

BACKGROUND
MUSIC FOR
HOME MOVIES
Vol. 2
FOLKWAYS RECORDS FX 6111

BACKGROUND MUSIC FOR HOME MOVIES/VOL.2

FOLKWAYS FX 6111

Travel: FLAT SPIN - O. Waters 2:37
Sceneic: SKIES AND MOUNTAINS - A. Semmler 2:43
Continental: BISTRO TIME - P. Morgan 2:49
Intimate: THE ME FOR PATRICIA - P. Lynn 2:01
Romantic: CINDERELLA DREAMS - A. Semmler 2:00
Dramatic: WORLD WITHOUT END - K. Palmer 3:05
Metropolitan: STEP ON IT! - A. Semmler 2:42
Religious: YEARNING - V. Nelhybel 1:22
Sports: EMPIRE GAMES - J. Woodburn 2:46

Bright Movement: SHOPPING SPREE - J. Rhodes 2:46
Home: LULLABY OF THE CITY - A. Semmler 3:17
Western: WESTERN TWILIGHT - A. Barta 2:45
Latin Flavor: TIPICA - H. Geller 1:29
Humorous: THE FAT MAN - J. Jordan 2:30
Cafe/tee: HAPPY GO LUCKY - A. Semmler 1:52
Lonesome Trail: SUNSET TRAIL - A. Semmler 1:13
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BACKGROUND
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BACKGROUND MUSIC FOR HOME MOVIES VOL. 2

A moving-picture, whether it is of the professional or the home-made variety, needs special background music to bring it to life. Professional film-makers often spend considerable amounts of money to have tailor-made musical scores composed and recorded for their productions. Others turn to extensive professional libraries of recorded music to acquire the rights to music that fits their needs. Up to the time when Folkways Records issued its Volume One of BACKGROUND MUSIC FOR HOME MOVIES, the home-movie maker had little or no access to music especially written and recorded for background purposes. No wonder then that the reception of Volume One by the public was so enthusiastic that the issuance of a second volume inevitably became a "must".

Like Volume One, BACKGROUND MUSIC FOR HOME MOVIES, VOLUME TWO, presents orchestral compositions by leading film and television composers, written expressly for background purposes and carefully selected from a large and comprehensive Recorded Background Music Library. As before, each piece, aside from its functional qualities as background material, is musically well integrated and makes for pleasurable listening by itself.

Since the need for musical background material in connection with moving-pictures is practically limitless and embraces myriads of different situations, Volume Two of BACKGROUND MUSIC FOR HOME MOVIES in many ways extends, enriches and complements the material presented in Volume One. But, at the same time, Volume Two is complete within itself. It presents as great a variety of characteristic musical moods as the limitations of a single LP record make possible. The specific needs of the average home-movie maker have been carefully kept in mind. Dramatic moods have been kept at a minimum to give preference to the various aspects of the home, the children's world, lighthearted travel, impressive scenery and the like. For music indigenous to foreign countries where travel pictures may have been taken the Folkways Catalogue offers a rich source of material elsewhere.

HELPFUL SUGGESTIONS

Basically, there are three different ways of using BACKGROUND MUSIC for Home Movies in connection with your films. The simplest and for most home-movie makers most practical way is to edit your film in such a manner that all related clips, such as for instance your travel sequences, your vacation or play activities, your record of the children, your scenic shots, etc. are spliced together. Then select the right piece from BACKGROUND MUSIC for Home Movies and play it on your phonograph while you run your picture..

You will see how the music can enliven and accentuate the action in each scene. And you will be surprised how often, by happy accident, changes in the music will coincide with changes in your picture. Since most home-movies consist of a compilation of shots taken at different times and places, organizing your film according to subject is a good plan altogether. If you can adjust the playing time of your film sequence to the length of the piece you have selected, your pleasures will be multiplied. If that is not possible you may have to fade out the music or repeat the piece or do whatever the occasion dictates. You will quickly gather enough experience to cope with whatever situation presents itself.

The second way of using BACKGROUND MUSIC is slightly more sophisticated. It would apply to film sequences consisting of scenes that vary in mood and content. Obviously, a fast moving piece is not the right accompaniment to a quiet scene, nor is happy music the right background for dark moments or awe-inspiring scenic shots. In a film where chronological continuity is desirable, such as a picture recording a voyage or telling a story, many scene changes may occur that demand changes in the music. In this case it is important to select a suitable piece for each scene. While you try the music against the picture get a pictorial bearing near the end of each sequence that leaves you enough time to fade out the piece that is playing and fade in the new piece for the next scene. The volume control on your phonograph makes such fades quite easy. Selecting the right music for each scene is, of course, a challenge to your ingenuity. Then, too, a certain amount of skill is necessary to change the needle to the right piece each time. But here, as in all things, practice makes perfect. For this procedure, which can be most effective for the showing of still pictures too, the availability of two turntables and two records is of great advantage. Making out a cue-sheet that fixes the order in which the pieces are to be used for a specific film and noting down the record-side and the band-number of each is an absolute must if confusion is to be avoided.

The third way of using BACKGROUND MUSIC for Home Movies is the professional way. As a matter of fact, it is the way this music has been and is being used on many important television, radio and film productions. For the home-movie maker, this requires a tape-recorder by means of which a detailed musical score is assembled, recorded and spliced together on tape from suitable segments of different pieces, segments that might often be found on the inside of a piece and are therefore difficult to catch by a mere needle-drop. Here, taste, dramatic instinct and a critically selective ear play an important role. To develop a high degree of know-how in this respect takes a bit of patience and

experience. But the results are well worth the trouble. Subtle details can be effectively underscored, changes can be achieved without fading or jarring clashes. Sudden contrasts, if well planned, can attain fullest impact. The procedure here is to block out your film carefully from a point of view of musical scoring, time each blocked sequence accurately and then find the piece of music that corresponds to it in mood and duration. The time element sometimes makes for difficulties. This is where you need most of your patience and - a stop-watch. But experience will teach you how to juggle and even how to cut the music on your tape without ill effects. The task becomes easier as you get to know the music more intimately in detail. Sometimes a small cut in the film does the trick. In the taking of the film you might leave yourself a bit of leeway to start with. This is accepted procedure with professional films almost all of which come to the cutting room oversized. A poignant scene can be greatly enhanced by synchronizing it sympathetically with an important musical phrase. On the other hand, special effects and their effectiveness notwithstanding, you want to keep in mind that too many changes in the music, that is, trying to go with every detail of the action, can become annoying. In the trade, this is called "mickey-mousing" and is considered amusing only in cartoons and certain types of comedies. Music should try as often as possible to tie subordinated details of action together, bringing them "under one hat" so to speak. Wherever the picture speaks for itself, the music should subtly enhance but not intrude. It should follow the spirit, not the mechanics of the action. Very often you will find that the music to a film is good when it is not noticed by the average viewer. The absence of it, however, would be felt by everybody immediately.

If voices and sound-effects are to be recorded on the same tape you must carefully watch the volume-level of each so that the important things come through clearly and undistorted. To achieve the desired balance between them you must establish the proper distance between your sound-sources and your microphone. This may require a bit of experimenting at times.

Once your music-tape is ready, you must see to it that the speed of your camera is in perfect synchronization with that of your tape. The speed of your tape is constant so as to avoid pitch distortions. Latest developments in the manufacture of cameras and projectors make perfect synchronization possible and in some instances even allow for direct attachment of your soundtrack to your film.

In selecting the music, remember that the title of a composition does not limit its usage to the situation indicated thereby. The language of music speaks in general rather than in specific terms. Each piece of music, therefore, may serve a multiplicity of moods when used for background purposes. As mentioned before, ingenuity plays an important role in the selection of the right music for a given scene, especially when trying to catch the elusive over-and-under-tones of the action.

The following guide through BACKGROUND MUSIC FOR HOME MOVIES, VOLUME TWO, although not meant to be confining in any way, may be of some help in the planning of the musical background to your picture. It is divided into two parts: 1. a general description of each piece, including its general mood classification

and overall playing time; 2. a collective breakdown of all the pieces into various categories.

BACKGROUND MUSIC FOR HOME MOVIES, VOLUME TWO

General Description

Side A

General Category	Title	Time
1. Travel O. Watters	FLAT SPIN A fast moving, agitated piece, good for fast travel, hurries, races etc.	2. 37
2. Scenic Alexander Semmler	SKIES AND MOUNTAINS A broad American theme depicting large panoramic vistas and scenic majesty	2.43
3. Continental P. Morgan	BISTRO TIME An infectuous continental waltz in a captivating performance featuring an accordion with guitar accompaniment	2.49
4. Intimate Pat Lynn	THEME FOR PATRICIA A warm romantic melody piece, featuring the piano as a lyrical solo-instrument	2.01
5. Romantic Alexander Semmler	CINDERELLA DREAMS Light fanfares usher in a dreamy waltz of simple naive charm. Harp glissandi and vibraphone chords near the end convey impressions of wondrous things	2.00
6. Dramatic King Palmer	WORLD WITHOUT END A sweeping melody, broad and dramatically compelling, anticipates scenes of importance, grandeur and dramatic impact	3.05
7. Metropolitan Alexander Semmler	STEP ON IT! A lively piece in the tempo and spirit of bright metropolitan or industrial activity	2.42
8. Religious Vaclav Nelhybel	YEARNING A lyrical piece for strings with a feeling of reaching up to heaven, of peace on earth and of the goodness of life	1.22

9. Sports
J. Woodburn
EMPIRE GAMES
A lively march, good for sports, parades and festive ceremonials.

Side B

1. Bright Movement
John Rhodes
SHOPPING SPREE
A gay hurry depicting light activity in city streets, happy crowds and spirited travel

2. Home
Alexander Semmler
LULLABY OF THE CITY
Soft and velvety, this gently flowing piece is quiet, intimate and restful

3. Western
Alexander Barta
WESTERN TWILIGHT
A Western piece, brightly moving with the feeling of riding or traveling across the plains

4. Latin Flavor
H. Geller
TIPICA
Lighthearted latin-flavored waltz played by small continental combo

5. Humorous
Jack Jordan
THE FAT MAN
A humorous character piece, moving with good-natured clumsiness

6. Carefree
Alexander Semmler
HAPPY GO LUCKY
In gay sauntering motion, children, their elders and their pets appear in a mood of happy playfulness

7. Lonesome Trail
Alexander Semmler
SUNSET TRAIL
A lonely harmonica-tune with guitar accompaniment

8. Gentle Movement
Alan Perry
MERRILY ALONG
A happy sauntering piece of simple naive charm

9. Fashions
Alexander Barta
PENTHOUSE AFFAIR
A sweetly melodic, slightly nostalgic but sophisticated "dressed in silk and satin" lyrical jazz number

2. 46 COLLECTIVE BREAKDOWN

In the above general description each piece has been given a separate category. However, while listening to BACKGROUND MUSIC FOR HOME MOVIES, VOLUME TWO, it will become apparent immediately that practically all the numbers fit into more than one category, depending on mood, character and tempo of the film to be scored. Here are a few hints for cross-cutting.

Category

Agitato
FLAT SPIN
Carefree
BISTRO TIME, STEP ON IT!, SHOPPING SPREE, WESTERN TWILIGHT, TIPICA, HAPPY GO LUCKY, MERRILY ALONG

Children
SHOPPING SPREE, THE FAT MAN, HAPPY GO LUCKY, MERRILY ALONG
Closings
For big curtains: the end of SKIES AND MOUNTAINS and of WORLD WITHOUT END. The endings of all other numbers according to character of film

Continental
BISTRO TIME, TIPICA, PENTHOUSE AFFAIR

Dramatic
WORLD WITHOUT END, YEARNING

Fashions
PENTHOUSE AFFAIR, CINDERELLA DREAMS

Festive
SHOPPING SPREE, BISTRO TIME, EMPIRE GAMES

Home
THEME FOR PATRICIA, CINDERELLA DREAMS, LULLABY OF THE CITY, YEARNING

Hurry
FLAT SPIN, STEP ON IT! SHOPPING SPREE

Industrial
FLAT SPIN, STEP ON IT!, SHOPPING SPREE, HAPPY GO LUCKY, MERRILY ALONG

Intimate
THEME FOR PATRICIA, CINDERELLA DREAMS, LULLABY OF THE CITY, SUNSET TRAIL

Light Motion
WESTERN TWILIGHT, THE FAT MAN, HAPPY GO LUCKY, MERRILY ALONG

Metropolis
STEP ON IT!, FLAT SPIN, SHOPPING SPREE, PENTHOUSE AFFAIR

Openings
Impressive opening Titles: SKIES AND MOUNTAINS, WORLD WITHOUT END. Beginnings of other pieces according to Character of film

Patriotic
EMPIRE GAMES

Religious
YEARNING, LULLABY OF THE CITY

Romantic	THEME FOR PATRICIA, CINDERELLA DREAMS, YEARNING	Walking	HAPPY GO LUCKY, MERRILY ALONG
Scenic	SKIES AND MOUNTAINS, WORLD WITHOUT END, YEARNING, WESTERN TWILIGHT, SUNSET TRAIL	Western	SKIES AND MOUNTAINS, WESTERN TWILIGHT, SUNSET TRAIL
Travel	FLAT SPIN, STEP ON IT!, SHOPPING SPREE, WESTERN TWILIGHT, HAPPY GO LUCKY, MERRILY ALONG		

SCIENCE ON RECORDS

Folkways' series of science recordings provides a unique documentary of the world around us. This ever-growing catalogue of long-playing records, captures the sounds, both natural and mechanical, of man's physical world. These sounds -- the documentation of animals, insects, man-made satellites, railroads, etc. -- are all recorded in geographical context. All of the recordings are edited under the supervision of leading scientists. Each record is accompanied with a set of extensive documentary notes, providing background on the subject plus additional information on the circumstances of recording and the significance of the sounds recorded.

FX6007 The Science of Sound Demonstrations of acoustic phenomena with an explanatory narration written by scientists and engineers of Bell Telephone Laboratories. How We Hear, Frequency, Pitch, Vibration and Resonance, Intensity, Loudness, Noise Measurement, Masking, Echo and Reverberation, Delay Distortion, Fundamentals and Overtones, Quality, Subjective Tones, Music or Noise, Filtered Music and Speech, Dissonance and Consonance, Music Scales, Vibrato and Tremolo, The Doppler Effect. Produced by Bell Telephone Laboratories Incorporated. Distributed and manufactured by FOLKWAYS RECORDS & SERVICE CORP. 2-12" 33-1/3 rpm long play record.

FX6100 Sounds of Frequency The purpose of this record is to provide a standard by which record playing equipment can be checked for frequency response and distortion. 78 RPM. . . Frequency test run, square waves, and three variations of music to check longplay phonograph record characteristics. NOTES BY PETER BARTOK. The purpose of this record is to provide a standard by the use of which record playing equipment can be checked for frequency response, and distortion, without equipment other than an oscilloscope and volume indicator. The portion of the record intended for frequency-response measurement provides test signals which are always the same musical distance apart. Accompanying descriptive notes.

FX6101 Science in Our Lives narrated by Ritchie Calder, from the Signet Key Book. Includes Science began, Science terms, Edison effect, Atoms, Agriculture, Food from the desert, Food from the jungle, Millions of men without tea-spoons, Rip Van Winkle comes to town.

FX6105 The Sounds of Camp the picture of a children's camp painted in the voices and sounds of its children. Recorded at Camp Killbuck, Hancock, Vermont, 1958 by Ed Bredaux. Includes Riding, Shop Swimming, Jingle, Before lunch music, Filing into tables, Eating, Happy Birthday, Jacks, Dance Class, Baseball, Theatre Backstage, Front porch before hiker leave, Hiker reports, Girls after a dance, Riffery, Last campfire.

FX6120 Sounds of A Tropical Rain Forest in America As a dramatic presentation, and because enough sounds were available it was decided that the approach would be, for every hour of the day from one to two minutes of sound would be used on the record. Thus in sixteen minutes of play an idealized condition was possible in depicting a dawn to dusk period. Includes, THE DRY SEASON Cricket and Dove, Violaceous Jay, Black Howler Monkeys, Parrot, Swainson Toucan, Cicadas, Great Rufus Marmot, Cicadas,

Spotted Chachalaca, Great Tinamou, Wattleed Guan, Red Wattleed Curassow, Toucan and Jay, Monkey Chatter, Toucan Barbets, Flock of Parrots, Waglers' Toucan, Macaw talk, With Crickets, Crested Guans in Thunderstorm, Chestnut Headed Tinamou and Crickets, Crickets and Parakeet, Crickets and Mourning Dove, Small Tree Toad, Poopos, Flight of Parrots, Giant Toad (dufo Marinus), Army Toads, Rain Sequence with Crickets, And Toads, Three Wattleed Bell Bird, Black Howler Monkeys, Tree Fall With Scream-ing, Monkeys, Parrots and Macaw, Tree Toad, and Big Toad.

FX6121 Sounds of the Sea Actual SOUNDS of fish species recorded in isolated tanks and at varying depths - from 5 feet in sheltered areas to 2,000 fathoms 200 miles out - in tropical waters of the Atlantic and Pacific Oceans. Recorded by the Naval Research Laboratory. INTRODUCTION AND NOTES BY C. W. COATES. Includes, Normal water noises - Pac., 10' deep - snapping shrimp - toadfish - Atl., 11' water - 5' deep - Atl. - snapping shrimp - croakers - toadfish - Atl., 20' water - Pac., One mile offshore (crabs) Pac., 45' water - snapping shrimp; Afternoon - Atl., 45' water; Evening - Atl., 1 1/2 miles out above water - Pac., snapping shrimp - sea robin - croakers, 30' 70' water - Pac., 12 miles out - 48' deep - Atl. - drum fish (bassid trout), 600 fathoms down 18 miles out - Pac. - croaker family 600 fathoms down - unknown sounds - Pac., 2000 fathoms down, 200 miles out - Pac., Spot fish, Sea robin, (5) Catfish, (400) Croakers, (150) Snapping shrimp, (40) Cancer crabs, Spotfin croaker, Black croaker, Croaker and snapping shrimp chorus in open water, Drum fish, and Toadfish.

FX6122 (FPX6122) Sounds of the American Southwest recorded in Arizona near Tucson, Cave Creek, Chiricahua Mountains and Rustlers Park. In New Mexico, San Simion Valley and in California, Mandeville Canyon, Santa Monica Mountains and Lake Fulmar, by Dr. Charles M. Bogert, Chairman and Curator of the Department of Amphibians and Reptiles of the American Museum of Nat. Hist., N.Y. The sounds recorded are those that anyone traveling in the arid portions of southern California, Arizona and New Mexico might hear during a single summer. Includes, Morning doves, mocking bird, woodpecker, owls, rattlesnakes, bob cats, crickets, beetles toads, frogs, etc. Thunder storm and flashflood. Illustrated Text.

FX6123 Vox Humana recorded in England, Alfred Wolf-soln's experiments in extension of human vocal range with an introduction by Dr. Henry Cowell. Includes Female voice in a range of seven octaves, Female duet in five vocal sound range, Boy's voice in seven octaves, Four and five octave leaps, Double and multiple stopping by the voice, New registers (male and female voice), Male voice in nine octaves, "String Quartet" for four female voices, and Voice versus Instrument.

FX6124 Sounds of Animals audible communication of zoo and farm animals. These various recorded sounds suggest that just as man has his own special language, so animals have their own special means of vocal communication which help them to solve their own living problems. Includes, ZOO: Puma, Lion, Indian Elephant, Iguanodon, Hippopotamus, Chimpanzee, Peccary, Rhesus Monkeys, Rhinoceros, Tiger, recorded by Arthur M. Greenhall, FARM: Chick, Goat, Sheep. recorded by Nicholas Collias.

FX6125 Sounds of Sea Animals Vol. II Florida This record contains representative or typical underwater sounds produced by several species of fishes and by the sea cow or manatee. RECORDED BY W. A. KELLING. GEOLOGICAL AND GRAPHIC INSTITUTE. FLORIDA STATE UNIVERSITY. Includes Snapping shrimp, Toadfish, Trigger Parrotfish, Sea catfish, Single catfish, White grunt, Drumfish, Cowfish, Manatee, One porpoise, Four porpoises, School of porpoises, "School" at 1/2, 1/8, 1/32, and 1/4 speed.

FX6126 (FPX126) Sounds of Carnival The Midway and Merry-Go-Round Music. Recorded at the Royal American Shows by students of the Chicago Institute of Design. This record is for young and old. It is a documentary of typical sounds nostalgic and true of an American scene. . . The Carnival, Includes the Crowd, Merry-Go-Round, Barker, Outside the fun house, Animal barker, Ferris Wheel, Motor-drome barker, Roll-O-Plane, Strange people barker, Laughing clown, Interviews, and the famous repertoire of merry-go-round music, including Calliope, Over the Waves, Ta-ra-ra-boom-dee-e and others. Notes.

FX6127 Sounds of Medicine recorded on location. Contains Operation: Supervised surgical operation on a small boy with a cyst in his neck, Stethoscope Sounds; Heart murmurs and lung sounds - A woman with Rheumatic Heart Disease, Normal heart and lung sounds, Heart murmurs and lung sounds - A woman with Valve Disease of the heart before surgical operation, Breath sounds, Sounds of the bowels - A normal hungry man smoking a cigarette before dinner, Heart sounds - A man with inflammation of the heart due to active Rheumatic Fever.

FX6130 Sound Patterns Taken out of context these sounds "stand" by themselves in their uniqueness, and create new auditory dimensions. NATURAL SOUNDS: Wood Thrush - natural speed, slowed down to 1/2 speed, slowed down to 1/4 speed, Crickets - natural speed, slowed down to 1/2 speed, slowed down to 1/4 speed, slowed down to 1/8 speed, Thunder Storm (with road and bird), Alligator Chorus - American, and one Asiatic, Two Lions (Atlanta Zoo), Monkey (happy), Monkey (same monkey - angry), Tortoise Hailing Call, MUSICAL SOUNDS: Musicians Tuning-up, SOUNDS: Animal Imitations by an Eskimo, Heartbeats, LOCATION SOUNDS: Chorchas, Honduras, Talking Drums, Africa, Taxi Trip, Through Traffic to Airport, Street Cries -- N.Y.C. Line man, N.Y.C. gardenias, Hot Dogs in Times Square, Flower Vendor, Charleston, S.C., Cow Ceremony in Yugoslavia, Dawn Chorus, East Africa, MAN MADE SOUNDS: Jet Flight, Railroad to Atlantic City, Short Wave Radio, Pump Drill, Electronic Feedback -- 1 1/2 inches tape, and 15 inches tape.

FX6136 The Science of Sound Short versions of FX6007. This record describes and demonstrates various phenomena of sound as an aid to understanding how sound is put to work for the benefit and pleasure of man. How We Hear, Frequency, Pitch, Intensity, The Doppler Effect, Echo and Reverberation, Delay Distortion, Fundamentals and Overtones, Quality, Filtered Music and Speech. Produced by Bell Telephone Laboratories Incorporated. Distributed and manufactured by FOLKWAYS RECORD & SERVICE CORP.

FX6140 (FPX140) Sounds of the Annual International Sports Car Races of Watkins Glen N.Y. The Schuyler, Carrera, Glen Trophy and Grand Prix. Recorded on location by Henry Handler and Robert Strom. Includes: lining up, practice, winner O'Shea in the victory lap, technical inspection, cars in the races: Maserati, Jaguar, Austin, MG's, Porsches, Mercedes. With ill. notes.

FX6151 Sounds of A South African Homestead recorded in the Land of the Zulus by Dr. Raymond B. Cowles. Contains DAWN CHORUS: Doves, Thrush, Cuckoo, Weaver, BUSH BIRDS: Hornbills, Doves, Barbets, Shrikes, Monkey, Warblers, Cicadas, Orioles, Bulbul, Robin, Starling, Ibis, Trogon, Drongo, LATE AFTERNOON UNTIL DARK: Partridge, Drongo, Bulbul, Cricket, Amphibian chorus, Toads, Frogs, ZULU MUSIC: with guitars, jew's harp, fighting sticks, gourd-and-bow, horns, in songs, wedding chants, beer-drink, praises, dances, Accompanying notes and illustrations.

FX6152 Sounds of Steam Locomotives No. 1 Stack Music Sampler. The U.P., C & N W., I.C., C. N. W., D. R. G. W., etc. 2-8-2, 4-8-4, 4-12-2, 4-6-0, 4-6-6-4, 4-8-8-4, 4-8-2, 2-10-2 and switchers 0-6-0, 2-8-0, narrow gauge 2-8-2. These recordings were made by Vinton Wright who wrote the accompanying notes.

FX6153 Sounds of Steam Locomotives No. 2 Stack Music Sampler recorded and recorded by Vinton Wright. Includes No. 510 Switching, No. 4958 Leaving Yards, No. 5116 Climbing to Elevator, No. 5112 Struggling spotting Cars, No. 4958 Returning to Yards with Empires, No. 5344 Simmering on Ready Track, No. 5351 Up to Crossing and Back, No. 5504 Leaving Yards with Train, No. 5355 Passing, No. 5505 Switching at Ashland, No. 5504 Woodlawn Run, No. 5347 and Helper No. 7000 near Firth, No. 5335 Pulling into Yards, No. 5504 Light to Roundhouse, No. 5351 from RH Simmering and Switching.