## GREATER THEMATIC MUSIC CUE SHEET CARL LAEMMLE

presents

GEORGE SIDNEY and J. FARRELL MacDONALD

in

## "The Cohens and Kellys in Paris"

with

Vera Gordon and Kate Price

A William Beaudine Production
Compiled by James C. Bradford

## **UNIVERSAL**

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

By carefully adhering to the suggestions offered in this one sheet together with the type, style and character of the music selected for the various scenes, action and characters, a most effective and satisfactory performance must result from any theatre combination of musicians, as extra care was taken to select only such arrangements that can be properly rendered with any size orchestra, or even with Organ or Piano alone.

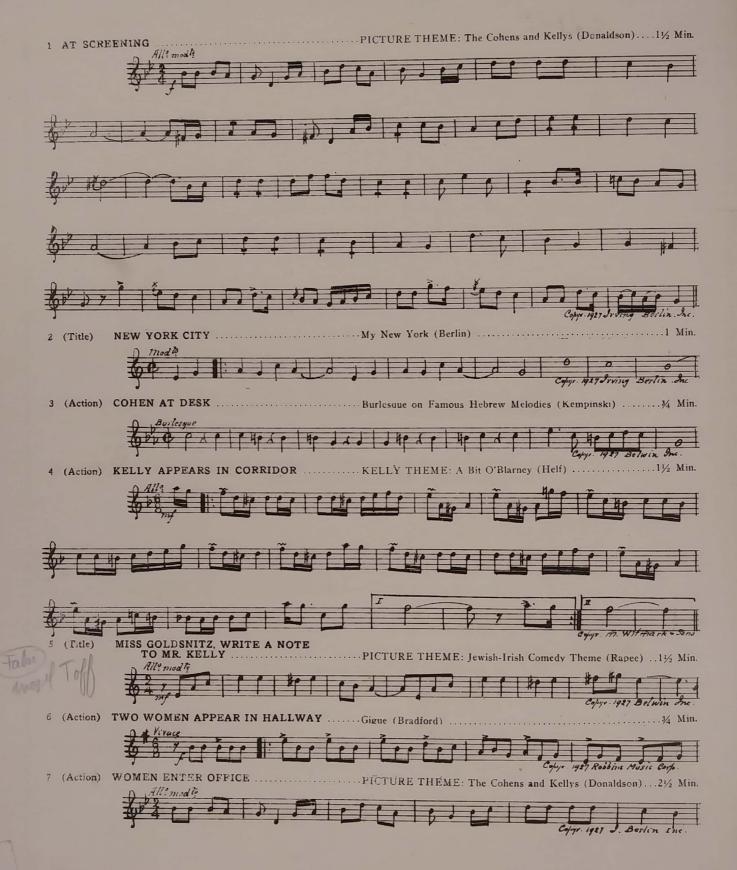
This is a snappy comedy production throughout in which Hebrew, Irish and French music predominate.

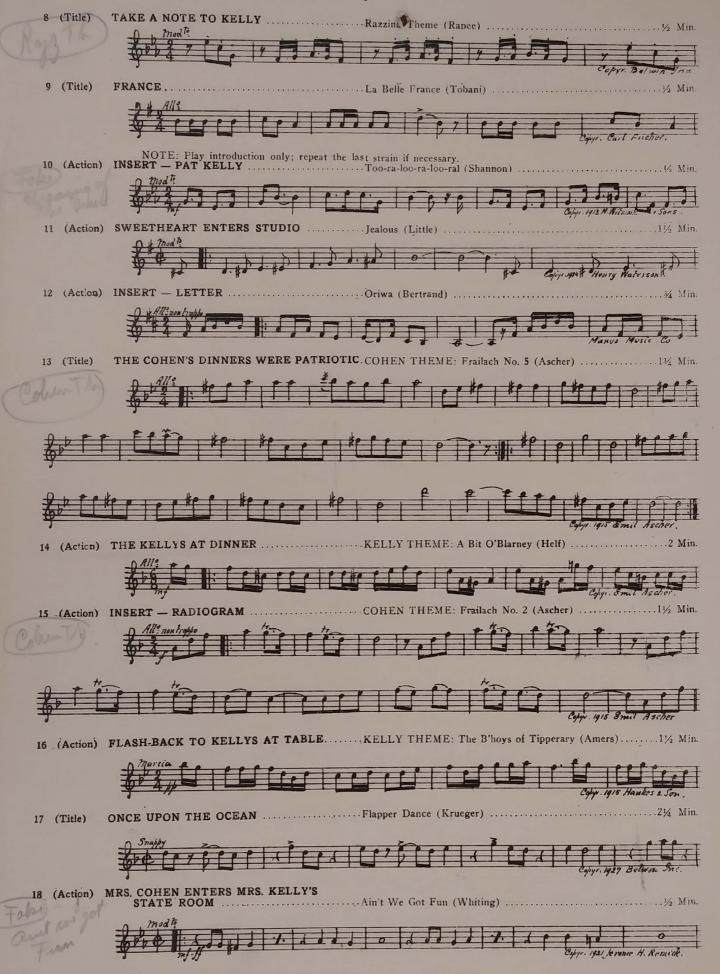
COHEN THEME: (Cues 13, 15, 19, 30, 52) A comic Hebrew tune to show the lightness of the humorous actions of Cohen in his experiences with his Irish associate, Kelly. You may change the music at each cue, or repeat the same selection each time. "FRAILACH NO. 5" (Ascher).

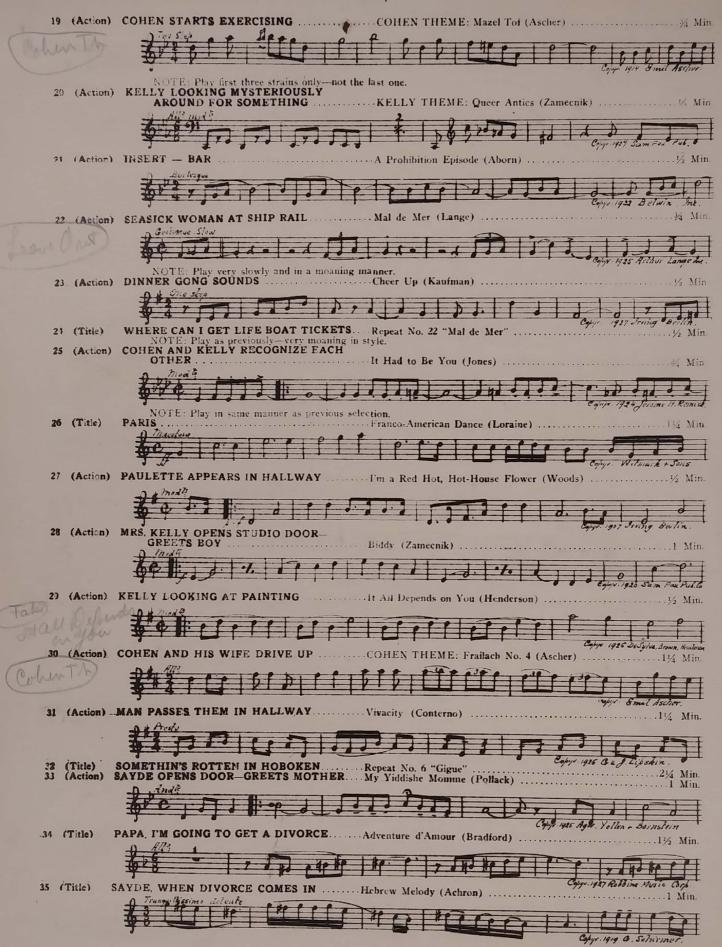
PICTURE THEME: (Cues 1, 5, 7, 47, 67) This is a characteristic selection containing an Irish and Hebrew melody, and is most effectively arranged. This selection may be interpolated at additional places in the picture at the discretion of the director of music. "THE COHENS AND KELLYS" (Donaldson).

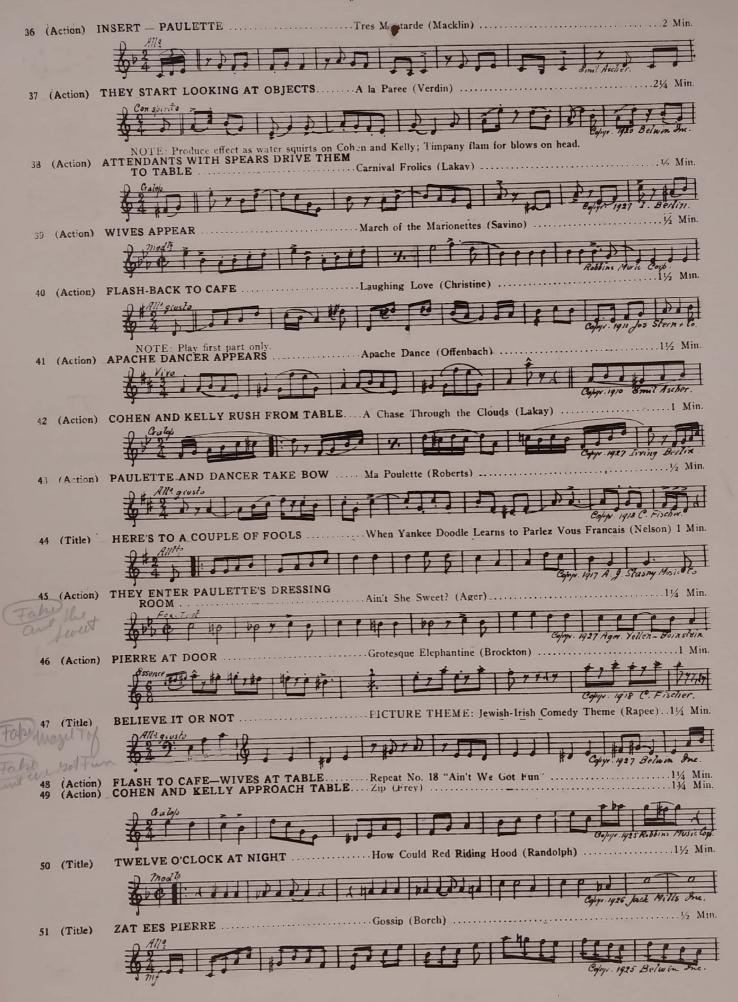
KELLY THEME: (Cues 4, 14, 16, 20) A characteristic Irish Intermezzo of the old familiar type, and one that can be easily humored as to the actions of Kelly and the Kelly family. "A BIT O'BLARNEY" (Helf). You may, however, at your discretion, play the old familiar tune "HAS ANYBODY HERE SEEN KELLY" whenever the Kelly Theme appears

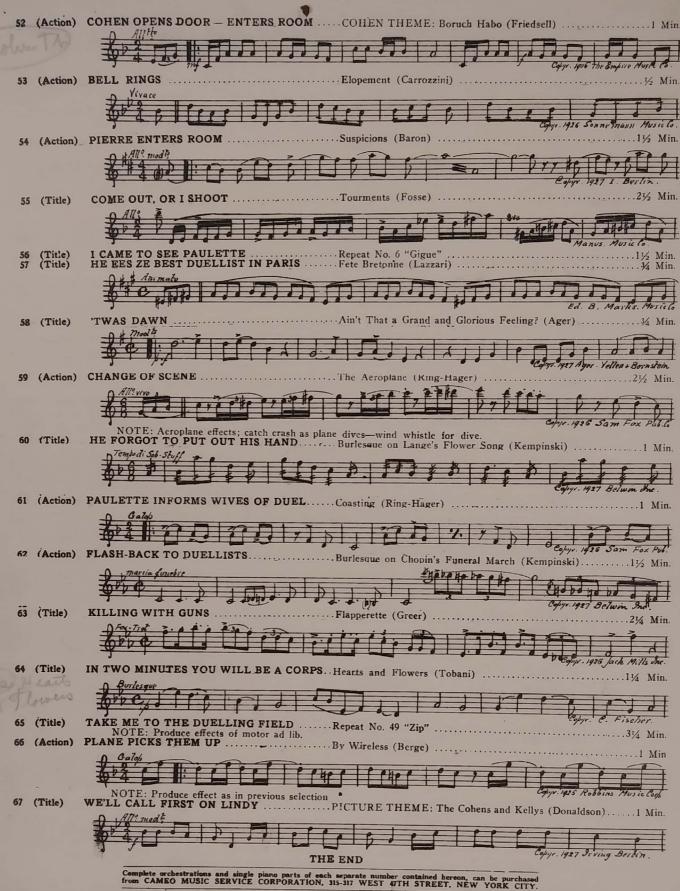












## SUGGESTIONS FOR SUBSTITUTIONS, DYNAMICS, EFFECTS, ETC.

- PICTURE THEME: A bright snappy Hebrew-Irish selection to establish the atmosphere of the picture. Play very bright and "F" but with varied style as the mood changes from He-
- A short popular tune with appropriate text to establish the locale of New York City. Cue
- A comic selection or burlesque on a Hebrew air to follow Cohen's actions while seated at Cue his desk.
- KELLY THEME: This selection should start as Kelly appears in corridor dressed in long coat and silk hat. Follow along "P" and "F" the actions and movements of Kelly. Cue
- PICTURE THEME: A characteristic Hebrew-Irish selection. Watch the screen closely and endeavor to catch the Irish strain when Kelly has the screen, and the Hebrew strain when Cohen has the screen.
- A gabby comedy 6/8 Scherzo to follow the argument in the office between the two partners. Cue 6. A Gigue is very effective for this sequence.
- PICTURE THEME: A bright snappy Hebrew-Irish selection; watch the screen and catch Cue the changes from Hebrew to Irish ad lib.
- A characteristic comedy theme of the "razzing" type—the one selected is very appropriate; throughout the laughs play very "P"—not only in this sequence, but at all times. Cue
- A bright snappy French March or One-Step; preferably one known to the average theatre Cue 9. goer, to establish the French locale. In using the direct selection on the cue sheet-play introduction only.
- A light Irish air to follow the actions of the young Irish artist, not a comedy tune similar Cue 10. to the one played for Kelly, but one with more melody and sweetness to it.
- A popular song Ballad with appropriate text to show the jealousy of Sayde when Paulette Cue 11. poses for Patrick. Play in a legato style-very suave.
- A snappy Intermezzo or Scherzo with a light spirit to follow the conversation regarding the Cue 12. letter, etc.
- COHEN THEME: A bright snappy  $H_{\varepsilon}$  brew tune to follow the actions of the Cohens while at dinner. An effective "stunt" may be introduced here when Cohen speaks to the Irish Cue 13. waiter by introducing a few bars of an Irish tune, and then continuing the Hebrew selection again. Play "PP" so as not to cover laughs.
- KELLY THEME: A bright snappy Irish tune to follow the actions of the Kellys while at dinner. The same "stunt" may be repeated here as in the preceding sequence by introduc-Cue 14. ing a Hebrew tune when Kelly refers to his Hebrew waiter; return, however, to the Irish tune the atmospheric selection for this sequence.
- COHEN THEME: A bright snappy Hebrew tune. Play excitedly in tempo to show the Cue 15.
- uneasiness and anger of the father. KELLY THEME: A bright snappy Irish tune to follow the action of the Kellys; treat in Cue 16.
- the same manner as previous dining room sequence. A characteristic snappy comedy selection or a popular song abount funny clothes, etc., to emphasize the eccentric dress of Mr. Cohen on the ship. Cue 17.
- A popular modern song with appropriate text to show the spirit of the two wives laughing Cue 18.
- at their husbands.
  COHEN THEME: A comedy Hebrew selection to follow the actions of Cohen when exer-Cue 19.
- cising in his state room.

  KELLY THEME: A comedy Irish selection or characteristic to follow the eccentric actions Cue 20. of Kelly.
- A popular characteristic of the drinking order to show sale of liquor on board ship, etc. Cue 21.
- A characteristic dreary comedy selection to establish the sick feeling of the passengers on Cue 22. a rough voyage. Play very slow and draggy—strings and brass "slide" ad lib.
- A snappy One-Step to show the joy of the healthy passengers at the sound of the dinner Cue 23. gong, and of the grand rush for the dining room; sound dinner gong ad lib.
- A characteristic sea-sick selection similar to the one used in the preceding sea-sick sequence. Cue 24.
- It is suggested that you play the same number. A popular song of recognition of the jazz type with appropriate text to show the surprise of the two partners; "It Had To Be You" is very appropriate. Cue 25.
- An American French Intermezzo to show both the French atmosphere and the American Cue 26. characters in the foreground.
- Cue 27. A popular jazz tune with appropriate text to follow the actions of Paulette as she appears
- in hallway and surprises Kelly and his wife by her lack of dress.

  A popular Irish song appropriate for Mrs. Kelly; it must be of the light type and if pos-Cue 28. sible with text known to the average theatre goer, which will add to the situation. Alter-
- native "Mrs. Casey" (Hoschna).

  A popular comedy tune with appropriate text to show the admiration of Kelly for the painting of Paulette. Alternative, "Could I", by Ager. Cue 29.
- Cue 30. COHEN THEME. A comedy Hebrew selection as previously enumerated.

A Perpetual Motion or light Scherze to follow the passing of the Frenchman through the corridor with body over his shoulder.

A bright Gigue or Scherzo of the chattering type to show the excitement of the Ameri-Cue 32. cans over this episode.

A popular Yiddishe mother song to show the love of Mrs. Cohen for her daughter, Sayde, Cue 33. and her desire to help her in her distress.

A lyric Agitato to show the quick actions and snappy conversation of the family. Cue 34.

An old style Hebrew melody in minor to establish the old fashioned ideas of the Hebrew Cue 35. father regarding the prevailing divorce movement.

A bright snappy French Intermezzo played con spirito throughout this sequence. Cue 36.

A bright snappy French Intermezzo played con spirito throughout this sequence. Produce effect as water squirts on Cohen and Kelly, flam on Timpany for blows on head. Cue 37.

A bright 2/4 Intermezzo or One-Step for the lively actions in the cafe. Cue 38.

A bright 2/4 intermezzo or One-Step for the lively actions in the care.

A 4/4 popular Fox-Trot or miniature March for the entrance of Mrs. Cohen and Mrs. Kelly.

A bright snappy French One-Step played with a great deal of "snap" and life. If you use the selection "Laughing Love" by Christine, play the first part only.

As this is a direct Apache dance, there is no alternative but to adhere to the original "Apache Dance" by Offenbach. Follow closely with fast and slow tempos, falls, etc. I Cue 39. Cue 40.

Cue 41. would suggest that you finish this number with a sustained chord as the dance ends

A fast Galop, Moto Perpetual or One-Step to follow the excitement as Kelly and Cohen Cue 42. rush from table and cause riot in the cafe.

A French One-Step played at a lively tempo throughout this sequence is necessary. Cue 43.

A popular "jazz" tune with appropriate text to show the embarrassment of the two Americans at their actions over Paulette. "When Yankee Doodle Learns to Parlez Vous Français" Cue 44. by Nelson, may be effectively played here. A popular up-to-date "jazz" song with appropriate text to show the admiration of the Amer-

Cue 45. icans for Paulette, the French dancer.

A Humoresque or eccentric grotesque characteristic to follow the actions of Pierre as he Cue 46. enters room, and the fear of Cohen and Kelly at being discovered by him in their hiding

places.
PICTURE THEME: A bright snappy Hebrew-Irish selection to follow the actions of the two Cue 47. partners in their embarrassing situation.

A popular "jazz" tune with appropriate text to follow the antics of the wives in the cafe with their French escorts. "Ain't We Got Fun", by Whiting may be effectively played here. Cue 48. Cue 49

A snappy Galop or French One-Step to follow the quick actions of Cohen and Kelly as they

enter cafe and cause more excitement.

Cue 50. A modern popular "jazz" song with appropriate text to establish the atmosphere of Pau-"How Could Red Riding Hood", by Randolph, may be effectively played lette's room.

Cue 51. A Moto Perpetual or Scherzo to show the uneasiness of the two Americans at the appearance

Cue 52

of Pierre again.

COHEN THEME: A bright snappy He brew tune to follow the actions of Cohen.

A Moto Perpetual or Scherzo to follow the actions of the Americans as they hear bell ring Cue 53. and realize that Pierre is back once more.

Cue 54. A dramatic Burlesque for Pierre's entrance and at his discovery of a man's hat in Paulette's

A fast comedy Allegro to show the quick actions and anger of Fierre at discovering the two strange men in his sweetheart's apartment. Catch slamming of door, punches by Kelly, and Cue 55. fall of Pierre.

A fast comedy Gigue or Scherzo to follow the actions of the excitable Frenchman and his Cue 56. challenge to Cohen.

Cue 57 An Animato or grotesque Burlesque to develop the comedy of the situation.

Cue 58. A popular up-to-date tune to show the satire of the situation. I suggest that you play the number mentioned, "Ain't That A Grand and Glorious Feeling," by Ager.

A fast aeroplane Galop with aeroplane effects ad lib. As plane dives, weird wind whistle Cue 59 may be effectively used, and as plane strikes earth—produce effect of crash. Cue 60.

A Burlesque or Humoresque of the characteristic type to follow the uneasiness of the duel-

A minor Hurry, light lyric Agitato or Galop to show the excitement of Paulette and the Cue 61 anxiety of the wives to reach the duelling field. Cue 62

A Burlesque or Humoresque of the characteristic type to follow the uneasiness of the duel-lists. "Chopin's Funeral March", by Kempinski, may be effectively played here.

A bright modern Novelette to show Cohen's happiness when he discovers that pistols are not Cue 63. loaded.

A burlesque on "Hearts and Flowers", by Lange, or some other old tune may be effectively Cue 64 played here.

A fast Galop, Presto Agitato or Hurry for the race toward aeroplane. Follow plane with Cue 65 motor effects ad lib.

A fast Galop, Presto Agitato or Hurry for the flight of the aeroplane motor effects ad lib. Cue 66. Cue 67 PICTURE THEME: A bright snappy Hebrew-Irish selection as enumerated in previous cue.