

Appendix A. Steiner films preceding *Are These Our Children?*

RKOC = film has archival material preserved in the RKO collection at UCLA

MD = Steiner was the musical director for this film

	<i>Title</i>	<i>Released</i>	<i>RKOC</i>	<i>MD</i>	<i>Original Steiner music</i>	<i>Recurring themes</i>	<i>Developed themes</i>	<i>Notes</i>
1	<i>The Case of Sergeant Grischa</i> [lost]	2/23/1930	x		Yes (duration unknown)			Lost film. Steiner's score is preserved in the RKO Archives. The score does not feature recurring leitmotifs or thematic development.
2	<i>Dixiana</i> *	8/1/1930	x		12.5 minutes (arranged)	Yes	Yes	Music by Harry Tierney, arranged by Steiner. There is quite a bit of uncredited music by Steiner, including the underscoring for one entire scene. Three themes ("Here's to the Old Days," "A Tear, A Kiss, a Smile," and "Galop") are developed a little. The "Montague" leitmotif is undeveloped.
3	<i>Half Shot at Sunrise</i>	10/4/1930	x	x	(only arranged)	Yes	Yes	Music by Harry Tierney, arranged by Steiner; "Whistling the Blues Away" is set as a march, exotic dance, and a waltz (likely by Steiner).
4	<i>Check and Double Check</i>	10/25/1930	x	x				
5	<i>Hook, Line, and Sinker</i>	12/26/1930		x				
6	<i>The Royal Bed</i>	1/15/1931		x	(only arranged)			
7	<i>Beau Ideal</i>	1/25/1931		x	9 minutes		Yes	Steiner writes one distorted variant of "La Marseillaise."
8	<i>Cimarron</i>	2/9/1931		x	4.5 minutes		Yes	Steiner combines two themes together in the main title.
9	<i>Kept Husbands</i>	2/22/1931	x	x	1.5 minutes			
10	<i>The Lady Refuses</i>	3/8/1931		x				
11	<i>Behind Office Doors</i>	3/15/1931		x				
12	<i>Bachelor Apartment</i>	4/15/1931		x	1 minute			
13	<i>The Sin Ship</i>	4/18/1931		x				
14	<i>Cracked Nuts</i>	4/19/1931	x	x	8.5 minutes			
15	<i>Laugh and Get Rich</i>	4/20/1931		x				
17	<i>Young Donovan's Kid</i> [lost]	6/6/1931	x	x	Yes (duration unknown)			Lost film. Archival materials do not show thematic development.

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18	<i>White Shoulders</i> [lost]	6/6/1931		x	≈ 2 minutes			Lost film. Cue sheet evidence suggests no thematic development.
16	<i>Everything's Rosie</i>	6/13/1931		x				
19	<i>Transgression</i>	6/27/1931	x	x	5 minutes			
20	<i>Three Who Loved</i>	7/3/1931		x				
21	<i>Too Many Cooks</i>	7/18/1931		x				
22	<i>The Public Defender</i>	8/1/1931	x	x	6 minutes	Yes	Yes	Some development (5 variants) of the "Mystery" leitmotif.
23	<i>The Woman Between</i>	8/3/1931	x	x				
24	<i>Traveling Husbands</i>	8/15/1931	x	x	15 minutes	Yes	Yes	Steiner's song "There's a Sob in My Heart" recurs throughout the film (with 11 variants). These are mostly diegetic cues—of the 15 minutes of original music, only 1 minute (from the opening title) is non-diegetic. Archival materials show that some of these variants were not created by Steiner.
26	<i>High Stakes</i>	8/18/1931		x	2 minutes			
27	<i>The Gay Diplomat</i>	8/22/1931	x	x	3 minutes			
25	<i>The Runaround</i> [lost]	8/22/1931	x	x	2 minutes			Lost film. Archival materials do not show thematic development.
28	<i>Caught Plastered</i>	9/5/1931	x	x	(only arranged)			
29	<i>Smart Woman</i>	9/12/1931		x				
30	<i>Friends and Lovers</i>	10/3/1931	x	x	1.5 minutes			
31	<i>Fanny Foley Herself</i> [lost]	10/10/1931	x	x	Yes (duration unknown)		Yes	Lost film. Archival materials show two instances where he combines two themes together (his own music with that of Edvard Grieg).
33	<i>Way Back Home</i>	11/13/1931	x	x	1.5 minutes			Contains a large amount of pre-existing tunes used as source music (sung and played on screen).
34	<i>Are These Our Children</i>	11/14/1931	x	x	17 minutes	Yes	Yes	Steiner writes 23 non-diegetic variants of the "Dreams" theme (only 10 of which appear in the film) and 8 variants of "Makes You Forget Your Troubles" (some of which are used as source music).

* Between the release of *Sergeant Grischa* and *Dixiana* (six months), several films were released by RKO with small amounts of uncredited music that could have been written by Roy Webb, Max Steiner, or someone else. None of these films have been included in published Steiner filmographies.