

Illegal

Music by

Max Steiner

(1955) *** 1/2 [music ****]

http://www.amazon.com/Illegal-Steal-Film-Double-Feature/dp/B000PKG7CK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292888446&sr=1-1

[NOTE: This material was lifted from my large DVD Collection analyses paper]

I liked this black & white Warner Bros. movie starring Edward G. Robinson (I'm a Robinson fan!) as District Attorney Victor Scott, Nina Foch, and Hugh Marlowe. There are many interesting co-stars in this minor or borderline film noir crime drama: DeForest Kelley (of *Star Trek* fame) in the beginning of the movie (he got executed thanks to Victor Scott's spellbinding oration in closing statements); Ellen Corby as Victor's secretary; Robert Ellenstein (remember as the henchman, Licht, in *North by Northwest?*) as Joe Knight, a very inquisitive newspaper reporter; Albert Dekker as the syndicate crime boss; Edward Platt as the new D.A. once Scott quits public practice because of the Clary execution; Clark Howat in a very minor role (I remember him playing the Captain in many *Dagnet 1967* episodes); and so on. If I gave half increment ratings, I would give it 3 and a 1/2. I just may do it anyway!

I got a few great laughs out of this movie. At dvd 00:28:58 Victor answers the phone as his secretary, Miss Hinkel, arrives. He hears the request over the phone, and says, "No, this is not the Safeway Cleaners & Dryers." Then he turns to Miss Hinkel, and exclaims, "Some idiot wants his pants pressed."

Miss Hinkel: "Maybe we ought to get a new number."

Victor Scott: "Oh, not so fast. We may be pressing pants yet!"

Then soon afterward as a new client shows up, Hinkel says, "This looks good. He's shaking all over. You can hear his teeth rattling."

Victor Scott: "Never mind the teeth. Can you hear any money rattling—loose change or anything?"

I really like the funny and clever dialog at times. Robinson delivers it so great because he is so deadpan about it. It reminds me of the excellent dialog in the other Robinson movie, *Hell on Frisco Bay* (even better there!). He played a "good" guy in this role, but he was absolutely terrific in the "bad guy" role in the other movie as another Victor, Victor Amato, a crime boss in San Francisco that same year (1955). Unfortunately it is not available on dvd, otherwise I would give it a glorious review, and a four-star rating! Incidentally, Robinson loaned several items of his art collection for

Illegal, including a Gaugin (see dvd 00:44:42). Make sure you watch the special features. I liked *Behind the Cameras* that featured a prominent attorney and also, towards the end, Robinson. Very nice. The featurette, “Illegal: Marked for Life” was way too short! Don’t forget that Nina Foch provides a commentary during the movie. She provides a lot of interesting details. She tends to criticize the movie (more that old period of filmmaking), especially about the “stiff” lines, how the director was an “old-fashioned” director, how the minor actors and non-speaking actors were largely “dead” onscreen, and so on. I guess Steiner’s music tried to un-stiff the “action” on the screen, and make it a bit more flashy!

Of course, Max Steiner’s interesting and vibrant score adds greatly to the movie. I researched it one day (I believe 1-21-99) at UCS/Warner Bros. Archives. The original sketches were dated May 14, 1955 (probably for a specific cue—Reel 2.3). The conductor version was dated May 3, 1955 (strange...). The trailer was composed by Steiner and William Lava. By the way, according to an April 27, 1955 Inter-Office Communication (memo) from R. J. Obringer to John Kotanan: “MAX STEINER has been engaged to write the music for “ILLEGAL.” The term commenced April 25, 1955, and continues thereafter for the time reasonably necessary for completion of such assignment. Total guaranteed compensation is \$8, 500; payable \$2,500 on April 25, 1955, \$2,500 on the Wednesday following completion of the score, and \$3,000 on the Wednesday next following the first Saturday after Steiner has completed all services required of him...”

“Main Title” Cue # 36568. *Agitato* in C time, 70 bars. The sketch has an expanded tempo-marking of *Marcato e agitato*. Instrumentation: 3 flutes, 2 oboes, 4 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timp, vibe, xylophone, gong, piatti, harp, celeste, piano, strings.

Flutes, oboes, clarinets, trumpets, violins, violas and celli play *ff* Line 1 (an octave lower for the violas/bass clarinet/Pos I and two octaves lower for the celli/Fag I) B rinforzando-marked dotted half note to “3” triplet value rinforzando-marked 8ths B-Line 2 C-D 8ths to (Bar 2) E tenuto-marked double-dotted quarter note down to C 16th up to E to G tenuto quarter notes to (Bar 3) F# rinforzando 8th up to B rinforzando dotted quarter note tied to half note decrescendo hairpin. Brass and lower woodwinds play this also in various registers. The timp is rolled on Great octave B dotted half note (followed by a quarter rest) and returning in Bar 3 on B sforzando-marked quarter note. After a half rest in Bar 1, the piatti hits an x-headed quarter note let vibrate (followed by a quarter rest).

In Bar 4 (dvd 00:00:08) in 6/8 time, the vibe, harp and celeste playing a scintillating series of 16th notes figures (8ths for the vibe). Celeste (top staff) play Line 1 Ab-Gb-Eb back to Ab-Gb-Eb 16ths figure played twice to (Bar 5) F-Eb-middle Cb-F-Eb-Cb 16ths played twice up to (Bar 6) Line 1 Bb-F-Eb-Bb-F-Eb played twice. The bottom staff of the celeste small octave Ab-middle Cb-Ab-Cb-Ab-Cb 16ths figure twice and repeated next bar. Harp (top staff) plays *mf* Line 1 Eb up to Gb to Ab back to Eb-Gb-Ab 16ths twice while the bottom staff plays small octave Ab-middle Cb-D# down to Ab-Cb-D# 16ths twice. The vibe in Bar 4 plays *mf* Line 1 Gb/Ab 8ths up to Line 2 Cb/Eb 8ths

back down to Gb/Ab 8ths up to next figure of Line 2 Cb/Eb down to Gb/Ab up to Cb/Eb 8ths. Violins play *mf* Line 2 Cb/Eb/Ab dotted half notes legato down to (Bar 5) Line 1 Ab/Line 2 Cb/F dotted half notes. Violas play Line 1 Gb dotted half note down to (Bar 5) Eb dotted half note. VC play small octave Ab dotted half note to (Bar 5) Gb dotted half note. So the tonality is initially the Ab min 7th (Ab/Cb/Eb/Gb) in Bar 4.

Skipping to Bar 19A (dvd 00:00:40) in 2/4 time, we come to the gunshots scene. Bassoons play *sff* Great octave and small octave B rinforzando half notes tied to (Bar 20 in C time) half notes and also tied to 16th note to A-G-F# 16ths to “5” quintuplet 16ths E-Eb-D-C#-C to (Bar 21) Contra-octave and Great octave B rinforzando whole notes *ff*. Horns play *sf* Great octave and small octave B [written F#] rinforzando half notes tied to (Bar 20) half notes and 16th notes (followed by a dotted 8th and quarter rest). Two Pos play forte Great octave and small octave B half notes tied to half notes and 16ths next bar. VC play small octave B half note tied to (see Fag I). After a quarter rest in Bar 20, violins (violas an octave lower register) play *ff* small octave B-middle C-D-E (connected as a figure by two crossbeams) to “5” 16ths figure F#-G-A-B-Line 2 C to “6” D-E-F#-G-G# to (Bar 21) B rinforzando whole note tied to half note next bar to “3” triplet B-Line 3 C-D to (Bar 23) Line 2 B dotted half note to “3” triplet 8ths B-Line 3 C-D to (Bar 24) Eb rinforzando whole note tied to dotted half note next bar to “3” triplet 8ths Eb-F-Gb (repeat Bars 24-25 in Bars 26-27). Then in Bar 28 (dvd 00:00:54) the orchestra plays the frantic four-note figures. So violins/piccolo/flute/oboe play Line 3 Ab legato to G down to D up to G 8ths (crossbeam connected) to Gb down to Db to F to E 8ths, and so forth.

Skipping to Bar 44 (dvd 00:01:21) in C time, we start to hear the flutes and violins playing staccato 16th note figures. After a 16th rest, violins I play *mf* Line 3 C-C#-D staccato 16ths to Eb-D-Db-C staccato 16ths (repeating these two figures in the second half of this bar) and repeated next bar. After a 16th rest, violins II play Line 2 A-A#-B staccato 16ths to C-B-Bb-A 16ths, and so forth. Bassoons, VC/CB play *mf* Great octave F rinforzando 8th legato mini-slur to Gb 8th figure played 4X in Bars 44-45. Horns in Bar 44 play in *sords* (muted) effect Line 1 C/Eb/Gb/A rinforzando whole notes (repeated next bar). Muted trumpets play Line 1 Eb/Gb/A [written F/Ab/B] rinforzando whole notes. The gong sounds a whole note *p* let vibrate in both bars. The xylophone and oboes play, after an initial 16th rest, Line 2 F down to Line 1 F-F 16ths to F-F-F up to Line 2 F 16ths (repeat same bar and next bar). The harp is arpeggiando *mf* on Great octave F/Line 1 C/Eb/Gb/A whole notes. The piano plays the same figures as the flutes and violins (same two octaves).

The end bar of this Main Title (Bar 70 at dvd 00:02:19) is neat sounding and dramatically deep. The tonality is a simple C major (C/E/G). Starting from the top, the oboe sounds *f* middle (Line 1) C whole note held fermata. Clarinets play small octave E/G [written F#/A] whole notes. The bass clarinet plays (at the end of Bar 69) small octave F-F-F “3” triplet value 8ths to (Bar 70) Line 1 C [written D] whole note held fermata. Fags play the Great octave F-F-F 8ths to (Bar 70) Great octave C/G whole notes. Horns play small octave C/E/G/middle C whole notes. Trumpets play Line 1 C [written D] whole note. Pos play forte small octave C/E/G whole notes held fermata, while the tuba plays Great octave C whole note. The timp sounds the Great octave F-F-F triplet

8ths to (Bar 70) small octave C whole note trem roll. The piano plays Contra-octave and Great octave F-F-F 8ths to (Bar 70) Great octave C/G/small octave C/E/G/middle C whole notes. Violins play middle C whole note, and violas on small octave E/G whole notes. VC play Great octave F-F-F triplet 8ths to (Bar 70) Great octave C/G whole notes held fermata. CB play small octave C whole note held fermata.

[Clary Guilty] Reel 1/2, *Dramatico* in C time, 5 bars. Dvd location 00:04:18.

VC/CB/Fag/C. Fag/organ/piano play Great octave (and Contra-octave for the bottom staff of the piano) E legato up to G half notes to (Bar 2) F# to E# half notes to (Bar 3) F# up to A half notes to (Bar 4) Ab to G half notes to (end Bar 5) Great octave Bb whole note *sff-p subito* and held fermata. The piano in end Bar 5 play Contra octave Bb/Great octave Bb/small octave C/Eb/Gb/A whole notes held fermata. The harp in Bar 5 shows up to play as the piano does in Bar 5. The gong in Bar 1 is rolled *pp* on whole note (notated on the bottom space of the staff) tied thru Bar 4 (silent in the end bar). The timp is trem rolled *p* on Great octave E whole note tied to half note next bar to E# half note to (Bar 3) F# whole note tied to next bar (silent in the end bar). More instruments play in end Bar 5 (dvd 00:04:30) for dramatic emphasis. We find the English horn playing *sff-p subito* small octave A [written Line 1 E] whole note held fermata with a decrescendo hairpin following. Clarinets play small octave Eb/Gb [written F/Ab] whole notes, and the bass clarinet on middle C [written D] whole note. Horns play small octave C/Gb whole notes. Pos play Great octave Bb/small octave Eb/A whole notes, and the tuba on Contra-octave Bb whole note.

[The Restaurant] Reel 1/3.

Grazioso (Tempo di Fox Trot) in Cut time. Key signature of F maj (1 flat). 64 bars. . This music was later used in the *Cash McCall* cue I'll title "Austen and Will at Lunch" (Scene: Austen and his banker Will Atherson (played by Otto Kruger) lunch at the Hotel Ivanhoe). Note that this cue was not in the *Cash McCall* folders simply because it was self-borrowed directly from the R1/3 ["Ellen" cue, if you wish, besides "The Restaurant"] cue from the Edward G. Robinson flick, *Illegal*. Curiously on the Conductor version or sketch was the words, "nondescript café music."

In the grace bar, the harp and celeste play *mf* play Line 1 (bottom staff) and Line 2 (top staff) ascending 16th notes C-D-E-F (connected as a figure by two crossbeams) to next figure of "6" sextuplet 16ths G-A-Bb-C-D-E.

In Bar 1, flute I and 2 violins I play Line 3 (Line 2 for flute II and 2 violins I) play the melody line *p* of F whole notes crescendo and tied to F dotted half notes in Bar 2 to E quarter notes decrescendo hairpin (these three notes are played legato). Repeat in Bars 3-4, 5-6, and so forth. Vibe II also plays this melody on Lines 2 & 3 F to E notes. Horn I plays *p dolce* small octave A [written Line 1 E] whole note legato to (Bar 2) Bb [written F] whole note. Repeat in Bars 3-5 and 5-6. After a half and quarter rest in Bar 2, vibe I plays Bb/Db/E/A quarter notes (repeat in Bars 4 & 6). In Bar 1, after a quarter rest, 4 violins II play *div* and *pizz mf* Line 1A/Line 2 C (c'') quarter notes (followed by a quarter

rest) to A/Line 2 D quarter notes to (Bar 2), after a quarter rest, Bb/Line 2 F quarter notes (followed by a quarter rest) to triple stopped [side bracketed notes]. Repeat Bars 1-2 in Bars 3-4 and Bars 5-6. After a quarter rest in Bar 1, 4 violins III pluck pizzicato Line 1 F/Line 2 C quarter notes (followed by a quarter rest) to F/C quarter notes again to (Bar 2), after a quarter rest, F/D (quarter rest) and then triple stopped E/Bb/E. Repeat next four bars. Violas I pluck *pizz*, after a quarter rest, middle (Line 1) C quarter note (quarter rest) to another Line 1 C note to (Bar 2), after a quarter rest, Line 1 F quarter note (quarter rest) to triple stopped Bb/E/A decrescendo. Violas II (bottom staff) plucks (after a quarter rest) small octave A quarter note (followed by a quarter rest) to another A note to (Bar 2), after a quarter rest, Bb/D quarter notes (quarter rest) to Db quarter note. Two VC play *mf* A half note legato to middle C half note to (Bar 2) Bb up to Line 1 D quarter notes to Db half note. Repeat Bars 1-2 in the next four bars. One bass plucks pizzicato small octave F quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest) to (Bar 2) G quarter note (quarter rest following) down to C quarter note (followed by a rest).

In Bar 1, the harp finishes the grace bar sweep with Lines 2 & 3 F 8ths (followed by an 8th rest) and then the harpist plays arpeggiando (vertical wavy line rolled chord) small octave A/middle C/F/A/Line 2 C F major quarter notes, followed by a quarter rest, and arpeggiando quarter notes A/middle C/D/F/A/Line 2 C/D (D min 7th). After a quarter rest in Bar 2, the harp plays arpeggiando G/Bb/Line 1 D/F/Bb/Line 2 D/F (G min 7th) quarter notes. Then it plays two ascending sextuplet “6” 16th note figures starting Great octave C-small octave C-E-G-Bb-Db to (top staff) Line 1 E-A-Bb-Line 2 Db-E-A. The celeste finishes the 16th note grace bar sweep in Bar 1 with Lines 2 & 3 F 8ths (followed by rests). After a half and quarter rest in Bar 2, the celeste plays Line 1 E/A/Bb/Line 2 Db/E/A quarter notes. The piano (bottom staff) plays arpeggiando Great octave F/small octave C/A quarter notes (followed by a quarter rest) down to Great octave C quarter note (followed by a quarter rest) to (Bar 2) arpeggiando G/D/Bb quarter notes (followed by a quarter rest) down to Great octave C quarter note (followed by a quarter rest). Repeat these bars next four bars at least. After a quarter rest in Bar 1, the piano (top staff) plays Line 1 C/F/A/Line 2 C quarter notes (followed by a quarter rest) to C/D/F/A/D quarter notes to (Bar 2) after a quarter rest, D/Bb/D/F quarter notes (followed by a quarter rest) to Bb/Db/E/A/Bb/Line 2 Db/E/A quarter notes decrescendo.

In Bar 15, the cue changes with the key signature now in E maj (4 sharps). In Bar 29, it changes again with the cancellation of those four sharps (C maj/A min key sig). Etc.

[Clary Case Falling Apart] Reel 1/4 –2/1. *Agitato* in C time. Dvd location 00:08:11. 21 bars.

Violins in Bar 1 sound *sff-p subito* small octave A whole note rinforzando to (Bar 2 in 3/4 time) G dotted half note crescendo hairpin to (Bar 3 in 2/4 time) a run of notes starting on Line 1 A-B-Line 2 C-D to next figure of 32nd notes E-F-G-A-B-Line 3 C-D-D# to (Bar 4) Line 3 E rinforzando 8th to Eb 8th (crossbeam connected) to CB 8th *sf* legato to Eb 8th to (Bar 5) D down to Line 2 A 8ths to Line 3 C# down to B 8ths. Repeat Bars 4-5 in the next two bars. Violas in Bar 1 play small octave C/A whole notes to (Bar 2)

C/G# dotted half notes to (Bar 3) the same run of notes as the violins but an octave lower register. VC play Great octave A/small octave E whole notes to (Bar 2) same half notes tied to dotted half notes next bar. CB play this on Great octave A notes. The piano in Bar 1 plays sforzando-marked (^) quarter notes Contra-octave A/Great octave E/A/small octave C/E/A (followed by rests). The harp plays the same A minor notes. The timp is rolled on Great octave A notes as given. The tuba plays Contra-octave A sforzando quarter note followed by rests. Pos here play Great octave A/small octave C/E quarter notes. Two trumpets play small octave A quarter note. Horns play small octave C/E/A quarter notes. Fags play Great octave E/A notes in the same pattern as the VC. The bass clarinet plays middle C notes. Clarinets play small octave E/A whole notes to (Bar 2) E/G# dotted half notes to (Bar 3) the same run of notes as the violas. Etc.

[State Prison] Reel 2/2. 46 bars.

Skipping to Bar 12 (dvd 00:09:54) we cut to the State Prison scene and Kelley's final lines before he is fried! *Sords* horns sound forte Line 1 Eb [written Line 1 Bb] whole note tied to quarter note next bar to Db dotted half note tied to (Bar 14) dotted half note and 8th note (followed by an 8th rest) to (Bar 15) Eb whole note tied to quarter note next bar, and on forth. The oboes play the same on Line 2 Bb notes. Violins play small octave Ab/Bb whole notes tied thru Bar 17. Violas play small octave Fb tied whole notes. Etc. The timp steadily beats *mp* small octave Db-Db-Db-Db quarter notes thru Bar 18. Pos in felts in Bar 15 play *mf* small octave Eb rinforzando whole note tied to quarter note next bar to Db dotted half note tied to whole note next bar, etc. The organ in Bar 12 plays small octave Db/Fb/Ab/Bb whole notes tied to next several bars. The harp plays forte constant quarter notes Great octave Db/Ab/small octave Db/Fb/Ab/Bb. The piano plays similarly. Etc.

[Drunken Victor] Reel 3/1. *Modto* in C time, 26 bars. Scene: Rainy day, interior, Victor immobile and drunk in his lounge chair tells Ellen (Nina Foch) to get out of here. Flutes play *p molto espr* Line 1 F/A/B whole notes tied to whole notes next bar. The *solo* cello sounds *mf molto espr* Line 1 D dotted quarter note to C# stand-alone 8th to E-D-small octave A-B legato 8ths (crossbeam connected) to (Bar 2) middle C# quarter note to same tenuto dotted half note. After a half rest in Bar 2, the temporarily *solo* celeste sounds *mf* ascending legato 16th notes Line 1 C#-F-A-B to Line 2 C#-F-A-B. The solo cello in Bar 3 plays Line 1 C dotted quarter note down to B 8th up to Line 1 D-C-small octave F-G 8ths to (Bar 4) Ab whole note. The English horn in Bar 3 plays *p* Line 1 Eb [written Bb] whole note legato down to (Bar 4) C whole note. A clarinet plays Line 1 F [written G] whole note to (Bar 4) D whole note. After an 8th rest in Bar 4, the *solo* violins play *mf molto espr* Line 1 G-F up to Bb 8ths legato up to Line 2 G-F-Line 1 Bb to Line 2 C 8ths to (Bar 5 in 2/4 time) Line 2 D-E-F-G legato 8ths to (Bar 6 in C time) A legato to G down to Line 1 A to B quarter notes (the B held fermata in this *Rall* bar). Flute I in Bar 3 plays Line 2 C whole note tied to dotted quarter note next bar down to Bb 8th tied to dotted quarter note to C 8th to (Bar 5) D half note tied to half note next bar down to A to B quarter notes (B quarter note held fermata). Flutes II-III in Bar 5 in 2/4 time play Line 1 F/A half notes. Then, in Bar 6, flute II plays continues the A half note (tied from previous bar) followed by a half rest, while flute III is tied as a dotted half note tied to F quarter note held fermata. The E.H. in Bar 5 plays small octave G half note tied to dotted

half note in Bar 6 to A quarter note held fermata. After a half rest in Bar 6, the celeste returns to play “6” 16ths small octave G-A-middle C-D-F-A to 32nd notes B-Line 2 C-D-E-F-G-A-B. The cello in Bar 5 plays small octave G half note tied to whole note held fermata in Bar 6. Etc. [end session Tuesday, March 22, 2011 at 4:53 pm]

-Reel 3.2 in Cut time, 33 bars.

-Reel 4/1 *Molto modto* in 12/8 time, 14 bars. At the 52 second point is *coma sopra* Reel 1/3, Bars 1-16. “No, thanks” dialog is here.

-Reel 4/2. *Agitato* in XC time, 5 bars, 19 seconds.

-Reel 5/1 *Ominous marcato* in 3/4 time, 29 bars. Seque “Sir!”

-Reel 5/2 *Con moto* in C time, 7 bars

-Reel 5/3 *Misterioso* in C time, 10 bars, :40 duration.

-Reel 6/1 *Misterioso* in C time, 10 bars, :54.

-Reel 6/2 *Slowly* in C time, 42 bars Bar 27 = Looks at watch.

-Reel 7/1 *Appassionato* in Cut time, 30 bars.

-Reel 8/1 *Misterioso* in C time, 15 bars, :31. Bass clarinet solo in Bars 1-4.

-Reel 8/2 *Misterioso* in C time, 7 bars.

-Reel 8/3 *Molto misterioso* in C time, 19 bars.

-Reel 8/4 *Agitato* in C time, 25 bars.

-Reel 8/5 *Tenderly* in C time, 5 bars.

-Reel 8/6 *Misterioso* in C time, 14 bars, :57.

-Reel 9/1 *Slowly* in C time, 33 bars, 1:46. “Andy!” *coma sopra* Reel 5/3.

-Reel 9/2 *Tragic* in Cut time, 39 bars, :45.

-Reel 9/3 *Misterioso* in C time, 9 bars, :42. Scott goes.

-Reel 10/1 *Agitato* in C time, 77 bars, 2:40. “Dead” in Bar 75.

-Reel 10/2 *Slowly* in 3/4 time, 21 bars, 1:30.

Cue sheets:

Reel 1

| | | | | | |
|---|-------------|-------------|---------|------------|-------|
| 1 | Scott | Max Steiner | Witmark | BKG. Inst. | 00:08 |
| 2 | Murder | “ “ | “ | “ | 00:34 |
| 3 | Scott | “ | “ | “ | 00:11 |
| 4 | Police Car | “ | “ | “ | 00:54 |
| 5 | Scott | “ | “ | “ | 00:37 |
| 6 | The Verdict | “ | “ | “ | 00:15 |
| 7 | Ellen | “ | “ | “ | 00:51 |
| 8 | Surprise | “ | “ | “ | 00:27 |

Reel 2

| | | | | | |
|----|------------------|---|---|---|-------|
| 9 | Scott | “ | “ | “ | 00:25 |
| 10 | Funeral | “ | “ | “ | 1:15 |
| 11 | Newsboy | “ | “ | “ | 00:33 |
| 12 | Scott | “ | “ | “ | 00:25 |
| 13 | Scott and Knight | “ | “ | “ | 00:35 |

Reel 3

| | | | | | |
|----|----------|---|---|---|-------|
| 14 | Ellen | “ | “ | “ | 00:58 |
| 15 | The Dive | “ | “ | “ | 00:36 |
| 16 | Ellen | “ | “ | “ | 00:35 |

Reel 4

| | | | | | |
|----|------------|---|---|---|-------|
| 17 | Ellen | “ | “ | “ | 00:46 |
| 18 | New Office | “ | “ | “ | 00:10 |
| 19 | Embezzler | “ | “ | “ | 00:19 |

Reel 5

| | | | | | |
|----|--|---|---|---|-----------|
| 20 | Frank Garland | “ | “ | “ | 1:20 |
| 21 | Ellen | “ | “ | “ | 00:10 |
| 22 | Courthouse | “ | “ | “ | 00:15 |
| 23 | Menace | “ | “ | “ | 00:40 |
| 24 | I Gotta Right To Sing The Blues (Harold Arlen-Ted Koehler) Harms Vis. Inst | | | | 00:40 |
| 25 | “ | “ | “ | “ | “ “ 00:30 |

Reel 6

| | | | | | |
|----|---------|-------------|---------|------------|-------|
| 26 | Scott | Max Steiner | Witmark | Bkg. Inst. | 00:22 |
| 27 | The Bus | “ | “ | “ | 00:32 |
| 28 | Scott | “ | “ | “ | 00:28 |

| | | | | | |
|----|-----------|---|---|---|-------|
| 29 | Ellen | “ | “ | “ | 00:17 |
| 30 | The Stunt | “ | “ | “ | 1:20 |

Reel 7

| | | | | | |
|----|--|-------------|---------|-------------|------|
| 31 | Too Marvelous For Words (Johnny Mercer-Richard A. Whiting) Harms | | | | 2:25 |
| 32 | Ellen | Max Steiner | Witmark | Bkg. Instr. | 1:20 |

Reel 8

| | | | | | |
|----|---------------------|---|---|---|-------|
| 33 | Misterioso | “ | “ | “ | 00:31 |
| 34 | Phone Call | “ | “ | “ | 00:25 |
| 35 | Borden | “ | “ | “ | 1:04 |
| 36 | Ellen Shoots Borden | “ | “ | “ | 00:35 |
| 37 | Ellen | “ | “ | “ | 00:20 |
| 38 | Ellen | “ | “ | “ | 00:21 |
| 39 | Scott | “ | “ | “ | 00:35 |
| 40 | Scott | “ | “ | “ | 00:12 |

Reel 9

| | | | | | |
|----|--|-------------|---------|-------------|-------|
| 41 | Ominous | Max Steiner | Witmark | Bkg. Instr. | 1:15 |
| 42 | Scott | “ | “ | “ | 00:27 |
| 43 | Ellen | “ | “ | “ | 00:20 |
| 44 | Hinkel | “ | “ | “ | 00:30 |
| 45 | I Gotta Right To Sing The Blues (Arlen-Koehler) Harms Vis. Vocal | | | | 00:05 |
| 46 | Misterioso # 2 | Max Steiner | Witmark | Bkg. Inst. | 00:37 |

Reel 10

| | | | | | |
|----|---------------|---|---|---|-------|
| 47 | The Car Chase | “ | “ | “ | 2:05 |
| 48 | Collapse | “ | “ | “ | 00:09 |
| 49 | Ellen | “ | “ | “ | 1:15 |

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