA 2 p., 28 cm.
Music 3236, Item 570

661

Peacock Fan


MOMA 1 p., 30 cm.
Music 3236, Item 571

662

Pearl of the Army


MOMA 1 p., 28 cm.
Music 3236, Item 572

663

Peer Gynt

G. Schirmer’s Paramount photo play music (P 110-MS) Peer Gynt. Musical setting for the photoplay dramatization. Music selected, arranged, and composed by Geo. W. Beynon. Published by: G. Schirmer, Inc., New York, 1915. Instrumentation: Piano score; (1,1,0,0; 0,2,1,0; tympani and drums; strings). Copyright: © C1 E 373195, October 5, 1915.

LC M1357.B 74 p., 31 cm.
Music 3212, Item 99

664

Peg o’ My Heart


LC M1527.L95P3 87 p., 30 cm.
Music 3212, Item 100

665

Los Penitentes


LC M1357.B 99 p., 30 cm.
Music 3212, Item 101

666

The Perfect Crime


MOMA 4 p., 32 cm.
Music 3236, Item 573

667

Peter the Great

Peter the Great. Note: Cue sheet. No music. Typescript.

MOMA 1 p., 28 cm.
Music 3236, Item 574

668

The Phantom Bullet


MOMA 2 p., 33 cm.
Music 3236, Item 575
Laurette Taylor and Ethel Grey Terry (men unidentified) in the comedy-drama, Peg o' My Heart (1922). Museum of Modern Art, Film Stills Archive.
The Phantom of the Forest

MOMA 1 p., 28 cm. by 25 cm. Music 3236, Item 576

The Phantom of the Turf

MOMA 1 p., 32 cm. Music 3236, Item 577

Phyllis of the Follies

MOMA 2 p., 32 cm. Music 3236, Item 578

Pierre of the Plains


Pioneers of the West

MOMA 1 p., 28 cm. Music 3236, Item 579

Plane Crazy
*Plane Crazy,* the first Mickey Mouse and music for John Rice, May Irwin. *Kiss. Instrumentation:* Piano score.

MOMA 31 p., 31 cm. Music 3236, Item 65

Plastered in Paris

MOMA 6 p., 31 cm. Music 3236, Item 580

Points West

MOMA 2 p., 32 cm. Music 3236, Item 581

The Poor Nut

MOMA 4 p., 31 cm. Music 3236, Item 582

Potemkin

MOMA 100 p., 32 cm. Music 3236, Item 66

Potemkin
Potemkin

The Price of Success

The Prince of Pep

The Princess of the Dark
Thomas E. Ince presents Enid Bennett, the new Triangle-Kay-Bee star, in The Princess of the Dark. Incidental music by: Victor L. Schertzinger. Published by: Leo Feist, Inc. for New York Motion Picture Corp., New York, 1917. Instrumentation: Piano conductor (1,2,1); 2,2,1,0; drum and bells; strings. Nos. 2-3: strings; cl., fl.) Copyright: © C1 E 397275, February 1, 1917, Leo Feist, Inc. for New York Motion Picture Corp; R 134544, December 23, 1944, Julia E. Schertzinger, Los Angeles. LC M1587.S 3 cues, 28 cm. Music 3212, Item 105

A Prisoner of the Harem and Egyptian Sports
The Private Life of Helen of Troy

Proud Heart
Thematic music cue sheet. Carl Laemmle presents Rudolph Schildkraut in *Proud Heart* by Isidor Bernstein. **Directed by:** Edward Sloman. **Film company:** Universal-Jewel. **Music compiled by:** Dr. Edward Kilienyi. **Note:** Music incipits. “Wed–Thurs–Fri 20–21–22” marked in pencil. **MOMA:** 2 p., 44 cm. Music 3236, Item 589

Put 'Em Up
Musical setting for *Put 'Em Up.* **Music compiled by:** M. Winkler, Theme, “Ludicia” (Intermezzo) by Caludi. **Note:** Cue sheet. No music. “May–15–16” marked in pencil. **Projection time:** The timing is based on a speed limit of 14 minutes per reel. **MOMA:** 1 p., 30 cm. Music 3236, Item 590

Quality Street
Thematic music cue sheet. Marion Davies in *Quality Street* with Conrad Nagel. **From the play by:** James M. Barrie. **Adaptation and scenario by:** Hans Kraly and Albert Lewin. **Production by:** Marion Davies. **Directed by:** Sidney Franklin. **Film company:** Metro-Goldwyn-Mayer. **Music compiled by:** Ernst Luz. **Note:** Music incipits. “78 mins.” marked in pencil. **Number of reels:** 8. **Footage:** 7870. **Maximum projection time:** 1 hour, 32 minutes. **MOMA:** 8 p., 31 cm. Music 3236, Item 591

Queen Elizabeth
*Queen Elizabeth.* **Note:** Cue sheet. No music. **Typescript (photocopy).** Also includes music cues for the film, *The New York Hat.* Filed with The New York Hat. Incomplete. **MOMA:** 1 p., 26 cm. Music 3236, Item 592

Queen O' Diamonds
Thematic music cue sheet. Film Booking Offices presents Evelyn Brent in *Queen O' Diamonds.* **Story and continuity by:** Fred Myton. **Directed by:** Chester Withey. **Distributed by:** Film Booking Offices of America, Inc. **Music compiled by:** Dr. Edward Kilienyi. **Note:** Music incipits. “Sunday & Mon 3/14–15” marked in pencil. **MOMA:** 4 p., 32 cm. Music 3236, Item 593

Quincy Adams Sawyer
A Luz music score. S. L. Arthur Sawyer and Herbert Lubin present *Quincy Adams Sawyer.* **Film company:** Metro, controlled by Loew's, Inc. **Published by:** Photoplay Music Co., New York, 1922. **Instrumentation:** Piano leader. **Music compiled by:** Ernst Luz. **Copyright:** © C1 E 554974, December 18, 1922. **LC M1527.L85Q7** 96 p., 30 cm. Music 3212, Item 107

The Racing Romeo
Thematic music cue sheet. Joseph P. Kennedy presents Red Grange (under the management of C. C. Pyle) in *The Racing Romeo.* From the story by: Byron Morgan. **Production by:** Sam Wood. **Distributed by:** F B O Pictures Corporation. **Music compiled by:** James C. Bradford. **Note:** Music incipits. **MOMA:** 4 p., 31 cm. Music 3236, Item 594

The Racket
*The Racket.* **Film company:** Paramount, July 7, 1928, Feature. **Note:** Cue sheet. No music. **Typescript (carbon).** **MOMA:** 1 p., 28 cm. Music 3236, Item 595

The Rainbow
Thematic music cue sheet. Tiffany-Stahl presents *The Rainbow* with Dorothy Sebastian and Lawrence Gray. **Production by:** Reginald Barker. **Directed by:** Reginald Barker. **Film company:** Tiffany-Stahl. **Music compiled by:** James C. Bradford. **Note:** Music incipits. **MOMA:** 4 p., 32 cm. Music 3236, Item 596
Rainbow Riley
MOMA 4 p., 32 cm.
Music 3236, Item 597

Ramona
Ramona. Music composed by Hugo Riesenfeld. [?]. Instrumentation: Piano score.
LC M1527.R26 32 p., 32 cm., Ms.
Music 3212, Item 108

Ramona
Ramona. Note: Cue sheet. No music. Typescript.
MOMA 1 p., 28 cm.
Music 3236, Item 598

Rapsodia Satanica
LC M35.M 47 p., 28 cm.
No microfilm

Razlom
Razlom. Note: Cue sheet. No music. Ms.
MOMA 1 p., 28 cm.
Music 3236, Item 599

The Reckless Lady
MOMA 2 p., 32 cm.
Music 3236, Item 600

Red Dice
MOMA 4 p., 31 cm.
Music 3236, Item 601

Red Hair
"Henry Falk, Publix Librarian" typed at bottom of cue sheet.
MOMA 1 p., 28 cm.
Music 3236, Item 602

Red Hot
MOMA 1 p., 28 cm.
Music 3236, Item 603

Red Hot Rhythm
MOMA 6 p., 33 cm.
Music 3236, Item 604

Red Hot Speed
MOMA 8 p., 32 cm.
Music 3236, Item 605

Red Hot Tires
MOMA 1 p., 36 cm.
Music 3236, Item 606

The Red Kimono
MOMA 6 p., 31 cm.
Music 3236, Item 607
Dolores Del Rio in the historical melodrama *Ramona* (1928) in which the theme song by Mabel Wayne plays an important part in the picture’s plot by jogging the heroine back into reality. Museum of Modern Art, Film Stills Archive.
Red Lips

**MOMA**
2 p., 32 cm.
Music 3236, Item 608

712
**The Red Mark**

**MOMA**
4 p., 31 cm.
Music 3236, Item 609

Redskin
Published by Sam Fox Pub. Co., Cleveland, 1929. 

**LC M1527.Z222**
26 p., 32 cm.
Music 3212, Item 109

717
**The Reform Candidate**
Instrumentation: Piano conductor. Copyright © C1 E 377037, December 23, 1915.

**LC M1357.B**
59 p., 30 cm.
Music 3212, Item 110

Reggie Mixes In
Note: Cue sheet. No music. Ms.

**MOMA**
2 p., 28 cm.
Music 3236, Item 613

719
**The Rejuvenation of Aunt Mary**
Released by: Producers Distributing Corporation. 

**MOMA**
4 p., 31 cm.
Music 3236, Item 614

Relâche

**LC M1523.S24R3**
49 p., 33 cm.
no microfilm
The Baldwin Piano Company used silent films to advertise its pianos. Music Division, Library of Congress.

719B

**Relâche**


LC M212.S 25 p., 35 cm. no microfilm

719C

**Relâche**


MOMA 14 p., 28 cm. no microfilm

720

**Le Retour d’Ulysse**


LC M176.R43 17 p., 31 cm. Music 3212, Item 111

721

**The Return of “Draw”**


MOMA 2 p., 28 cm. Music 3236, Item 615

722

**Revenge**


MOMA 6 p., 32 cm. Music 3236, Item 616

723

**Rhapsodie Hongroise**


LC M1527.D3R4 149 p., 32 cm.
Music 3212, Item 112

724
Richard Wagner

LC M176.R5 106 p., 33 cm.
Music 3212, Item 113

725
Riders of the Dark

MOMA 4 p., 32 cm.
Music 3236, Item 617

726
The Ridin’ Streak

MOMA 1 p., 30 cm.
Music 3236, Item 618

727
The Right to Happiness

Music 3212, Item 114

728
Riley the Cop

MOMA 6 p., 31 cm.
Music 3236, Item 619

729
Rinty of the Desert

MOMA 1 p., 29 cm.
Music 3236, Item 620

730
Ritzy

MOMA 2 p., 28 cm.
Music 3236, Item 621

731
Ritzy

MOMA 4 p., 31 cm.
Music 3236, Item 622

732
The River Pirate

MOMA 4 p., 31 cm.
Music 3236, Item 623

733
Road House

MOMA 4 p., 32 cm.
Music 3236, Item 624
Roaring Ranch
MOMA 3 p., 28 cm. Music 3236, Item 625

Robin Hood
Music score for Douglas Fairbank’s Production of Robin Hood. Music composed by Victor L. Schertzinger, compiled and arranged by Victor L. Schertzinger and A. H. Cokayne. Published by United Artists Corporation, New York. Instrumentation: Piano conductor and orchestral parts (1, 2, 1, 2, 2nd cornet, 10; drums; violin II, viola, cello, bass). Note: Selections from Robin Hood (A Comic Opera by Reginald De Koven) and Musical Synopsis For Robin Hood (2 page typescript, carbon—two copies) enclosed with piano conductor.
MOMA 83 p., 30 cm. Music 3236, Item 67

The Romance of a Rogue
MOMA 1 p., 34 cm. Music 3236, Item 626

A Romance of Happy Valley
MOMA 34 cm. Music 3236, Item 68

Romance of the Underworld
MOMA 4 p., 32 cm. Music 3236, Item 627

La Ronde de Nuit

Rose Marie
MOMA 2 p., 34 cm. Music 3236, Item 632

Rose-Marie
MOMA 8 p., 32 cm. Music 3236, Item 631

Rose of Monterey
MOMA 1 p., 28 cm. Music 3236, Item 633

Roses of Picardy
MOMA 2 p., 33 cm. Music 3236, Item 634
Films, accompanied by recordings, were projected out of doors as part of the advertising campaigns of business and government. General Collections, Library of Congress.
Rose of the Golden West
MOMA 4 p., 32 cm. Music 3236, Item 635

Rose of the World
MOMA 1 p., 32 cm. Music 3236, Item 630

Rough House Rosie
MOMA 1 p., 28 cm. Music 3236, Item 628

The Rough Riders
The Rough Riders. Note: Cue sheet. No music. Typescript.
MOMA 2 p., 28 cm. Music 3236, Item 629

Running Wild
MOMA 2 p., 28 cm. Music 3236, Item 636

Rupert of Hentzau
MOMA 62 p., 31 cm. Music 3212, Item 116

The Rush Hour
MOMA 4 p., 31 cm. Music 3236, Item 637

Rustlers’ Ranch
MOMA 1 p., 30 cm. Music 3236, Item 638

Rustling for Cupid
MOMA 2 p., 38 cm. Music 3236, Item 639

Sable Lorchu
Musical setting to Sable Lorchu, photoplay dramatization. Music selected and arranged by: J. A. Raynes. Published by: G. Schirmer, New York, 1915. Instrumentation: Piano conductor (1,1,2,1; 2,2,1,0; tympani and drums; strings). Copyright © C1 E 373197, October 20, 1915. LC M1357.R
MOMA 63 p., 31 cm. Music 3212, Item 117

Sadie Thompson
MOMA 3 p., 28 cm. Music 3236, Item 640
Sailor's Holiday
*Sailor's Holiday. Note: Cue sheet. No music. Typescript and manuscript.
MOMA 6 p., 33 cm.
Music 3236, Item 641

Sal of Singapore
MOMA 4 p., 32 cm.
Music 3236, Item 642

Sally's Shoulders
MOMA 4 p., 31 cm.
Music 3236, Item 643

Samson
LC M176.819 25 p., 31 cm.
Music 3212, Item 118

Sandy
MOMA 4 p., 32 cm.
Music 3236, Item 644

Many silent films were accompanied by the selected and arranged works of classical composers. Here a minuet by Beethoven is featured on the sheet music cover for the movie *Scaramouche* (1923). Music Division, Library of Congress.

760

**Satan in Sables**


MOMA 1 p., 35 cm.
Music 3236, Item 645

761

**The Savage**


MOMA 4 p., 32 cm.
Music 3236, Item 646

762

**The Sawdust Paradise**


MOMA 4 p., 32 cm.
Music 3236, Item 647

763

**Say It Again**


MOMA 4 p., 32 cm.
Music 3236, Item 648

764

**Say Young Fellow**

*Say Young Fellow*, Doug. Fairbanks, Par. Note: This is not a cue sheet as such, but rather an informal description of the film with suggestions for musical accompaniment. At the bottom of the
page is noted: "From Moving Pict World July 27, 1918." Number of reels: 5.
MOMA 1 p., 28 cm.
Music 3236, Item 649

765

The Scarecrow
LC M1527.C75S3 85 p., 35 cm., Ms.
Music 3212, Item 119

766

The Scarecrow
Music 3212, Item 120

766A

Scarecrow Sketches [Puritan Passions]
Frederick Shepard Converse Collection 98 p., 30 cm.
Music 3449, Item 181A

766B

Scarecrow Sketches [Puritan Passions]
ML96.C77. Case 267 p., 35.5 cm.
Music 3449, Item 181D

Glenn Hunter and Maude Hill in Puritan Passions (alternate title The Scarecrow) (1923). The composer, Frederick Converse (1871-1940), was one of several distinguished American composers who wrote only one film score. Converse Collection, Music Division, Library of Congress.
767

The Scarlet Saint
MOMA
4 p., 32 cm.
Music 3236, Item 650

768

Scenic Snapshot
Scenic Snapshot. Note: Cue sheet. No music.
Typescript (carbon).
MOMA
1 p., 28 cm.
Music 3236, Item 651

769

Schuldig
Schuldig. Film company: Messers Film. Story based on the play Schuldig by R. Voss. Music by: Dr. G. Becce. Published by: Messer's Verlag, Berlin, 1913. Instrumentation: Piano score. Copyright: © C 1 E 332873, July 29, 1913, Messer Film, G.m.b.H.
LC M176.S38
53 p., 33 cm.
Music 3212, Item 121

770

Sea Dreams
Cue sheet of Sea Dreams from Nathaniel Finchon, July 12, 1928. Note: Cue sheet. No music. Typescript (mimeograph copy).
MOMA
1 p., 28 cm.
Music 3236, Item 652

771

Sea Horses
MOMA
2 p., 33 cm.
Music 3236, Item 653

772

Sealed Lips
MOMA
2 p., 36 cm.
Music 3236, Item 654

773

Le Secret de Myrto
LC M176.S44
[x], 21 p., 28 cm.
Music 3212, Item 122

774

Secret Love
Musical setting to the Bluebird photo-play no. 2. Miss Helen Ware in Secret Love with Miss Ella Hall and Harry D. Carey. Music selected and arranged by: M. Winkler. Series title: Carl Fischer Photo-Play Series. Published by: Carl Fischer, New York, 1916. Instrumentation: Piano conductor (1,2,1; 2,2,1,0; drums; strings). Copyright: © C 1 E 377797, February 15, 1916.
LC M1357.W
59 p., 30 cm.
Music 3212, Item 123

775

Secret Orders
MOMA
4 p., 32 cm.
Music 3236, Item 655

776

The Secret Spring
MOMA
4 p., 31 cm.
Music 3236, Item 656
See You in Jail
MOMA 4 p., 32 cm. 
Music 3236, Item 657

Senorita
Senorita (Bebe Daniels). Note: Cue sheet. No music. Typescript (carbon). Typed on “Publix Theatres Corporation Inter-Office Communication” letterhead, dated “May 7/27.” 
MOMA 1 p., 28 cm. 
Music 3236, Item 658

Senorita
MOMA 4 p., 32 cm. 
Music 3236, Item 659

Sensation Seekers
MOMA 2 p., 32 cm. 
Music 3236, Item 660

The Set Up
MOMA 1 p., 31 cm. 
Music 3236, Item 661

Seven Footprints to Satan
MOMA 1 p., 28 cm. 
Music 3236, Item 662

Seven Sinners
MOMA 1 p., 35 cm. 
Music 3236, Item 663

Seventh Heaven
Conductor of 7th Heaven. Music compiled by: [Erno Rapee (?)]. Instrumentation: Piano. 
LC M1527.S48 86 p., 32 cm., Ms. 
Music 3212, Item 124

The Shadow on the Wall
MOMA 1 p., 31 cm. by 25 cm. 
Music 3236, Item 664

Shadows of the Night
MOMA 4 p., 32 cm. 
Music 3236, Item 665

The Shakedown
MOMA 2 p., 31 cm. 
Music 3236, Item 666
Janet Gaynor and Charles Farrell in *Seventh Heaven* (1927), a romantic drama set in Paris at the outbreak of World War I. The title song, "(I'm in heaven when I see you smile) Diane," by Erno Rapee and Lew Pollack, was one of the most popular songs of 1927. Museum of Modern Art, Film Stills Archive.
Shanghai Bound
*MOMA* 4 p., 31 cm. Music 3236, Item 667

Shanghaied
*MOMA* 4 p., 30 cm. Music 3236, Item 668

She
*MOMA* 2 p., 32 cm. Music 3236, Item 669

Shéhérazade
*LC M1357.P* 170 p., 32 cm. Music 3212, Item 125

The Shepherd of the Hills
*MOMA* 4 p., 32 cm. Music 3236, Item 674

A Ship Comes In
*MOMA* 4 p., 31 cm. Music 3236, Item 671

Ship of Souls
*MOMA* 4 p., 31 cm. Music 3236, Item 672

Shooting Straight
*MOMA* 7 p., 33 cm. Music 3236, Item 673

The Shopworn Angel
*MOMA* 4 p., 32 cm. Music 3236, Item 674
797
Short Shots
*Short Shots.* Note: Cue sheet. No music. Typescript (carbon).
MOMA
1 p., 28 cm.
Music 3236, Item 675

798
Show-Down
MOMA
2 p., 28 cm.
Music 3236, Item 676

799
Show Folks
MOMA
4 p., 31 cm.
Music 3236, Item 677

800
Show Girl
MOMA
4 p., 32 cm.
Music 3236, Item 678

801
Show People
MOMA
6 p., 31 cm.
Music 3236, Item 679

802
The Showdown

MOMA 6 p., 32 cm. Music 3236, Item 680

803

Siberia


MOMA 4 p., 31 cm. Music 3236, Item 681

804

The Siege of Petersburg


LC M176.857 26 p., 32 cm. Music 3212, Item 126

805

Silk Stockings


MOMA 2 p., 33 cm. Music 3236, Item 682

806

Silks and Saddles


MOMA 2 p., 32 cm. Music 3236, Item 683

807

The Silver Slave


MOMA 1 p., 35 cm. Music 3236, Item 684

808

**Simon the Jester**


**MOMA**

2 p., 32 cm.  
Music 3236, Item 685

809

**Singapore Mutiny**


**MOMA**

4 p., 32 cm.  
Music 3236, Item 686

810

**A Single Man**


**MOMA**

2 p., 32 cm.  
Music 3236, Item 687

811

**Sir Lumberjack**


**MOMA**

4 p., 30 cm.  
Music 3236, Item 688

812

**The Siren**


**MOMA**

2 p., 32 cm.  
Music 3236, Item 689

813

**A Six Shootin' Romance**

Musical setting for *A Six Shootin' Romance.*  

**MOMA**

1 p., 30 cm.  
Music 3236, Item 690

814

**Skinner's Big Idea**


**MOMA**

4 p., 31 cm.  
Music 3236, Item 691

815

**The Sky Skidder**


**MOMA**

1 p., 30 cm.  
Music 3236, Item 692

816

**Skyscraper**


**MOMA**

4 p., 32 cm.  
Music 3236, Item 693
Skyscrapers
Skyscrapers. Note: Cue sheet. No music. Typescript (carbon). Dated "Paramount April 7, 1928."
MOMA 2 p., 28 cm.
Music 3236, Item 694

The Small Bachelor
Greater thematic music cue sheet for The Small Bachelor with Barbara Kent and Andre Beranger.
MOMA 8 p., 31 cm.
Music 3236, Item 695

Smile Brother Smile
MOMA 4 p., 32 cm.
Music 3236, Item 696

Smilin’ at Trouble
MOMA 4 p., 31 cm.
Music 3236, Item 697

Smilin’ Guns
MOMA 2 p., 32 cm.
Music 3236, Item 698

The Smiling Madame Beaudet
The Smiling Madame Beaudet. Instrumentation: Piano score.
MOMA 60 p., 30 cm.
Music 3236, Item 69

So This Is America
So This Is America. Note: Cue sheet. No music. Typescript (carbon).
MOMA 1 p., 28 cm.
Music 3236, Item 699

So This Is Europe
So This Is Europe. Note: Cue sheet. No music. Typescript (carbon).
MOMA 1 p., 28 cm.
Music 3236, Item 700

The Social Highwayman
MOMA 1 p., 36 cm.
Music 3236, Item 701

Soft Living
MOMA 2 p., 35 cm.
Music 3236, Item 702

Soil
MOMA 1 p., 28 cm.
Music 3236, Item 703

The Soldier Brothers of Susanna
LC M176.8675 13 p., 32 cm.
Music 3212, Item 127
830

Some Pun'kins


MOMA 1 p., 53 cm. by 35 cm.
Music 3236, Item 704

831

Someone to Love


MOMA 4 p., 32 cm.
Music 3236, Item 705

832

Something Always Happens


MOMA 1 p., 28 cm.
Music 3236, Item 706

833

The Song and Dance Man


MOMA 4 p., 32 cm.
Music 3236, Item 707

834

Sons of the Saddle


MOMA 3 p., 28 cm.
Music 3236, Item 708

835

Sophmore


MOMA 7 p., 33 cm.
Music 3236, Item 709

836

Sorrell and Son

Sorrell and Son. Note: Cue sheet. No music. Typescript (carbon).

MOMA 2 p., 28 cm.
Music 3236, Item 710

837

Sorrows of Love


MOMA 2 p., 28 cm.
Music 3236, Item 711

838

Sorrows of Satan


MOMA 5 p., 28 cm.
Music 3236, Item 712

839

Souls for Sables


MOMA 4 p., 31 cm.
Music 3236, Item 713
Production shot from *The Spanish Dancer* (1923).
Courtesy of the Astoria Motion Picture and Television Center Foundation, Astoria, New York.
840

Spangles
MOMA 1 p., 36 cm.
Music 3236, Item 714

841

The Spanish Revolt of 1836
LC M176.S735 10 p., 32 cm.
Music 3212, Item 129

842

A Spartan Mother
LC M176.S74 10 p., 32 cm.
Music 3212, Item 130

843

Special Delivery
Special Delivery. Eddy Kantor [sic]. Note: Cue sheet. No music. Typescript (carbon). Typed on "Publix Theatres Corporation Inter-Office Communication" letterhead, dated "April 24-27." 
MOMA 2 p., 28 cm.
Music 3236, Item 715

844

Speed
MOMA 2 p., 28 cm.
Music 3236, Item 716

845

Speed Mad
MOMA 2 p., 31 cm.
Music 3236, Item 717

846

Speedy
Speedy. Note: Cue sheet. No music. Typescript (carbon). Dated "Rivoli, April 6, 1928."
MOMA 3 p., 28 cm.
Music 3236, Item 718

847

The Spieler
MOMA 4 p., 31 cm.
Music 3236, Item 719

848

The Splendid Crime
MOMA 4 p., 31 cm.
Music 3236, Item 720

849

The Splendid Road
MOMA 4 p., 32 cm.
Music 3236, Item 721

850

Spoilers of the West
MOMA 4 p., 32 cm.
Music 3236, Item 722
The Sporting Chance

MOMA 2 p., 37 cm.
Music 3236, Item 723

Sporting Goods

MOMA 4 p., 31 cm.
Music 3236, Item 724

Sporting Life

MOMA 2 p., 33 cm.
Music 3236, Item 725

The Sporting Lover

MOMA 4 p., 32 cm.
Music 3236, Item 726

The Spotlight

MOMA 4 p., 32 cm.
Music 3236, Item 727

Spurs

MOMA 3 p., 28 cm.
Music 3236, Item 728

Stand and Deliver

MOMA 4 p., 31 cm.
Music 3236, Item 729

Star of the Sea
Star of the Sea. Note: Cue sheet. No music. Ms.

MOMA 1 p., 32 cm.
Music 3236, Item 730

State Street Sadie

MOMA 1 p., 35 cm.
Music 3236, Item 731
860

**Stella Dallas**

*Stella Dallas. Music composed by: Alfred Newman and Raphael Penso. To be published by: Irving Berlin, Inc. under special contract with United Artists and can be used by them without fee or license, July 28, 1937. Note: Cue sheet. No music. Two copies (typescript and carbon). There are a few music cues by composers other than Alfred Newman and Raphael Penso.*

MOMA 2 p., 28 cm.
Music 3236, Item 732

861

**Stella Maris**


MOMA 2 p., 33 cm.
Music 3236, Item 733

862

**Steppin' Out**


MOMA 2 p., 38 cm.
Music 3236, Item 734

863

**Stick to Your Story**


MOMA 1 p., 30 cm.
Music 3236, Item 735

864

**The Still Alarm**


MOMA 1 p., 37 cm.
Music 3236, Item 736

865

**Stocks and Blondes**


MOMA 4 p., 31 cm.
Music 3236, Item 737

866

**Stolen Love**


MOMA 4 p., 32 cm.
Music 3236, Item 738

867

**Stop, Look and Listen**


MOMA 4 p., 32 cm.
Music 3236, Item 739

868

**Stop That Man**


MOMA 2 p., 31 cm.
Music 3236, Item 740
869

**The Stork Exchange**

Musical cue sheet. *The Stork Exchange* @ 90.  
*Note*: No music. Typescript (mimeograph copy).  
MOMA 1 p., 28 cm.  
Music 3236, Item 741

870

**The Storm at Sea**

LC M176.S88 20 p., 34 cm., Ms.  
Music 3212, Item 131

871

**The Storm Breaker**

MOMA 2 p., 32 cm.  
Music 3236, Item 742

872

**Stranded**

MOMA 2 p., 28 cm.  
Music 3236, Item 743

873

**Street of Sin**

MOMA 3 p., 28 cm.  
Music 3236, Item 745

874

**Streets of Shanghai**

MOMA 4 p., 32 cm.  
Music 3236, Item 744

S. M. Berg, English-born musician-conductor, who prepared one of the earliest musical cue sheets for a motion picture. He edited the musical section of *Moving Picture World*, established the Motion Picture Department of the music publisher, G. Schirmer, Inc., and was Associate Musical Director for the paper, *Exhibitor's Trade Review*. From George N. Beynon, *Musical Presentation of Motion Pictures* (New York: G. Schirmer, 1921).
The Strength of the Weak
Musical setting to the Bluebird photoplay no. 8.
Mary Fuller in the famous play The Strength of the Weak by Alice M. Smith and Lucius Henderson. Music selected and arranged by M. Winkler. Series title: Carl Fischer Photo-Play Series. Published by Carl Fischer, New York, 1916. Instrumentation: Piano conductor; (1,1,2,1; 2,2,1,0; drums; strings). Copyright: © C1 E 382313, March 17, 1916.
LC M1357.W.
Music 3212, Item 132

The Strong Man
The Strong Man. Note: Cue sheet. No music.
Typescript. Three copies.
MOMA
1 p., 35 cm.
Music 3236, Item 746

The Stronger Will
MOMA
2 p., 32 cm.
Music 3236, Item 747

Subway Sadie
MOMA
4 p., 32 cm.
Music 3236, Item 748

Sunrice
Sunrice. Note: Cue sheet. No music. Ms.
MOMA
6 p., 32 cm.
Music 3236, Item 749

Surf and Seaweed
Suite for the Film Surf and Seaweed. Directed by: Ralph Steiner. Music by Marc Blitzstein. Instrumentation: Full score. Note: This is a negative photostat of the original score in the Edwin A. Fleisher Collection at the Philadelphia Free Library.
MOMA
94 p., 28 cm.
no microfilm

Surrender
MOMA
2 p., 36 cm.
Music 3236, Item 750

Sweet Daddies
MOMA
4 p., 31 cm.
Music 3236, Item 751

Syncopating Sue
MOMA
4 p., 32 cm.
Music 3236, Item 752

Take It from Me
MOMA
2 p., 33 cm.
Music 3236, Item 753

122
Take Me Home
MOMA 4 p., 32 cm. Music 3236, Item 754

Tangled Hearts
Musical setting to the Bluebird photo-play no. 11 Tangled Hearts featuring Louise Lovely, Lon Chaney, Hayward Mack. Music selected and arranged by: M. Winkler and F. Rehsen. Series title: Carl Fischer Photo-Play Series. Published by: Carl Fischer, New York, 1916. Instrumentation: Piano conductor; (1,1,2,1; 2,2,1,0; drums; strings). Copyright: © C1 E 379571, March 31, 1916.
LC M1357.W 68 p., 30 cm. Music 3212, Item 133

Tarnish
MOMA 4 p., 32 cm. Music 3236, Item 755

Tartuffe
Tartuffe. Note: Cue sheet. No music. Ms.
MOMA 1 p., 28 cm. Music 3236, Item 756

Tatters
Tatters. Instrumentation: Piano score.
MOMA 28 p., 31 cm. Music 3236, Item 70

Tea for Three
MOMA 4 p., 32 cm. Music 3236, Item 757

Telephone Girl
MOMA 1 p., 28 cm. Music 3236, Item 758

Tell It to Sweeney
MOMA 4 p., 32 cm. Music 3236, Item 759

Telling the World
MOMA 4 p., 31 cm. Music 3236, Item 760

The Ten Commandments
LC M1527.S67T32 32 p., 31 cm. Music 3212, Item 161
The Ten Commandments
Instrumentation: Piano/vocal score. Copyright: © C1 E 591911, received July 17, 1924.
LC M1527.S67T3 31 p., 31 cm.
Music 3449, Item 197

Ten Modern Commandments
MOMA 4 p., 31 cm.
Music 3236, Item 761

Ten Modern Commandments
Ten Modern Commandments. Note: Cue sheet. No music. Typescript (carbon). Typed on “Public Theatres Corporation Inter-Office Communication” letterhead, dated “July 9th 27.”
MOMA 2 p., 28 cm.
Music 3236, Item 762

Tenth Avenue
MOMA 4 p., 32 cm.
Music 3236, Item 763

The Terror
MOMA 1 p., 31 cm.
Music 3236, Item 764

The Terror
MOMA 1 p., 35 cm.
Music 3236, Item 765

Terror Mountain
MOMA 1 p., 32 cm.
Music 3236, Item 766

Texas Tommy
MOMA 1 p., 29 cm.
Music 3236, Item 767

Thanks for the Buggy Ride
MOMA 4 p., 32 cm.
Music 3236, Item 768

That Certain Thing
MOMA 2 p., 33 cm.
Music 3236, Item 769

That’s My Baby
MOMA 2 p., 37 cm.
Music 3236, Item 770
That's My Daddy
MOMA 8 p., 31 cm. Music 3236, Item 771

A Thief in the Dark
MOMA 4 p., 31 cm. Music 3236, Item 772

The Thief of Bagdad

The Third Degree
Warner Bros. present The Third Degree starring Dolores Costello, Tom Santschi, Louise Dresser.
Julanne Johnston and Douglas Fairbanks, Sr. in The Thief of Bagdad (1924). Mortimer Wilson's score for this film is the finest American score of the entire silent era and among many other unique features contains a virtuoso French horn part. Museum of Modern Art, Film Stills Archive.
3 Keys
MOMA 2 p., 33 cm.
Music 3236, Item 779

916
The Three Musketeers
MOMA 31 cm.
Music 3236, Item 72

917
The Three Musketeers
MOMA 176 p., 29 cm.
Music 3236, Item 73

918
Three Ring Marriage
MOMA 4 p., 32 cm.
Music 3236, Item 780

919
Three Sinners
MOMA 1 p., 28 cm.
Music 3236, Item 781

920
Three Wise Crooks

921
Thundering Herd
MOMA 1 p., 30 cm.
Music 3236, Item 783

922
The Tigress
MOMA 2 p., 32 cm.
Music 3236, Item 785

924
The Toilers
MOMA 4 p., 31 cm.
Music 3236, Item 786

925
Tol’able David
Tol’able David. Instrumentation: Piano conductor.
MOMA 111 p., 30 cm.
Music 3236, Item 74
926

The Toll of the Sea
LC M1527.L95T4  47 p., 30 cm.
Music 3212, Item 135

927

The Tongues of Men
LC M1357.B  58 p., 31 cm.
Music 3212, Item 136

928

Too Much Money
MOMA  4 p., 32 cm.
Music 3236, Item 787

929

Too Much Money
Too Much Money. Note: Cue sheet. No music. Ms.
MOMA  2 p., 27 cm.
Music 3236, Item 788

930

Top Sergeant Mulligan
MOMA  1 p., 25 cm. by 23 cm.
Music 3236, Item 789

931

The Tough Guy
Thematic music cue sheet. F. B. O. presents Fred Thomson with his famous horse Silver King in
MOMA 4 p., 32 cm.
Music 3236, Item 790

932
Tracked
MOMA 1 p., 32 cm.
Music 3236, Item 791

933
Tracked by the Police
Warner Bros. present Tracked by the Police starring Rin-Tin-Tin. Note: Cue sheet. No music.
“Monday May 16” marked in pencil. Number of reels: 6½. Projection time: 62 minutes based on a speed of 11 minutes per 1000 feet.
MOMA 1 p., 35 cm.
Music 3236, Item 792

934
The Traffic Cop
MOMA 4 p., 32 cm.
Music 3236, Item 793

935
Tragedy of the Desert
LC M176:T76 25 p., 32 cm.
Music 3212, Item 137

936
Trailing Trouble
MOMA 3 p., 28 cm.
Music 3236, Item 794
Trent's Last Case
MOMA 4 p., 32 cm.
Music 3236, Item 795

Le Tresor d'Arne
MOMA 1 p., 31 cm. by 21 cm.
Music 3236, Item 796

Trail Marriage
MOMA 4 p., 32 cm.
Music 3236, Item 797

A Trick of Hearts
MOMA 2 p., 32 cm.
Music 3236, Item 798

Trifling Women
LC M1527.195T6 99 p., 30 cm.
Music 3212, Item 138

Trigger Tricks
MOMA 3 p., 28 cm.
Music 3236, Item 799

A Trip to Chinatown
MOMA 4 p., 31 cm.
Music 3236, Item 800

Triple Action
MOMA 1 p., 30 cm.
Music 3236, Item 801

Tropical Nights
MOMA 4 p., 32 cm.
Music 3236, Item 802

True Heaven
MOMA 4 p., 31 cm.
Music 3236, Item 803

The Turmoil
MOMA 1 p., 30 cm.
Music 3236, Item 804

Twin Flappers
MOMA 1 p., 31 cm.
Music 3236, Item 805
949

**Two Arabian Knights**

*Two Arabian Knights. Note: Cue sheet. No music. Typescript.*

**MOMA**

1 p., 28 cm.

Music 3236, Item 806

950

**Two Arabian Knights**


*Footage:* 7880. *Maximum projection time:* 1 hour, 32 minutes.

**MOMA**

6 p., 32 cm.

Music 3236, Item 807

951

**Two Can Play**


**MOMA**

4 p., 32 cm.

Music 3236, Item 808

952

**Two Days**

*Two Days. Note: Cue sheet. No music. Ms. Possibly incomplete.*

**MOMA**

1 p., 24 cm.

Music 3236, Item 809

953

**Two Fisted Jones**


**MOMA**

1 p., 30 cm.

Music 3236, Item 810

954

**Two Sisters**


**MOMA**

1 p., 32 cm.

Music 3236, Item 811

955

**Uncle Tom's Cabin**

Music score. Edison film *Uncle Tom’s Cabin*.

*Published by:* The Museum of Modern Art Film Library, New York. *Instrumentation:* Piano conductor.

**MOMA**

31 p., 30 cm.

Music 3236, Item 75

956

**Under a Flag of Truce**

Special piano music for *Under a Flag of Truce.*


*Copyright:* © C1 E 284865, May 16, 1912.

LC M176.U55

11 p., 32 cm.

Music 3212, Item 139

957

**Under Western Skies**


**MOMA**

2 p., 37 cm.

Music 3236, Item 812

958

**Undertow**


**MOMA**

3 p., 28 cm.

Music 3236, Item 813

959

**Underworld**

*Underworld. Instrumentation:* Piano score.

**MOMA**

126 p., 31 cm.

Music 3236, Item 76
Undine
Musical setting to the Bluebird Photoplay No. 3
Undine. Adapted and directed by Henry Otto from the story De La Motte Fongue. Music arranged by M. Winkler. Series title: Carl Fischer Photo-Play Series. Published by: Carl Fischer, New York, 1916. Instrumentation: Piano conductor (1,2,1, 2,2,1,0; drums; strings). Copyright: © C1 E 377798, February 15, 1916.
LC M1357.W63 p., 30 cm.
Music 3212, Item 140

Undressed
MOMA 1 p., 28 cm.
Music 3236, Item 814

The Valley of Bravery
MOMA 1 p., 30 cm.
Music 3236, Item 815

Vamping Venus
MOMA 4 p., 31 cm.
Music 3236, Item 816

The Vanishing Pioneer
MOMA 4 p., 32 cm.
Music 3236, Item 817

Vanity
MOMA 4 p., 32 cm.
Music 3236, Item 818

Variety
MOMA 107 p., 31 cm.
Music 3236, Item 77

Varsity
MOMA 4 p., 31 cm.
Music 3236, Item 819

Verdun
LC M1357.P1 170 p., 32 cm.
Music 3212, Item 141

The Virgin of Stamboul
*Copyright*: © C1 E 473192, March 15, 1920.  
LC M1527.W56V5 76 p., 30 cm.  
Music 3212, Item 142

970

**The Vision**

MOMA 2 p., 28 cm.  
Music 3236, Item 820

971

**Visions d'Orient**

*Copyright*: © E 669385, July 25, 1927.  
LC M1357.G8 8 p., 27 cm.  
Music 3212, Item 165

972

**Volcano!**

MOMA 2 p., 34 cm.  
Music 3236, Item 821

973

**The Wagon Show**

MOMA 4 p., 32 cm.  
Music 3236, Item 822

974

**La Wally**

*Copyright*: © Eu 52604, February 1, 1932.  
LC M1527.C35W3 127 p., 27 cm.  
Music 3212, Item 143

975

**Wandering Footsteps**

MOMA 1 p., 31 cm.  
Music 3236, Item 823

976

**Warming Up**

MOMA 4 p., 31 cm.  
Music 3236, Item 824

977

**The Warning**

MOMA 2 p., 31 cm.  
Music 3236, Item 825

978

**Watch Your Wife**

MOMA 2 p., 38 cm.  
Music 3236, Item 826

979

**Water Hole**

MOMA 1 p., 28 cm.  
Music 3236, Item 827
Waterfront
MOMA 4 p., 32 cm. Music 3236, Item 828

Way Down East

Way Down East
D. W. Griffith, Inc., Albert Grey, General Manager, presents a magnificent elaboration of Way Down East. Based on the famous stage play by: Lottie Blair Parker. Production by: D. W. Griffith. Music composed and selected by: Louis Silvers and Wm. F. Peters. Instrumentation: Piano conductor and orchestral parts (1,2,1; 2,2,1; tympani, drums; harps; strings). Copyright: © C1 E 693809, June 26, 1928, Julia Peters.
MOMA 2 vols., 78, 85 p., 31 cm. Music 3236, Item 78 and 78a

Way Down East
MOMA 4 p., 33 cm. Music 3236, Item 829

Way Down East
MOMA 5 p., 33 cm. Music 3236, Item 830

We Americans
MOMA 8 p., 31 cm. Music 3236, Item 831

We Moderns
MOMA 4 p., 32 cm. Music 3236, Item 832

We Must Be Thrilled
We Must Be Thrilled. Note: Cue sheet. No music. Typescript (carbon). “Publix Theatres Corporation Inter-Office Communication” letterhead.
MOMA 2 p., 28 cm. Music 3236, Item 833

Der Weltkrieg
LC M1527.R63W3 125 p., 33 cm. Music 3212, Item 145

Der Weltkrieg
Der Weltkrieg (1. Abend: Des Volkes Heldengang). Music by: Marc Roland. Published by: Marc Roland, Berlin, 1928. Instrumentation: Orchestral parts (1,2,1; 2,2,1; percussion; organ; strings). Copyright: © C1 E 689771, April 23, 1928.
LC M1527.R63W3P 34 cm. Music 3212, Item 146

We’re in the Navy Now
We’re in the Navy Now. Note: Cue sheet. No music. Typescript (carbon).
MOMA 3 p., 28 cm. Music 3236, Item 834
Western Pluck
MOMA 1 p., 30 cm.
Music 3236, Item 835

What a Night!
MOMA 4 p., 31 cm.
Music 3236, Item 836

What Every Girl Should Know
MOMA 1 p., 35 cm.
Music 3236, Item 837

What Happened to Jones
MOMA 2 p., 38 cm.
Music 3236, Item 838

What Price Glory
MOMA 4 p., 28 cm.
Music 3236, Item 839

What Price Glory
MOMA 8 p., 33 cm.
Music 3236, Item 840

When Duty Calls
MOMA 2 p., 28 cm.
Music 3236, Item 841

When Husbands Flirt
MOMA 2 p., 32 cm.
Music 3236, Item 842

When the Clouds Roll By
Piano score for When the Clouds Roll By. Published by: The Museum of Modern Art Film Library, New York. Instrumentation: Piano score.
MOMA 120 p., 29 cm.
Music 3236, Item 79

When the Devil Drives
MOMA 4 p., 32 cm.
Music 3236, Item 843
1001
When We Were Kids
When We Were Kids. Note: Cue sheet. No music. Typescript (mimeograph).
MOMA 1 p., 28 cm.
Music 3236, Item 844

1002
Where the Pavement Ends
Copyright: © C1 E 558614, March 15, 1923.
LC M1527.195W4 63 p., 30 cm.
Music 3212, Item 147

1003
While London Sleeps
MOMA 1 p., 35 cm.
Music 3236, Item 845

1004
The Whip
MOMA 4 p., 31 cm.
Music 3236, Item 846

1005
The Whip Woman
MOMA 4 p., 32 cm.
Music 3236, Item 847
Whirlwind of Youth

MOMA 2 p., 28 cm.  
Music 3236, Item 848

White Mice

MOMA 4 p., 32 cm.  
Music 3236, Item 849

The White Rose

D. W. Griffith presents The White Rose. Music composed and adapted by: Joseph Carl Breil, as conducted by Albert Pesce. Published by: D. W. Griffith, Inc., New York, 1923. Instrumentation: Piano conductor and instrumental parts (1,1,2,1; 2,2,1,0; drums; harp; celeste; strings).
MOMA 109 p., 31 cm.  
Music 3236, Item 80

White Shadows in the South Seas

MOMA 6 p., 31 cm.  
Music 3236, Item 850

Whitewashed Walls

MOMA 1 p., 29 cm.  
Music 3236, Item 851

Who Am I

MOMA 52 p., 30 cm.  
Music 3236, Item 81

Why Girls Go Back Home

MOMA 1 p., 35 cm.  
Music 3236, Item 852

Why Sailors Go Wrong

MOMA 4 p., 32 cm.  
Music 3236, Item 853

Why Women Love

MOMA 4 p., 31 cm.  
Music 3236, Item 854
**Wickedness Preferred**


MOMA 2 p., 31 cm.
Music 3236, Item 855

**Wife Savers**


MOMA 4 p., 31 cm.
Music 3236, Item 856

**Wild & Woolly**


MOMA 86 p., 29 cm.
Music 3236, Item 82

**Wild Beauty**


MOMA 2 p., 33 cm.
Music 3236, Item 857

**The Wild Girl of the Sierras**


MOMA 2 p., 28 cm.
Music 3236, Item 858

**The Wild West Show**


MOMA 2 p., 32 cm.
Music 3236, Item 859

**Win That Girl**


MOMA 2 p., 32 cm.
Music 3236, Item 860

**The Wind**

*The Wind*. Instrumentation: Piano score.

MOMA 123 p., 31 cm.
Music 3236, Item 83

**Winds of Chance**


MOMA 6 p., 30 cm.
Music 3236, Item 861

**The Winged Idol**

Musical setting for the photoplay *The Winged Idol*. Production by: Thomas H. Ince. Music composed and arranged by: Joseph E. Nurnberger, Victor Schertzinger and Wedge Wood Nowell. Series title: Triangle Plays. Published by: G. Schirmer for the Triangle Film Corp., 1915. Instrumentation: Piano conductor (1,0,2,0; 0,2,1,0; drums; strings). Copyright © C1 E 373884, October 26, 1915.

LC M1387 N 46 p., 30 cm.
Music 3212, Item 149

**Wings**

1027

**The Wise Guy**


MOMA

4 p., 32 cm. 
Music 3212, Item 150

1028

**The Wise Wife**

*Produced by:* DeMille Pictures Corporation. 
*Directed by:* E. Mason Hopper. 
*Distributed by:* Pathe Exchange, Inc. 
*Music compiled by:* Rudolph Berliner. 

MOMA

4 p., 32 cm. 
Music 3236, Item 863

1029

**Without Mercy**

Thematic music cue sheet. Metropolitan Pictures, Inc. presents a George Melford Production *Without Mercy* by John Goodwin with Vera Reynolds, Dorothy Phillips and Rockcliffe Fellows. 
*Released by:* Producers Distributing Corporation. 

MOMA

2 p., 34 cm. 
Music 3236, Item 864

1030

**The Wizard**

*Music compiled by:* Michael P. Krueger. 
*Note:* Music incipits.

MOMA

4 p., 31 cm. 
Music 3236, Item 865

Charles (Buddy) Rogers in Wings (1927), musical score by J. S. Zamecnik. Museum of Modern Art, Film Stills Archive.
**The Woman Hater**


**MOMA**

4 p., 31 cm.

Music 3236, Item 866

---

**Women Who Dare**


**MOMA**

2 p., 31 cm.

Music 3236, Item 871

---

**The Woman Tempted**


**MOMA**

1 p., 30 cm.

Music 3236, Item 867

---

**The Wood Nymph**


**LC M1357.B**

69 p., 30 cm.

Music 3212, Item 151

---

**The Wreck of the Hesperus**


**MOMA**

4 p., 31 cm.

Music 3236, Item 872

---

**The Wright Idea**


**MOMA**

4 p., 32 cm.

Music 3236, Item 873
Megaphonic booth at the Astoria Studios. First synchronized recordings, which proved unmanageable, and then sound on film terminated the careers of many silent film accompanists. Courtesy of the Astoria Motion Picture and Television Center Foundation, Astoria, New York.
The Wrong Door
Musical setting to the Bluebird Photo-Play No. 5. Carter De Haven and Flora Parker De Haven in The Wrong Door. Music selected and arranged by: M. Winkler. Series title: Carl Fischer Photoplay Series. Published by: Carl Fischer, New York 1916. Instrumentation: Piano; (1,1,2,1; 2,2,1,0; drums; strings). Copyright: © C1 E 379012, March 8, 1916.
LC M1527.W56W8 (Second copy M1357.W)

56 p., 30 cm. Music 3212, Item 152

The Yankee Girl
Paramount Photoplay Music P 121 M7. Musical setting to the photoplay dramatization of The Yankee Girl. Produced by: The Oliver Morosco Photoplay Co. Music selected and arranged by: George W. Beynon. Series title: Schirmer's Photoplay Series. Published by: G. Schirmer, New York, 1915. Instrumentation: Piano conductor (1,0,1,0; 0,2,2,0; drums; strings). Copyright: © C1 E 373196, October 19, 1915.
LC M1357.B

69 p., 31 cm. Music 3212, Item 153

The Yaqui
Musical setting to the Bluebird Photo-Play No. 9. Hobart Bosworth in The Yaqui. Music selected and arranged by: M. Winkler. Series title: Carl Fischer, New York, 1916. Instrumentation: Piano or organ; (1,1,2,1; 2,2,1,0; drums; strings—cello missing). Copyright: © C1 E 379350, March 21, 1916.
LC M1357.W

44 p., 31 cm. Music 3212, Item 154

Yellow Fingers
MOMA 2 p., 37 cm. Music 3236, Item 874

The Yellow Lily
MOMA 4 p., 31 cm. Music 3236, Item 875

Yolanda
Music score Yolanda. Music by: Wm. Frederick Peters. Published by: Wm. Frederick Peters, 1924. Instrumentation: Piano score.
LC M1527.P55Y6

128 p., 31 cm. Music 3212, Item 155

Yolando [sic]
LC M1527.P55Y

126 p., 35 cm. Ms. Music 3212, Item 166

Young Desire
MOMA 3 p., 28 cm. Music 3236, Item 876
## Appendix 1
Microfilm Contents and Reel Numbers
Library of Congress Collection

Motion Picture Music/Silent Films
Library of Congress Collection
Microfilm, Music 3212

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## Appendix 2
Microfilm Contents and Reel Numbers
Museum of Modern Art Collection

Motion Picture Music/Silent Films
Museum of Modern Art Collection
Microfilm, Music 3236

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*Items 86–876 are thematic music cue sheets arranged alphabetically by title. Most are two to four pages long.
Appendix 3
Film Scores in the Arthur Kleiner Collection
University of Minnesota, Austrian Institute

orig. = original score
A. K. = Arthur Kleiner score
[ ] = no longer located

America (orig. Breil and Adolph Fink)
Anemic Cinema
Animated Cartoons
Are Parents People
Arsenal (orig. Ivan Belza)
Asphalt
L'Assassinat du Duc De Guise (orig. orch. and piano)
At the Crossroad of Life
Awful Symphonie

[Broken Blossoms (orig. Louis F. Gottschalk)]
By the Law

Cabinet of Dr. Caligari (orig.)
Cabiria
Caligiostra
The Cameramen
The Canadian
Chang
The Cheat
Chess Fever
Chien Andalou
Civilization
The Clever Dummy
The Cloak
College
Conquering Power
Cops
Corner in Wheat
Covered Wagon (orig. Riesenfeld)
The Coward
Cowboy Ambrose
Cradle of Courage
Crazy Ray (orig.)

Dance Program
Dancing Fool
Dancing Mothers
Dawn
Deadly 6 (Perils of Pauline)
Dear Old Daddy-Long-Legs
Destiny
Den deutschen Volke
Les deux timid = Unde two timid
Diary of a Lost Girl
Dirnen tragödie
La dixième Symphonie
Docks of N.Y.
Dr. Jeckel and Mr. Hyde
Dr. Mabuse
Dogs Life
Don Q (orig.)

Don't Park Here
Double Whoopee
Doubling for Romeo
A Dozen Fresh Eggs
Dream Street (orig. Louis Silvers)
A Drop of Water
Drums of Love

Earth
Easy Street
Eldorado
En Rade
End of St. Petersburg
Entr'acte
Erotikon
Etoile de Mer
Exit Smiling
Extraordinary Adventures of Mr. West

Fall of Babylon
Fall of the House of Usher
Fall of the Romanov Dynasty
Fanrik Stal Sagner (1909 Swedish)
Fantomas (see Juve vs. Fantomas)
Farmers Wife
Father Sergius
[Faust]
Feud in the Kentucky Hills
Fievre
Fille de L'eau
Fireproof
First Films (Lumiere, etc.)
Flesh and Devil
A Fool There Was (orig.)
Foolish Wives
Forgotten Faces
Forward Soviet
Four Horsemen of the Apocalypse

Fragment of an Empire
Ingeborg Holm
Ins Dritte Reich
Intolerance (orig. Breil)
Iron Horse (orig. Erno Rakee)
Isn't Life Wonderful (orig. Cesare Sodero and Louis Silvers)
It
Italian Straw Hat (orig.)
It's the Old Army Game
J'Acuse
Joyless Street
Judith of Bethulia
Juve vs. Fantomas
Keaton Shorts
The Kid
[King of Kings (orig. Riesenfeld)]
Kino Eye (1924)
Kino Pravda (Kombrig Ivanov: Rebellion in Odessa)
Kiss for Cinderella
Lady of the Pavement
Lady Windermere's Fan
L'Argent (A. K.)
Last Card
Last Command (orig.)
Last Laugh (orig.)
Late Mathew Pascal (A. K.)
Leaves from Satan's Book (A. K.)
Leonce a la Campagne
Liberty (A. K.)
Life and Death of a Hollywood Extra (A. K.)
Life of an American Fireman (A. K.)
Lilac Time (A. K.)
Little Lord Fauntleroy
Lohnbuchhalter Kremke
Lonedale Operator
Long Pants (A. K.)
Love Everlasting
Love Everlasting (A. K.)
Love Flower (orig.)
Love of Jeanne Ney (old score)
Loves of Sunya (A. K.)
Lubitsch Pictures: Madame Dubarry (1919) and Die Augen der Mumie Ma (1918) and Die Bergkaetze (1921)
Lumiere to Langlois See From Lumiere to Langlois

Male and Female (A. K.)
Manhandled
Mantel [sic] of Protection (A. K.)
Mantrap (A. K.)
Manxman (A. K.)
Mark of Zorro (old score)
Marriage Circle (A. K.)
Master of the House (Seastroma) (A. K.)
Max Linder (shorts, A. K.)
Méliès Program (Trip to the Moon, etc.)
Men of Varmland (A. K.)
Men Without Women
Menilmontant (old score)
Menschen am Sonntag (A. K.)
Merry Frolics of Satan (A. K.)
Merry Go Round (A. K.)
[Merry Widow (after Lehr)]
Metropolis
Metropolis (A. K.)
Mickey (A. K.)
Mikael (A. K.)
Miss Lulu Bett (A. K.)
Moana (old score)
[Moment Musicale (Gelser) (A. K.)]
Monsieur Beaucere (old score)
Moscow Clad in Snow, Revenge of the Kinematograph Cameraman
Mother (A. K.)
Mother and the Law (orig.)
My Best Girl (A. K.)
[My Wife's Relations (A. K.)]
Le Mystères du Chateau du Dé
Mysterious Island (A. K.)

Nana (A. K.)
Nanook of the North
Napoleon (14 reels)
[Napoleon (24 reels)]
Napoleon (new version Brownlow)
Narrow Trail (A. K.)
Navigator
Never Again (A. K.)
New Babylon (orig. shorts)
New Gentlemen (A. K.)
New York Hat (old score)
Nosferato (A. K.)
Nyu (A. K.)

Officer 444 (A. K.)
Olaf Alom [Olaf, an atom?; Olaf alone?]
Old and New (A. K.)
Once Upon a Time (A. K.)
One A.M. (A.K.)
One Exciting Night (orig. Albert Pesce)
Opus 1 (Lichtspiel oft. von Walter Ruttmann)
Orchids & Ermin
Orphans of the Storm (orig. L. F. Gottschalk and Wm. Frederick Peters)
Othello (A.K.)
Our Hospitality (A.K.)
Outlaw and His Wife

[Pale Face (A.K.)]
Pandora's Box (A.K.)
Parisinian Cobbler (A.K.)
Parson's Widow
Passion (A.K.)
Passion of Joan of Arc (A.K.)
Path to Paradise (A.K.)
Patsy (A.K.)
Pawnshop (A.K.)

[Perils of Pauline (A.K.)]
Le petite Marchande d' Allomettes
Phantom
Phantom Chariot (A.K.)
Phantom of the Opera
Photokina: Newsreels

A Plain Song (D. W. Griffith) (A.K.)
Plane Crazy (old score)
Pleasure Garden (A.K.)
Plunder (A.K.) [Episode 9]
Polikushka (A.K.)
Pollyanna (A.K.)
Poor Little Rich Girl (A.K.)

[Potemkin (Meisel)] Potemkin (A.K.)
Pretexte (A.K.)
Pride of the Clan (A.K.)
Pueblo Legend (D.W. Griffith; A.K.)
Die Puppe
Putting Pants on Philip (A.K.)

[Queen Kelly (A.K.)]
Quo Vadis

Ramona (A.K.)
Reaching for the Moon (A.K.)
Rebecca of the Sunnybrook Farm (A.K.)
Red Raiders (A.K.)
Rescued from an Eagle's Nest (A.K.)
Return to Reason (A.K.)
Revue de Revue: Follies Bergere
Riders of the Purple Sage (A.K.)

Rien Que les Heures (orig. Yves de la Casiniere)
La Roue (A.K.)
Rumpelstilzchen (A.K.)

Safety Last
Sally of the Sawdust
Salome (A.K.)
Salt for Svanetia
Salvation Hunters
Saturnia Farandola
Scarlet Letter (A.K.)
Sea Beast (A.K.)
The Second One Hundred Years (A.K.)
Seven Chances
The Sheik (A.K.)
Sherlock Junior (A.K.)
Shooting Mad (A.K.)
Shooting Star (A.K.)
Showpeople (A.K.)
A Simple Case (A.K.)
Singer Jim McKay (A.K.)
Sir Arne's Treasure (A.K.)
A Sixth of the World (A.K.)
Sky High
Smiling Madame Beudet (A.K.)
Snatchers
So, This Is Paris
Soilers
Sons of Ingmar
Sorrows of Satan (A.K.)
Sorrow of the Unfaithful (A.K.)
So's Your Old Man (A.K.)
Sparrow (A.K.)
Spies (A.K.)
Stark Love (A.K.)
Steamboat Bill Jr. (A.K.)
Stella Dallas (A.K.)
Stella Maris (A.K.)
Storm over Asia (A.K.)
Straight Shooting (A.K.)
The Street (A.K.)
Strike (A.K.)
Strong Man (A.K.)
The Strongest (A.K.)
Student Prince in Old Heidelberg
Swedish Films: Faust (Murnau);
Thomas Graal’s Bester Film (1917); Hexen (1922, Benj. Christensen); Captain Grogg (Victor Bergdahl); Captain Grogg (Fischer)

Tatters (old score)
Teddy at the Throttle
Ten Days That Shook the World (Meisel)
Ten Days That Shook the World (A.K.)
Terje Vigen
Testing Block
Theme & Variations
They Would Elope
Thief of Bagdad (orig.)
Third Degree
Three American Beauties
Three Bad Men
Three Musketeers
Three Women
Thundering Hooves
Tire au Flanc
To blable David
Toll Gate
Tom Mix (Cactus Jim, etc.—4 shorts)

Le Tournoi
The Tramp
Tramp, Tramp, Tramp (H. Langdon)
Treasure
Trial of the 3 Million
True Heart Susie
Turksib
Two Tars
Two Timid Souls

Ueberall
The Unbeliever
Uncle Tom's Cabin (A.K.)
Underworld (old score)
Unholy 3
The Unknown

Valentino: The Isle of Love; Eyes of Youth; 88 American Beauties;
Cobra; Wonderful Chance; The Eagle; Moran of the Lady Letty;
All Night; Son of the Sheik.

Les Vampire (31 reels)
Vanishing America
Variety
Voltage, etc. (Méliès)
Vormittagsspuck
Voyage ou Travers l’Impossible

Warning Shadows
Wedding March
What Price Glory
What the Daisy Said
When Outlaws Meet
When the Clouds Roll By (old score)
White Oaks
White Rose (orig. Breil instr.)
White Roses
Wild & Wooley

Wild Bill Hickok
Wind (old score)
Wings (orig. J. S. Zamecnik)
A Woman of Affairs
Woman of the World
Won by a Fish

The Young Girl with the Hatbox
The Young Lady and the Hooligan

Zeitprobleme: Wie die Arbeiter Lebt
Zwei Freunde ein Modell und ein Mädchen
Zwenigora
Appendix 4
Cue Sheets for Silent Films in the Department of Film at the George Eastman House
Rochester, New York
Compiled by George C. Pratt

Abraham Lincoln (First National, 1924)
Across the Continent (Paramount, 1922)
Across the Pacific (Warner Bros., 1926)
The Actress (MG M, 1928)
Adam's Rib (Paramount, 1923)
Adventure Mad (Paramount, 1928)
An Affair of the Follies (First National, 1927)
Afraid to Love (Paramount, 1927)
After the Show (Paramount, 1921)
The Amateur Gentleman (First National, 1926)
American Beauty (First National, 1927)
The American Venus (Paramount, 1926)
The Americano (Triangle, 1916)
Ankles Preferred (Fox, 1927)
Anna Christie (Associated First National, 1923)
Annapolis (Pathe Exchange, 1928)
Any Woman (Paramount, 1925)
Anybody Here Seen Kelly? (Universal, 1928)
The Arab (Metro-Goldwyn, 1924)
Are Parents People? (Paramount, 1925)
Argentine Love (Paramount, 1924)
The Arizona Sweepstakes (Universal-Jewel, 1925)
Ashes of Vengeance (First National, 1923)
The Auction Block (MG M, 1926)
The Auctioneer (Fox, 1927)
Avalanche (Paramount, 1928)
The Awakening (United Artists, 1928)
Babe Comes Home (First National, 1927)
Baby Mine (MG M, 1928)
Bachelor Brides (Producers Distributing, 1926)
The Bachelor Daddy (Paramount, 1922)
Back Home and Broke (Paramount, 1922)
Barbara Frietchie (Producers Distributing, 1924)
Barbed Wire (Paramount, 1927)
Bare Knees (Gotham, 1928)
The Bat (United Artists, 1926)
The Battle of the Sexes (United Artists, 1928)
Beau Brummel (Warner Bros., 1924)
Beau Sabreur (Paramount, 1928)
The Beautiful Cheat (Universal-Jewel, 1926)
The Beautiful City (First National, 1925)
The Bedroom Window (Paramount, 1925)
Beggar on Horseback (Paramount, 1925)
Beggars of Life (Paramount, 1928)
Behind the Front (Paramount, 1926)
Behind the German Lines (Paramount, 1928)
Bella Donna (Paramount, 1923)
The Better Role (Warner Bros., 1926)
Big Brother (Paramount, 1923)
The Big Noise (First National, 1928)
Black Oxen (First National, 1923)
Blind Alleys (First National, 1927)
Blindfold (Fox, 1928)
Blonde or Brunette (Paramount, 1927)
The Blonde Saint (First National, 1926)
Blood and Sand (Paramount, 1922)
The Blooming Angel (Goldwyn, 1920)
The Blue Danube (Pathe Exchange, 1928)
The Blue Eagle, (Fox, 1926)
The Blue Streak (FBO, 1926)
Bluebeard's 8th Wife (Paramount, 1923)
Bluebeard's Seven Wives (First National, 1925)
Bluff (Paramount, 1924)
Bobbed Hair (Warner Bros., 1925)
La Boheme (MG M, 1926)
The Bonded Woman (Paramount, 1922)
Boomerang Bill (Paramount, 1922)
Borderland (Paramount, 1922)
Bought and Paid For (Paramount, 1922)
Boy of Flanders (Metro-Goldwyn, 1924)
Braveheart (Producers Distributing, 1925)
Breakfast at Sunrise (First National, 1927)
Brewster's Millions (Paramount, 1921)
The Bright Shawl (First National, 1923)
Bringing up Father (MG M, 1928)
Broadway After Dark (Warner Bros., 1924)
Broadway Rose (Metro, 1922)
Broken Barriers (Metro-Goldwyn, 1924)
The Brown Derby (First National, 1926)
Brown of Harvard (MG M, 1926)
Buck Privates (Universal-Jewel, 1928)

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Buried Treasure (Paramount, 1921)
The Clinging Vine (Producers Distributing, 1926)
The Dancing Mothers (Paramount, 1926)

Burning Daylight (First National, 1928)
Clothes Made the Pirate (First National, 1925)
The Dangerous Age (First National, 1923)

Burning Sands (Paramount, 1922)
The Coast of Folly (Paramount, 1925)
The Dark Angel (First National, 1925)

The Bushranger (MGM, 1928)
Cobra (Paramount, 1925)
The Dark Swan (Warner Bros., 1924)

The Butter and Egg Man (First National, 1928)
Code of the Sea (Paramount, 1924)
A Daughter of Luxury (Paramount, 1922)

Buttons, (MGM, 1927)
The Cohens and Kellys (Universal-Jewel, 1926)
The Dawn of a Tomorrow (Paramount, 1924)

The Calgary Stampede (Universal-Jewel, 1925)
Diplomacy (Paramount, 1926)
The Call of the Canyon (Paramount, 1923)
The Divine Woman (MG M, 1928)
The Call of the North (Paramount, 1921)
Do Your Duty (First National, 1928)

Cameo Kirby (Fox, 1923)
The Docks of New York (Paramount, 1928)
The Cameraman (MG M, 1928)
Dr. Jack (Pathé Exchange, 1922)
The Campus Flirt (Paramount, 1926)
Dr. Jekyll and Mr. Hyde (Paramount, 1920)

Captain Blood (Vitagraph, 1924)
Don Juan (Warner Bros., 1926)
Captain Lash (Fox, 1929)
Don Juan’s Three Nights (First National, 1926)

The Cardboard Lover (MG M, 1928)
Don’t (MG M, 1926)
Caskey at the Bat (Paramount, 1927)
Don’t Call It Love (Paramount, 1923)

The Cat and the Canary (Universal, 1927)
Don’t Marry (Fox, 1928)
The Cat’s Pajamas (Paramount, 1926)
Don’t Tell Everything (Paramount, 1921)

Charley’s Aunt (Producers Distributing, 1925)
Doubling with Danger (FBO, 1926)
The Charm School (Paramount, 1921)
The Dove (United Artists, 1928)
The Chaser (First National, 1928)
The Down the Stretch (Universal-Jewel, 1927)

Cheating Cheaters (Universal-Jewel, 1927)
The Drag Net (Paramount, 1928)
Chicago (Pathé Exchange, 1928)
The Dressmaker from Paris (Paramount, 1925)
Chicago After Midnight (FBO, 1928)
The Drop Kick (First National, 1927)
Chick (First National, 1925)
Dry Martini (Fox, 1928)
Chinatown Charlie (First National, 1928)
The Duchess of Buffalo (First National, 1927)

The Chinese Parrot (Universal, 1927)
The Eagle (United Artists, 1925)
The Circus Cyclone (Universal, 1925)
The Eagle of the Sea (Paramount, 1926)
Circus Days (First National, 1923)
East is West (First National, 1922)
The Circus Kid (FBO, 1928)
East of Suez (Paramount, 1925)
The City (Fox, 1926)
East Side, West Side (Fox, 1927)
The City Gone Wild (Paramount, 1927)
Ebb Tide (Paramount, 1922)

Clarence (Paramount, 1922)
Daddies (Warner Bros., 1924)
Classified (First National, 1925)
Daddy Long Legs (First National, 1919)

The Crash (First National, 1928)
The Dancer of Paris (First National, 1926)

The Crown of Lies (Paramount, 1926)
A Cumberland Romance (Realart, 1920)
Ella Cinders (First National, 1926)
The Enemy (MGM, 1928)
The Enemy Sex (Paramount, 1924)
The Escape (Fox, 1928)
The Eternal City (First National, 1923)
The Eternal Struggle (Metro, 1923)
Eve's Leaves (Producers Distributing, 1926)
Fair Week (Paramount, 1924)
The Family Secret (Universal-Jewel, 1924)
The Family Upstairs (Fox, 1926)
The Famous Mrs. Fair (Metro, 1923)
The Far Cry (First National, 1926)
Fascinating Youth (Paramount, 1926)
Fashion Row (Metro, 1923)
Fashions for Women, (Paramount, 1927)
Feel My Pulse (Paramount, 1921)
Feet of Clay, (Paramount, 1924)
Fifty Fifty (Associated Exhibitors, 1925)
The Fifty Fifty Girl (Paramount, 1928)
Fig Leaves (Fox, 1926)
The Fighting Blade (First National, 1923)
The Fighting Buckaroo (Fox, 1926)
The Fighting Coward (Paramount, 1924)
The Fighting Eagle (Pathé Exchange, 1927)
Fighting Love (Producers Distributing, 1927)
Figures Don't Lie (Paramount, 1927)
Find Your Man (Warner Bros., 1924)
Fireman, Save My Child (Paramount, 1927)
The First Kiss (Paramount, 1928)
Flaming Barriers (Paramount, 1924)
The Flaming Youth (First National, 1923)
The Fleet's In (Paramount, 1928)
Fleetwing (Fox, 1928)
Flower of Night (Paramount, 1925)
Fools for Luck (Paramount, 1928)
Pool's Paradise (Paramount, 1921)
For Heaven's Sake (Paramount, 1926)

For the Love of Mike (First National, 1927)
Forbidden Fruit (Paramount, 1921)
Forbidden Hours (MG M, 1928)
Forbidden Paradise (Paramount, 1924)
The Forbidden Woman (Pathé Exchange, 1927)
Foreign Devils (MG M, 1927)
The Foreign Legion (Universal, 1928)
Forgotten Faces (Paramount, 1928)
Folorn River (Paramount, 1926)
Forty Winks (Paramount, 1925)
The Four Horsemen of the Apocalypse (Metro, 1921)
Four Sons (Fox, 1928)
Four Walls (MG M, 1928)
The Fourflusher (Universal-Jewel, 1928)
Framed (First National, 1927)
French Dressing (First National, 1927)
The Freshman (Pathé Exchange, 1925)

Gang War (FBO, 1928)
The General (United Artists, 1927)
A Gentleman of Leisure (Paramount, 1923)
Get-Rich-Quick-Wallingford (Paramount, 1921)
Getting Gertie's Garter (Producers Distributing, 1927)
The Ghost Breaker (Paramount, 1922)
The Girl from Montmartre (First National, 1926)
A Girl in Every Port (Fox, 1928)
The Girl in the Limousine (First National, 1924)
Girl Shy (Pathé Exchange, 1924)
The Girl Who Wouldn't Work (B. P. Schulberg Productions, 1925)
Girls Men Forget (Principal Pictures, 1924)
Glimpses of the Moon (Paramount, 1923)
Go West (MG M, 1925)
The Go-Getter (Paramount, 1923)
God Gave Me Twenty Cents (Paramount, 1926)
The Gold Diggers (Warner Bros., 1923)

The Golden Bed (Paramount, 1925)
The Golden Princess (Paramount, 1925)
Good and Naughty (Paramount, 1926)
The Good Provider (Paramount, 1922)
The Good-bye Kiss (First National, 1928)
The Goose Hangs High (Paramount, 1925)
The Goose Woman (Universal-Jewel, 1925)
The Gorilla (First National, 1927)
The Gorilla Hunt (FBO, 1926)
The Grand Duchess and the Waiter (Paramount, 1926)
Grandma's Boy (Pathé Exchange, 1922)
Grandma's Boy (Pathé Exchange, 1922 reissue)
Graustark (First National, 1925)
The Great Gatsby (Paramount, 1926)
The Great Impersonation (Paramount, 1921)
The Great White Way (Goldwyn-Cosmopolitan, 1924)
The Greater Glory (First National, 1926)
The Green Goddess (Goldwyn-Cosmopolitan, 1923)
The Green Temptation (Paramount, 1922)
Grumpy (Paramount, 1923)
Guilty of Love (Paramount, 1920)

Hairpins (Paramount, 1920)
Half a Bride (Paramount, 1928)
Hands Up (Paramount, 1926)
Hangman's House (Fox, 1928)
Happiness Ahead (First National, 1928)
Hard Boiled (Fox, 1926)
Hardboiled (FBO, 1929)
Harold Teen (First National, 1928)
The Harvester (FBO, 1927)
Headlines (Associated Exhibitions, 1925)
Heads Up (FBO, 1925)
The Heart of a Follies Girl (First National, 1928)
The Heart of a Siren (First National, 1925)
The Heart of General Robert E. Lee (MGM, 1928; 2-reeler)
The Heart Thief (Producers Distributing, 1927)
Heart to Heart (First National, 1928)
The Hell Diggers (Paramount, 1921)
Hello Cheyenne (Fox, 1928)
Her Gilded Cage (Paramount, 1922)
Her Honor the Governor (FBO, 1926)
Her Husband’s Secret (First National, 1925)
Her Husband’s Trademark (Paramount, 1922)
Her Love Story (Paramount, 1924)
Her Man O’War (Producers Distributing, 1926)
Her Sister from Paris (First National, 1925)
Her Temporary Husband (First National, 1923)
Her Wild Oat (First National, 1927)
The Heritage of the Desert (Paramount, 1924)
A Hero for a Night (Universal-Jewel, 1927)
Hero of the Circus (Universal, 1928)
High Hat (First National, 1927)
High Steppers (First National, 1926)
Hiking Through Holland [with Will Rogers] (Pathe Exchange, 1927; 1-reeler)
His Children’s Children (Paramount, 1923)
His Dog (Producers Distributing, 1927)
His First Flame (Pathe Exchange, 1927)
His People (Proud Heart) (Universal-Jewel, 1925)
His Private Life (Paramount, 1928)
His Supreme Moment (First National, 1925)
His Tiger Lady (Paramount, 1928)
History of Vaudeville (unidentified)
Hogan’s Alley (Warner Bros., 1925)
Hold That Lion (Paramount, 1926)
Hollywood (Paramount, 1923)
Home Made (First National, 1927)
Homeward Bound (Paramount, 1923)
Honeymoon Hate (Paramount, 1927)
Honor Bound (Fox, 1928)
Honor First (Fox, 1922 reissue)
Hot News (Paramount, 1928)
Hot Water (Pathe Exchange, 1924)
The Hottentot (First National, 1922)
How to Handle Women (Fresh Every Hour) (Universal-Jewel, 1928)
Hula (Paramount, 1927)
Human Hearts (Universal-Jewel, 1922)
Human Wreckage (FBO, 1923)
The Humming Bird (Paramount, 1924)
The Hunchback of Notre Dame (Universal, 1923)
I Want My Man (First National, 1925)
Icebound (Paramount, 1924)
The Idle Rich (Metro, 1921)
Idle Tongues (First National, 1924)
Idols of Clay (Paramount, 1920)
If Winter Comes (Fox, 1923)
If You Believe It, It’s So (Paramount, 1922)
The Impossible Mrs. Beliew (Paramount, 1922)
The Imposter (FBO, 1926)
In Dublin [With Will Rogers] (Pathe Exchange, 1927; 1-reeler)
In Every Woman’s Life (First National, 1924)
In Hollywood with Potash and Perlmutter (First National, 1924)
In Paris [With Will Rogers] (Pathe Exchange, 1927; 1-reeler)
In the Palace of the King (Goldwyn-Cosmopolitan, 1923)
Infatuation (First National, 1925)
The Inside of the Cup (Paramount, 1921)
Inspiration (Excellent Pictures, 1928)
Into Her Kingdom (First National, 1926)
Into the Night (Raleigh Pictures, 1928)
Irish Hearts (Warner Bros., 1927)
Irish Luck (Paramount, 1925)
The Iron Mask (United Artists, 1929)
The Irresistible Lover (Universal, 1927)
Is Matrimony a Failure? (Paramount, 1922)
The Isle of Lost Ships (First National, 1923)
Israel or The Trail’s End (Davis Distributing, 1920)
It Must Be Love (First National, 1926)
It’s the Old Army Game (Paramount, 1926)
Java Head (Paramount, 1923)
Jesse James (Paramount, 1927)
Joanna (First National, 1925)
Johnny Get Your Hair Cut (MGM, 1927)
The Johnstown Flood (Fox, 1926)
The Joy Girl (Fox, 1927)
Just Another Blonde (First National, 1926)
Just Around the Corner (Paramount, 1921)
Just Married (Paramount, 1928)
Just Suppose (First National, 1926)
The Keeper of the Bees (FBO, 1925)
Kick In (Paramount, 1922)
Kiki (First National, 1926)
The King of Kings (Pathe Exchange, 1927)
The King of the Turf (FBO, 1926)
The King of Wild Horses (Pathe Exchange, 1924)
The King on Main Street (Paramount, 1925)
Kismet (Robertson-Cole, 1920)
A Kiss for Cinderella (Paramount, 1926)
A Kiss in a Taxi (Paramount, 1927)
A Kiss in the Dark (Paramount, 1927)
Kiss Me Again (Warner Bros., 1925)
Kosher Kitty Kelly (FBO, 1926)
Laddie (FBO, 1926)
Ladies at Play (First National, 1926)
Ladies Must Live (Paramount, 1921)
Ladies Night in a Turkish Bath (First National, 1928)
Ladies of Leisure (Columbia Pictures, 1926)
Ladies of the Mob (Paramount, 1928)
The Lady (First National, 1925)
The Lady in Ermine (First National, 1927)
The Lady of the Harum (Paramount, 1926)
Lady of the Night (Metro-Goldwyn, 1925)
The Lady Who Lied (First National, 1925)
Lady Windermere’s Fan (Warner Bros., 1925)
The Lane That Had No Turning (Paramount, 1922)
The Last Command (Paramount, 1928)
The Last Frontier (Producers Distributing, 1926)
The Last Payment (Paramount, 1921)
The Last Warning (Universal, 1929)
The Latest From Paris (MGM, 1928)
The Law and the Woman (Paramount, 1922)
The Law of the Range (MGM, 1928)
The Lawful Cheaters (B. P. Schulberg Productions, 1925)
Lawful Larceny (Paramount, 1923)
Learning to Love (First National, 1925)
Let It Rain (Paramount, 1927)
Let No Man Part Asunder (Vitagraph, 1924)
Let’s Get Married (Paramount, 1926)
The Life of Riley (First National, 1927)
The Light That Failed (Paramount, 1923)
The Lighthouse by the Sea (Warner Bros., 1924)
Lightning Speed (FBO, 1928)
The Lily (Fox, 1926)
Lily of the Dust (Paramount, 1924)
Little Annie Rooney (United Artists, 1925)
The Little French Girl (Paramount, 1925)
The Little Irish Girl (Warner Bros., 1926)
Little Johnny Jones (Warner Bros., 1923)
Little Old New York (Goldwyn-Cosmopolitan, 1923)
The Little Shepherd of Kingdom Come (First National, 1928)
The Live Wire (First National, 1925)
Long Live the King (Metro, 1923)
Long Pants (First National, 1927)
The Lookout Girl (Quality Pictures, 1928)
Lord Jim (Paramount, 1925)
Lost—A Wife (Paramount, 1925)
Lost at the Front (First National, 1927)
The Lost Battalion (McManus, 1919)
The Lost World (First National, 1925)
Love and Learn (Paramount, 1928)
Love ‘em and Leave ‘em (Paramount, 1926)
The Love Gamble (Henry Ginsburg Distributing, 1925)
Love Hungry (Fox, 1928)
The Love Light (United Artists, 1921)
The Love Mart (First National, 1924)
The Love Master (First National, 1924)
Love of an Actress (Paramount, 1927)
The Love That Lives (Paramount, 1917)
The Love Thrill (Universal-Jewel, 1927)
The Love Toy (Warner Bros., 1926)
The Lover of Camille (Warner Bros., 1924)
Love’s Greatest Mistake (Paramount, 1927)
The Love of Pharaoh (Paramount, 1928)
The Lucky Devil (Paramount, 1922)
The Lucky Lady (Paramount, 1926)
The Lunatic at Large (First National, 1927)
Lying Wives (Ivan Players, 1925)
Mad Love (Goldwyn, 1923)
Madame Sans-Gene (Paramount, 1925)
Madame Wants No Children (Fox, 1927)
Made for Love (Producers Distributing, 1926)
Mademoiselle Midnight (Metro, 1924)
Mlle. Modiste (First National, 1926)
The Magic Garden (FBO, 1927)
The Magnificent Flirt (Paramount, 1928)
Main Street (Warner Bros., 1923)
The Making of O’Malley (First National, 1925)
Man Bait (Producers Distributing, 1926)
Man Crazy (First National, 1927)
The Man from Home (Paramount, 1922)
The Man from Red Gulch (Producers Distributing, 1925)
A Man of Iron (Chadwick Pictures, 1925)
Man of the Forest (Paramount, 1926)
The Man on the Box (Warner Bros., 1925)
Man Power (Paramount, 1927)
The Man Unconquerable (Paramount, 1922)
The Man Who Found Himself (Paramount, 1925)
The Man Who Laughs (Universal, 1928)
The Man Who Saw Tomorrow (Paramount, 1922)
Manhattan (Paramount, 1924)
Manhattan Cocktail (Paramount, 1928)
Manhattan Madness (Associated Exhibitors, 1925)
Mannequin ( Paramount, 1926)
Manslaughter (Paramount, 1922)
The Mark of Zorro (United Artists, 1920)
Marquis Preferred (Paramount, 1929)
Marriage by Contract (Tiffany-Stahl, 1928)
The Marriage Circle (Warner Bros., 1923)
The Marriage Clause (Universal, Jewel, 1926)
Marriage License? (Fox, 1926)
The Marriage Maker (Paramount, 1923)
The Masked Woman (First National, 1927)
The Mating Call (Paramount, 1928)
McFadden’s Flats (Paramount, 1927)
The Meanest Man in the World (First National, 1923)
Memory Lane (First National, 1926)
Men (Paramount, 1924)
Men and Women (Paramount, 1925)
Merry Go Round (Universal, 1923)
The Merry Widow (MGM, 1925)
Michael Strogoff (Universal-Jewel, 1926)
The Midnight Flyer (FBO, 1925)
The Midnight Kiss (Fox, 1926)
Midnight Lovers (First National, 1926)
Midnight Madness (Pathe Exchange, 1928)
The Midnight Sun (Universal-Jewel, 1926)
Midsummer Madness (Paramount, 1920)
Mighty Lak a Rose (First National, 1923)
Mike (MGM, 1926)
A Million Bid (Warner Bros., 1927)
The Miracle Baby (FBO, 1923)
Mismates (First National, 1926)
Miss Brewster’s Millions (Paramount, 1926)
Miss Lulu Bett (Paramount, 1921)
The Missing Link (Warner Bros., 1927)
Mr. Billings Spends His Dime (Paramount, 1923)
Moana (Paramount, 1926)
The Model from Montmartre (Paramount, 1928)
The Mollycoddle (United Artists, 1920)
The Monkey Talks (Fox, 1927)
Monsieur Beaucaire (Paramount, 1924)
Morals for Men (Tiffany, 1925)
Moran of the Marines (Paramount, 1928)
Mother (FBO, 1927)
My American Wife (Paramount, 1923)
My Home Town (Atlas Educational, 1925)
My Official Wife (Warner Bros., 1926)
My Own Pal (Fox, 1926)
My Son (First National, 1925)
My Wild Irish Rose (Vitagraph, 1922)
The Mysterious Lady (MGM, 1928)
The Mysterious Rider (Paramount, 1927)
Name the Man! (Goldwyn-Cosmopolitan, 1924)
Nanook of the North (Pathé Exchange, 1922)
Napoleon (MGM, 1929)
Naughty But Nice (First National, 1927)
The Naughty Duchess (Tiffany-Stahl, 1928)
The Navigator (Metro-Goldwyn, 1924)
Nell Gwyn (Paramount, 1926)
The Nervous Wreck (Producers Distributing, 1926)
Nevada (Paramount, 1927)
Never Say Die (Associated Exhibitors, 1924)
New Brooms (Paramount 1925)
The New Klondike (Paramount, 1926)
New Lives for Old (Paramount, 1925)
New Toys (First National, 1925)
The Next Corner (Paramount, 1924)
Nice People (Paramount, 1922)
The Night Bird (Universal, 1928)
The Night Bride (Producers Distributing, 1927)
The Night Cry (Warner Bros., 1926)
The Night Flyer (Pathé Exchange, 1928)
Night Life of New York (Paramount, 1925)
The Night Watch (First National, 1928)
No Control (Producers Distributing, 1927)
No Man’s Gold (Fox, 1926)
No Place to Go (First National, 1927)
Nobody’s Money (Paramount, 1923)
None But the Brave (Fox, 1928)
The Noose (First National, 1928)
North of the Rio Grande (Paramount, 1922)
North of ‘36 (Paramount, 1924)
Not So Long Ago (Paramount, 1925)
The Notorious Lady (First National, 1927)
The Nut (United Artists, 1921)
Oh, Doctor! (Universal-Jewel, 1924)
Oh Kay! (First National, 1928)
Oh! What a Nurse (Warner Bros., 1926)
Old Home Week (Paramount, 1925)
The Old Homestead (Paramount, 1922)
Old Loves and New (First National, 1926)
The Old Soak (Universal-Jewel, 1926)
Old Wives for New (Paramount, 1918)
Oliver Twist (First National, 1922)
O’Malley Rides Alone (Syndicate, 1930)
On to Reno (Pathé Exchange, 1928)
One Increasing Purpose (Fox, 1927)
One of the Bravest (Gotham, 1925)
One Stolen Night (Vitagraph, 1923)
One Woman to Another (Paramount, 1927)
One Year to Live (First National, 1925)
Only 38 (Paramount, 1923)
The Only Woman (First National, 1924)
Open Range (Paramount, 1927)
The Opening Night (Columbia Pictures, 1927)
Orchids and Ermine (First National, 1927)
The Ordeal (Paramount, 1922)
Other Women’s Husbands (Warner Bros., 1926)
Our Dancing Daughters (MGM, 1928)
Our Hospitality (Metro, 1923)
Our Leading Citizen (Paramount, 1922)
Out All Night (Universal-Jewel, 1927)
Out of the Ruins (First National, 1928)
Out of the Storm (Tiffany, 1926)
Outcast (First National, 1928)
Outcast Souls (Sterling, 1927)
Outside the Law (Universal-Jewel, 1921)
The Outsider (Fox, 1926)
Over the Border (Paramount, 1922)
Over the Hill (Fox, 1920 Reissue)
The Pace that Thrills (First National, 1925)
Paid to Love (Fox, 1927)
Painted People (First National, 1924)
Painted Post (Fox, 1928)
The Palm Beach Girl (Paramount, 1926)
Pals in Paradise (Producers Distributing, 1926)
Paradise (First National, 1926)
Paradise for Two (Paramount, 1927)
Partners Again (United Artists, 1926)
Partners in Crime (Paramount, 1928)
Passion (Madame Dubarry) (First National, 1920)
The Passion Flower (First National, 1921)
The Passionate Pilgrim (Paramount, 1921)
Passionate Youth (Truatt, 1925)
The Patent Leather Kid (First National, 1927)
The Patriot (MGM, 1928)
The Patsy (MGM, 1928)
Peacock Alley (Metro, 1922)
Peacock Feathers (Universal-Jewel, 1925)
Peck’s Bad Boy (First National, 1921)
Peg o’ My Heart (Metro, 1922)
Penrod (First National, 1922)
Penrod and Sam (First National, 1923)
Percy (Pathe Exchange, 1925)
The Perfect Sap (First National, 1927)
Peter Pan (Paramount, 1924)
The Phantom Express (Henry Ginsberg Distributing, 1925)
The Phantom of the Opera (Universal, 1925)
Phyllis of the Follies (Universal, 1928)
Pied Piper Malone (Paramount, 1924)
The Pilgrim (First National, 1922)
The Pinch Hitter (Associated Exhibitors, 1925)
Pink Gods (Paramount, 1922)
The Pioneer Scout (Paramount, 1928)
The Play Girl (Fox, 1928)
The Pleasure Buyers (Warner Bros., 1925)
Poker Faces (Universal-Jewel, 1926)
Pollyanna (United Artists, 1920)
Porjola (First National, 1923)
The Pony Express (Paramount, 1925)
The Poor Little Rich Girl (Paramount, 1917)
The Poor Nut (First National, 1927)
Poppy (Selznick, 1917)
The Popular Sin (Paramount, 1926)
Potash and Perlmutter (First National, 1923)
Potemkin (Amkino, 1926; cue sheet by V. Heftitz)
Poverty of Riches (Goldwyn, 1921)
Power (Pathe Exchange, 1928)
The Power of the Press (Columbia Pictures, 1928)
The Pride of Palomar (Paramount, 1922)
The Prince of Broadway (Chadwick, 1926)
The Prince of Headwaiters (First National, 1927)
A Prince There Was (Paramount, 1922)
The Prisoner of Zenda (Metro, 1922)
Private Izzy Murphy (Warner Bros., 1926)
The Private Life of Helen of Troy (First National, 1927)
Prodigal Daughters (Paramount, 1923)
Publicity Madness (Fox, 1927)
Puppets (First National, 1926)
The Purple Highway (Paramount, 1923)
Quicksands (Paramount, 1927)
Quo vadis (First National, 1925)
The Racket (Paramount, 1928)
Raffles (Universal-Jewel, 1925)
Rags to Riches (Warner Bros., 1922)
The Rainmaker (Paramount, 1926)
Ramona (United Artists, 1928)
Recall (Goldwyn-Cosmopolitan, 1924)
Red Dice (Producers Distributing, 1926)
Red Lips (Universal, 1928)
A Regular Fellow (He’s a Prince) (Paramount, 1925)
Rent Free (Paramount, 1922)
The Return of Peter Grimm (Fox, 1926)
Revelation (Metro-Goldwyn, 1924)
Rich But Honest (Fox, 1927)
The Riddle: Woman (Pathe, 1920)
The Right That Failed (Metro, 1922)
Riley the Cop (Fox, 1928)
Ritzzy (Paramount, 1927)
The Road to Yesterday (Producers Distributing, 1925)
Robin Hood (United Artists, 1922)
Rolled Stockings (Paramount, 1927)
Rolling Home (Universal-Jewel, 1926)
Romola (Metro-Goldwyn, 1924)
Rosita (United Artists, 1923)
Rough House Rosie (Paramount, 1927)
The Rough Riders (Paramount, 1927)
Rubber Heels (Paramount, 1923)
Ruggles of Red Gap (Paramount, 1923)
The Runaway (Paramount, 1926)
Running Wild (Paramount, 1927)
Rupert of Hentzau (Selznick, 1923)

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S-O-S Perils of the Sea (Columbia Pictures, 1925)
Sackcloth and Scarlet (Paramount, 1925)
The Sacred Promise (unidentified)
Sadie Thompson (United Artists, 1928)
A Sailor-made man (Associated Exhibitors, 1921)
Sailors' Wives (First National, 1928)
St. Elmo (Fox, 1923 reissue)
A Sainted Devil (Paramount, 1924)
Sally (First National, 1925)
Sally of the Sawdust (United Artists, 1925)
Salome of the Tenements (Paramount, 1925)
Salomey Jane (Paramount, 1923)
The Savage (First National, 1926)
The Sawdust Paradise (Paramount, 1928)
Scaramouche (Metro, 1923)
The Scarlet Letter (MGM, 1926)
School Days (Warner Bros., 1921)
School for Wives (Vitagraph, 1925)
Second Youth (Goldwyn-Cosmopolitan, 1926)
The Secret Hour (Paramount, 1928)
The Secret Spring (Paramount, 1926)
The Secret Studio (Fox, 1927)
Señorita (Paramount, 1927)
Service for Ladies (Paramount, 1927)
Seven Chances (Metro-Goldwyn, 1925)
Seven Keys to Baldpate (Paramount, 1925)
Shadows of Paris (Paramount, 1924)
Shame (Fox, 1921 reissue)
Sharp Shooters (Fox, 1928)
The Sheik (Paramount, 1921)
The Shepherd of the Hills (First National, 1928)
Sherlock Brown (Metro, 1922)
Sherlock, Jr. (Metro, 1924)
The Shooting of Dan McGrew (Metro, 1924)
Shore Leave (First National, 1925)
Shoulder Arms (First National, 1918)
The Showdown (Paramount, 1928)
The Show-off (Paramount, 1926)
The Side Show of Life (Paramount, 1924)
The Silent Lover (First National, 1926)
The Silent Partner (Paramount, 1923)
Silk Stockings (Universal-Jewel, 1927)
The Sin Sister (Fox, 1929)
Singed (Fox, 1927)
Singed Wings (Paramount, 1922)
Six Days (Goldwyn-Cosmopolitan, 1923)
Skinner's Dress Suit (Universal-Jewel, 1926)
Sky High Corral (Universal, 1926)
Skyscraper (Pathé Exchange, 1928)
Slave of Desire (Goldwyn-Cosmopolitan, 1923)
Slaves of Beauty (Fox, 1927)
The Smart Set (MGM, 1928)
Smile Brother Smile (First National, 1927)
Smiling Through (First National, 1927)
The Snob (MGM, 1924)
So This is Paris (Warner Bros., 1926)
A Society Scandal (Paramount, 1924)
Soft Cushions (Paramount, 1927)
Someone to Love (Paramount, 1928)
Something Always Happens (Paramount, 1928)
Something to Think About (Paramount, 1920)
A Son of His Father (Paramount, 1925)
The Son of the Sheik (United Artists, 1926)
The Song of Love (First National, 1923)
Sonny (First National, 1922)
The Sorrows of Satan (Paramount, 1926)
So's Your Old Man (Paramount, 1926)
Soul Fire (First National, 1925)
Souls for Sables (Tiffany, 1925)
The Spaniard (Paramount, 1925)
The Spanish Dancer (Paramount, 1923)
Speedy (Paramount, 1928)
The Splendid Road (First National, 1925)
Spoilers of the West (MGM, 1927)
The Spotlight (Paramount, 1927)
Square Crooks (Fox, 1928)
Stage Madness (Fox, 1927)
Stage Struck (Paramount, 1925)
Stand and Deliver (Pathé Exchange, 1928)
Stark Love (Paramount, 1925)
Stella Maris (Universal-Jewel, 1925)
Stephen Steps Out (Paramount, 1923)
Stepping Along (First National, 1926)
The Stolen Bride (First National, 1927)
Stranded in Paris (Paramount, 1926)
The Strange Case of Captain Ramper (First National, 1928)
The Stranger (Paramount, 1924)
Strangers of the Night (Metro, 1923)
The Street of Sin (Paramount, 1928)
The Streets of Forgotten Men (Paramount, 1925)
The Strong Man (First National, 1926)
The Student Prince in Old Heidelberg (MGM, 1927)
Summer Bachelors (Fox, 1926)
The Sunset Derby (First National, 1927)
The Swan (Paramount, 1925)
Sweet Daddies (First National, 1926)
Swim Girl Swim (Paramount, 1927)
Take It from Me (Universal, 1926)
Take Me Home (Paramount, 1928)
Tarnish (First National, 1924)
The Telephone Girl (Paramount, 1927)
Tell It to Sweeney (Paramount, 1927)
Tempest (United Artists, 1928)
The Ten Commandments (Paramount, 1923)
Ten Modern Commandments (Paramount, 1927)
Tenth Avenue (Pathe Exchange, 1928)
A Texas Steer (First National, 1927)
That Royle Girl (Paramount, 1925)
That's My Daddy (Universal, 1928)
A Thief in Paradise (First National, 1925)
A Thief in the Dark (Fox, 1928)
The Thief of Bagdad (United Artists, 1924)
The Third Alarm (FBO, 1922)
Thirty Days (Paramount, 1923)
This Woman (Warner Bros., 1924)
Three Ages (Metro, 1923)
Three Hours (First National, 1927)
Three Live Ghosts (Paramount, 1922)
Three Miles Out (Associated Exhibitors, 1924)
The Three Musketeers (United Artists, 1921)
Three-Ring Marriage (First National, 1928)
Three Sinners (Paramount, 1928)
Three Week Ends (Paramount, 1928)
Three Weeks (Goldwyn, 1924)
Three Wise Fools (Goldwyn Cosmopolitan, 1923)
Three Women (Warner Bros., 1924)
Three's a Crowd (First National, 1927)
The Thundering Herd (Paramount, 1925)
Tiger Love (Paramount, 1924)
Tiger Rose (Warner Bros., 1923)
Tillie's Punctured Romance (Paramount, 1928)
Time to Love (Paramount, 1927)
Tip Toes (Paramount, 1927)
To Please One Woman (Paramount, 1920)
To the Ladies (Paramount, 1923)
To the Last Man (Paramount, 1923)
Tongues of Flame (Paramount, 1924)
Too Many Crooks (Paramount, 1927)
Too Many Kisses (Paramount, 1925)
Too Much Money (First National, 1926)
The Top of the World (Paramount, 1925)
The Trail of the Lonesome Pine (Paramount, 1923)
The Trap (Universal-Jewel, 1922)
Travelin' On (Paramount, 1922)
A Trip to Chinatown (Fox, 1926)
Trouble (First National, 1922)
True Heaven (Fox, 1929)
Trumpet Island (Vitagraph, 1920)
Truxton King (Fox, 1923)
Tumbleweeds (United Artists, 1925)
Turn to the Right (Metro, 1922)
Two Flaming Youths (Paramount, 1927)
Uncle Tom's Cabin (Universal, 1927)
Under the Lash (Paramount, 1921)
Underworld (Paramount, 1927)
The Unguarded Hour (First National, 1925)
Unguarded Women (Paramount, 1924)
The Untamed Lady (Paramount, 1926)
The Unwritten Law (Columbia Pictures, 1925)
The Valley of the Giants (First National, 1927)
The Vanishing American (Paramount, 1926)
The Vanishing Pioneer (Paramount, 1926)
Vanity (Producers Distributing, 1927)
Variety (Paramount, 1926)
Venus of Venice (First National, 1927)
Very Confidential (Fox, 1927)
Volcano (Paramount, 1926)
The Volga Boatman (Producers Distributing, 1926)
The Waltz Dream (MGM, 1926)
The Wanderer (Paramount, 1926)
Wanderer of the Wasteland (Paramount, 1924)
War Paint (MGM, 1926)
The Water Hole (Paramount, 1928)
We Moderns (First National, 1925)
Weddings Bills (Paramount, 1927)
The Wedding March (Paramount, 1928)
The Wedding Song (Producers Distributing, 1925)
We're All Gamblers (Paramount, 1927)
West of the Water Tower (Paramount, 1924)
What Every Woman Knows (Paramount, 1921)
Where Was I? (Universal-Jewel, 1925)
While Satan Sleeps (Paramount, 1922)
The Whirlwind of Youth (Paramount, 1927)
White Gold (Producers Distributing, 1927)
White Shadows in the South Seas (MGM, 1928)
The White Sister (Metro, 1923)
Why Girls Leave Home (Warner Bros., 1921)
Why Women Love (First National, 1925)
Why Worry? (Pathe Exchange, 1923)
Wild Bill Hickok (Paramount, 1923)
The Wilderness Woman (First National, 1926)
Wings (Paramount, 1927)
The Winning of Barbara Worth (United Artists, 1926)
The Wise Guy (First National, 1926)
The Witching Hour (Paramount, 1921)
Within the Law (First National, 1926)
The Wolf of Wall Street (Paramount, 1929)
The Woman Disputed (United Artists, 1928)
A Woman of the World (Paramount, 1929)
The Woman on Trial (Paramount, 1927)
Woman-Proof (Paramount, 1923)
The Woman Under Cover (Universal, 1919)
Woman Wise (Fox, 1928)
Womanhandled (Paramount, 1925)
Womanpower (Fox, 1926)
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<th>Title</th>
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<tbody>
<tr>
<td>Women and Gold</td>
<td>Gotham, 1925</td>
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<tr>
<td>The World at Her Feet</td>
<td>Paramount, 1927</td>
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<td>The World's Champion</td>
<td>Paramount, 1922</td>
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<td>The Wreck of the Hesperus</td>
<td>Pathe Exchange, 1927</td>
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<td>Wreckage</td>
<td>Banner 1925</td>
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<td>The Yankee Clipper</td>
<td>Producers Distributing, 1927</td>
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<tr>
<td>You'd Be Surprised</td>
<td>Paramount, 1926</td>
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<tr>
<td>Young April</td>
<td>Producers Distributing, 1926</td>
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<td>Zaza</td>
<td>Paramount, 1923</td>
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Appendix 5
Silent Film Scores at the New York Public Library
Music Division
Lincoln Center for the Performing Arts

Arsenal
Belza, Ivan. Arsenal. [192-?] JOG 72-32.

Ben Hur
Music score for Ben Hur, based on the famous
novel by Lew Wallace. Adapted and arranged by
David Mendoza and William Axt. New York, Photo

The Big Parade
Music score for King Vidor’s Metro-Goldwyn-
Mayer production of The Big Parade, based on
an original screen story by Laurence Stallings.
Adapted and arranged by David Mendoza and
William Axt, with original compositions by William
Axt. New York, Photo Play Music Co., [1926]. JPG
77-1.

La Bohème
Music score for Metro-Goldwyn-Mayer Produc-
tion of La Bohème. Original compositions by
William Axt; synchronized by David Mendoza and
William Axt. New York, Photo Play Music Co.,

Kino-Pravda
Music for Kino-Pravda, Kombrig Ivanov [and] 
Rebellion, Mutiny in Odessa. The Museum of
Modern Art Film Library. [19--]. JOG 72-40.

Potemkin
Music for Potemkin. The Museum of Modern Art
Film Library, [194-?] JOG 72-33.

Samson
Kreider, Noble W. Incidental Music for Universal
Film Manufacturing Company’s special feature
Samson. [By Noble Kreider] [n.p.] Universal Film

Uncle Tom’s Cabin
Riesenfeld, Hugo. Music score of Uncle Tom’s
Cabin; a Universal production. Score compiled
and synchronized by Hugo Riesenfeld. New York,
Robbins Music Corp., c1928. JNG 75-60.

Wild & Woolly
Piano score for Wild & Woolly. [n.p., 193-?] JNG
72-32.
## Appendix 6
Silent Film Scores at the Fédération Internationale des Archives du Film
70 Coudenberg
1000 Brussels, Belgium

<table>
<thead>
<tr>
<th>Title</th>
<th>Pages</th>
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<tbody>
<tr>
<td>Adventures of Prince Achmed (1926) (ensemble de petites partitions)</td>
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<tr>
<td>Arsenal by Ivan Belza</td>
<td>55 p.</td>
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<tr>
<td>The Birth of a Nation</td>
<td>151 p.</td>
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<tr>
<td>Music written, selected and arranged by Joseph Carl Breil</td>
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<tr>
<td>By the Law</td>
<td>98 p.</td>
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<tr>
<td>Chess Fever</td>
<td>39 p.</td>
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<tr>
<td>The Clever Dummy</td>
<td></td>
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<tr>
<td>Score of Alden Beach</td>
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<tr>
<td>The Cloak</td>
<td>59 p.</td>
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<tr>
<td>Enoch Arden (parts IV, V)</td>
<td>33 p.</td>
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<tr>
<td>Execution of Mary Queen of Scots (1895)</td>
<td>117 p.</td>
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<tr>
<td>Wash Day Troubles</td>
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<tr>
<td>A Trip to the Moon</td>
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<tr>
<td>The Great Train Robbery</td>
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<tr>
<td>Faust</td>
<td></td>
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<td>Queen Elisabeth</td>
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<tr>
<td>The Fall of the House of Usher (2 copies)</td>
<td>86 p.</td>
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<tr>
<td>Father Sergius</td>
<td>132 p.</td>
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<tr>
<td>A Fool There Was (1-2)</td>
<td>104 p.</td>
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<tr>
<td>A Fool There Was</td>
<td>104 p.</td>
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<tr>
<td>arrangement by Alden Beach</td>
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<tr>
<td>The Four Horsemen of the Apocalypse</td>
<td>144 p.</td>
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<tr>
<td>Fragment of an Empire</td>
<td>123 p.</td>
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<tr>
<td>The Freshman (Harold Lloyd)</td>
<td>124 p.</td>
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<tr>
<td>Gertie the Dinosaur (II-2) (3 copies)</td>
<td>15 p.</td>
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<tr>
<td>By Windsor McCay</td>
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<td>The Great Train Robbery (1903) (2 copies)</td>
<td>158 p.</td>
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<td>Greed</td>
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<tr>
<td>Hamlet (last 3 reels)</td>
<td>63 p.</td>
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<tr>
<td>His Bitter Pill (Mack Sennett)</td>
<td>48 p.</td>
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<tr>
<td>Intolerance (D. W. Griffith)</td>
<td>224 p.</td>
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<tr>
<td>Isn't Life Wonderful (2 copies)</td>
<td>113 p.</td>
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<tr>
<td>Score compiled and synchronised by Cesare Sodero and Louis Silvers</td>
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<tr>
<td>The Italian Straw Hat</td>
<td>149 p.</td>
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<tr>
<td>Un chapeau de paille d'Italie</td>
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<tr>
<td>(France, 1926)</td>
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<tr>
<td>The Last Card</td>
<td>30 p.</td>
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<tr>
<td>The Last Command</td>
<td>163 p.</td>
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<td>The Love of Jeanne Ney (III-3)</td>
<td>203 p.</td>
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<tr>
<td>Méliès Program</td>
<td>80 p.</td>
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<tr>
<td>Score by Mortimer Browning</td>
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<tr>
<td>Menilmontant</td>
<td>48 p.</td>
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<tr>
<td>Metropolis</td>
<td>207 p.</td>
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<tr>
<td>The Molly Coddie (ensemble de petits porceaux éparpillés)</td>
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<tr>
<td>Mother</td>
<td>126 p.</td>
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<td>The Mother and the Law (D. W. Griffith)</td>
<td>52 p.</td>
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<tr>
<td>The New York Hat (3 copies)</td>
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<td>Score by Alden Beach</td>
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<tr>
<td>Orphans of the Storm</td>
<td>136 p.</td>
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<tr>
<td>Score by L. F. Gottschalk and Wm. Frederick Peters</td>
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<tr>
<td>The Passion of Joan of Arc (3 copies)</td>
<td>65 p.</td>
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<tr>
<td>Plane Crazy</td>
<td>31 p.</td>
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<tr>
<td>The first Mickey Mouse.</td>
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