

## FILM SCORE BLOGS [Blog # 25] Sunday, October 23, 2005 at 10:26 am

On Saturday I purchased "The Omen" dvd Special Edition. Normally I wouldn't have bought it (I liked Goldsmith's music for Omen III much better) but this dvd has a special feature of Goldsmith discussing four of the themes in the film. That feature sold me to the dvd—besides the sale price of \$7.49. In the Damien's Ride To Church sequence, Goldsmith stated that "JAWS had just come out, and it had that very effective ostinato that John did with the half step going back and forth. It had a tremendous amount of energy to it in its simplistic way...and Dick was very impressed with that...that it propelled, pushed the film...One of the important functions of music is to help the pace, to move [the film] and add extra energy into the film." So Goldsmith came up with a similar approach for that cue.

Well, do you realize that Williams was not the first composer to come up with that device when he did JAWS? Herrmann did it effectively in CAPE FEAR. Max Steiner used this two-note musical primal device back in 1947 for PURSUED. If you have the SAE cd of the original tracks, go to track # 4 "Feared Vengeance." I have to check where else it's located in the cd [track #13 for sure...]

Also yesterday (quite an unexpectedly gray and drizzly day in southern California), it was announced that *Film Score Monthly* Magazine (or was it changed recently to simply *Film Score* Magazine since it was no longer monthly?) is to cease its print format after the next issue. I am not sure if it will resurrect in the electronic/Internet medium but it's probable it may appear in pdf format. The news did not surprise me since the print medium can be a very expensive proposition. *Colonne Sonore* may also cease to exist soon, according to the post of Maurizio Caschetto, a staff editor of that Italian film music magazine, in the Kendall thread (Film Score Monthly Discussion Board) on this matter. While print magazines & journals seem to have an enduring respectability, sustaining this format can be a money pit.

Speaking of journals, I also wonder if the *Journal of Film Music* (where I contributed my Herrmann Self-Borrowing paper) will remain in (print) existence for long. The next issue is long overdue. That Herrmann double-issue was released early June 2004 (Cal State Long Beach received a copy June 7, 2004). I received my personal, complimentary (author) copy of the Herrmann issue via mail on Friday, August 13, 2004. The first issue of Summer 2002 was received at CSULB 1-3-02, according to COAST. I believe the intended subscription rate was to be three issues per year (four was initially planned but that frequency would've been too expensive). I suspect that, once again, the financial element is the principal factor in the delay because printing a magazine or a journal would be rather prohibitive, especially if it is self-published (not part of a University Press or whatever), and especially if there is not a large, reliable, and sustainable subscription base (or donation). Magazines need a fairly large subscription base and some sort of decent advertising revenue. I'm not sure how journals would differ in that respect except that there is generally no advertising. FSM has its series of film music cd releases, so perhaps that facet of the business helped sustain the money-losing print magazine. The magazine had outside advertisement as well, so that would help too, but it wasn't a great deal of advertisement. Far from it. It was nice not to see

advertisement in the *Journal*. The ideal is to find a rich benefactor who is willing to write out a check for the costs of the journal, especially with no strings attached because he or she wants a tax write off or believes in the project.

We all have to live within our means in this physical/material world, and so we have to do what we have to do. Many people, however, do not live within their means, so that is why the average household in America has a credit card debt average of eight or nine thousand dollars. My personal credit card debt until recently was over \$4,000 dollars but now all I owe is about a hundred dollars. I also cut in half my wife's debt, but I need to have reserves for property taxes, insurance fees, etc. Sadly most people in this country do not practice the valuable habit of saving regularly (for that inevitable "rainy" day). They live beyond their means, whip out that credit card, and get more and more into debt.

Now: I do not predict the overall demise of print magazines and journals! However, for more specialized-interest publications (such as film score periodicals), I do not think they generate enough bottom-line interest where enough people will consistently pay to obtain them (whether subscriptions or over-the-counter) and that will sustain further issues. Increasingly during this early 21<sup>st</sup> century, I believe we will see far more electronic-formatted journals. Because of this, there will be a fairly prompt dissemination of one's work. It took in my case, for instance, ten years before my paper on Herrmann was finally released in print form. There are various reasons for this but the end result was that there was a slow, long wait for publication. That's far too long. Even more than a year's wait is too long. If electronically produced via the Internet, your work can conceivably be "published" (available online) within a month after the final draft of your work is finished—even sooner. It would be best if it's your own site and you own the rights to your own works (not sold to a third party such as a university press). You self-publish, therefore, at an extremely low cost: maybe \$120 a year for the site provider, and paying the costs for a web designer to put on your material (unless you have the savvy to do it yourself). My *Film Score Rundowns* site was free the first five years or so, and Matt donated his time to insert my material. He got busy so I decided to commission another person to do the work every two or three months for me for a reasonable fee. To self-publish a hard copy journal or magazine would cost astronomically far more! Of course, for an electronic journal, there may not be that same prestige or snob-appeal as the old print format, but neither will there be a need to wait for peer reviews (unless you really want them). You will not need to impress others or solicit their cooperation. Of course a journal would be geared more for those who are musically literate, academics, librarians, and so forth (unlike cd/fan-based *Film Score Monthly*).

I would not contribute to a journal or magazine unless I kept the rights and also had final say/approval on the editing of the paper. For instance, long ago I contributed to FSM when it was the old B/W format. I wrote a short paper titled "Herrmann Archival Data" (bottom of page 17 of a volume date that I forgot right now) but I objected to how the final version was edited and rewritten without my permission. I remember how three paragraphs (including the first two) were not even written by me! What an odd feeling that was, and somewhat humorous (I smiled with initial disbelief)—but not so lastingly humorous that I would ever want to contribute to FSM ever again. I understood it was a young publication, somewhat amateur hour in its editing (and rewriting!), but I did not like how I was treated then and in another situation where I was treated rather rudely. So I pretty much dismissed FSM at that period and excused the incidents as regrettable (but

somewhat understandable) instances of immaturity. You need to make allowances for youthful indiscretion or ignorance. However, I was happy to see FSM grow into developing maturity over the years, and especially happy that the cd releases were inaugurated. I purchased a couple dozen of FSM cds, including all the Herrmann soundtracks. That's a terrific legacy and something to be proud of. Hopefully in life you live and learn and grow in greater maturity and understanding. Mistakes are the price of growth.

So, based on my own anecdotal personal experience, I think it best that if you want your papers or comments/opinions published, do it yourself—and on the Internet. It's far more satisfying and quicker, plus the costs are relatively negligible. I will no longer submit papers to journals as well. I was *asked* by *Colonne Sonore* (now changed to L'ECRAN MUSICAL) to do papers of Herrmann scores in the style of my rundowns and so I obliged (keeping my rights/ownership) and wrote three papers—the largest being *The Bride Wore Black*. But even that afterwards left a bit of a bad taste because now they say it's too big and want me to rewrite *Bride* a lot shorter with far less technical data, although that is the exact style of my rundowns that initially they said they wanted (more amateur hour in dealing with writers). They offered to put the complete original analysis on their future website, however, leaving the shorter and less technical version in print. I'll probably, after a reasonable period after publication, put the rundowns on my own site for free reference. So people *do* change their minds, and they have their own standards. You have your own unique standard. Listen to other viewpoints, especially in collaborative efforts such as a film (as a composer must listen to the Director), but ultimately you must follow your own creative instincts and professional standards. If you want to make a living in writing music, then be warned that it is extremely competitive. Producers want what they want, including signing away your rights (even for free!), and young composers especially may compromise themselves far below fair standards. Simply subscribe to FMPRO via Film Music Magazine and find out how the *real* world is like out there in the highly competitive composer world. Once subscribed, you can access the archives.

<http://www.filmmusicworld.com/onlineservices.html>

Now: I decided several days ago that my next rundown analysis would be Max Steiner's The Caine Mutiny. I've already done the Main Title (I only have the Conductor sheets for that cue), ready to work perhaps Tuesday (my day off) on the next cue, "Graduation" (only the full score title page for that cue). I worked on the score at Columbia/Sony Studios perhaps about twelve years ago, along with Steiner's second Columbia score starring Glenn Ford, Violent Men. Both scores are excellent but the orchestra/recording quality is inferior compared to the Warner Bros. and 20<sup>th</sup> Century Fox "sound." The second new rundown *may* be Goodbye, Mr. Chips (that I researched at CSULB). There is now a dvd of the movie, so I have a reference audio. However, I am tempted to do Herrmann's Cape Fear, although I do not have the complete score.

I've been going over my old box of CBS material I researched at UCLA. There really is a wealth of material there. Transcription discs (over-sized lp's) were used in the old days for the CBS Library. For instance, below is REEL 48 D (CBS VIII-20 A), tracks as following:

1. 244 Short Tags No. 1 thru 7 7@ circa :02 (Rene Garriguenc)
2. 244 Short tags No. 8 thru 14 7@ circa :02 “ “
3. 312-A Perry Mason Tags, Major (take 1) :10 and \_ (Fred Steiner; L. Moraweck, arr.)
4. 312-A Perry Mason Tags, Major (take 2) :13 “ “
5. 312-A Perry Mason Tags, Minor :14 “ “
6. 532 Cautious Man- Buildup No. 1 (vers. 4):02 [not sure of composer as I write]
7. 532 “ “ “ (vers. 4, faster) :01 and \_
8. 532 “ “ (last 3 bars) :12
9. 532 “ “ “ (ditto, faster) :10 and \_
10. 542 Footsteps in the Night (1<sup>st</sup> bar and last note only) :05 [composer: ???]
11. 542 Footsteps in the Night (1<sup>st</sup> bar with pickup) :03 and \_
12. 554-3 North Horizon (Desert Suite) (last 4 bars) :13 Bernard Herrmann
13. 554-3 North horizon “ “ (ditto, muted) :14 “ “
14. 554-3 North Horizon “ “ (ditto, faster) :08 and \_ “
15. 379-A Heavy Curtains [Western Saga] :18 Bernard Herrmann
16. 379-A Heavy Curtains “ (muted, faster) :14 and \_
17. 379-C Heavy Curtains (take 2) :06 and \_
18. 379-C Heavy Curtains (take 1) :04 and \_
19. 379-C Heavy Curtains (part 2) :07 and \_ Herrmann
20. 379-C Heavy Curtains (shorter) :05
21. 379-F Heavy Curtains (last 2 bars) :05
22. 379-F Heavy Curtains (ditto, shorter) :02 and 1/2

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Next on the sheet for the next transcription disc from CBS Library VIII is REEL 51C-WESTERN: Bridges & Backgrounds, as follows:

1. 262 Arizona Trail-Riding 1:21 [L. Moraweck]
2. 261 Arizona Trail 1:08 “
3. 283 Dodge Night :39 [Paul Baron]
4. 284 Dodge Morning :48 “ “
5. 285 Dodge Street :31 “ “
6. 285-A Dodge Street (slower) :46 “ “
7. 286 Dodge Day :36 “ “
8. 287 Main Street :47 “ “
9. 287-A Main Street (slower) :59 “ “

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Many of these transcriptions are physically there at UCLA returned to Special Collections by the old SPFM, especially after I formally complained! That is why the CBS Dats (a copy) are there. I wanted to hear the material for research but only SPFM had them at the time (they did the actual transfer from transcription discs to Dats) and they refused to let me access them. I reminded them (and Elmer Bernstein) that the discs/tapes/etc actually belonged to UCLA and that valid researchers should have access to them (just as select members of SPFM had access to them). It was terrific that they did something productive with several of those discs (making listenable Dats), and I was grateful of that, but, after all, SPFM was designated as an educational charity, and they were not very charitable to me (as a valid researcher) at that time! Such materials should be fairly and equally (and legally) made available, I strongly noted. Fortunately the few

people involved listened to reason and returned the discs, made a copy of the Dats (thirty of them). I swear, I wonder sometimes how certain people become heads of organizations! If it's a private entity, that's one thing. They call the shots as they see, often arbitrarily, but it's their baby. But if it's a public or charitable entity, then it's a far different matter. Universal Studios holds that wonderful archive of Herrmann material, but it's a private entity. If it's their policy not to let researchers study them, then that's their (bad) judgment call. That's a very rigid policy, rigidly corporate. Insecure entities are possessive and cautious, not inclusive; secure entities are open and giving and sharing. The business side of human nature can often be quite selfish and disgusting. You can't do anything about it but make appeals or politically get to know some of the powers-that-be over there who may let a select few in. Unfortunately, I am not political! Other people buy their way into access and influence. Unfortunately, I am not rich! : )

I believe I discussed the contents of some of the CBS Dats in Blog # 14. I'll provide a few more examples:

CBS Dat # 3 tracks:

- [01] Ballad of Paladin composite
- [02] 1089-A Punctuation # 1 (Garriguenc)
- [03] 1089-B Punctuation # 2, take 1 “
- [04] 1089-B Punctuation # 2 (Take 2)
- [05] 1089-C Punctuation # 3
- [06] 1089-D Punctuation # 4 (Garriguenc)
- ..... [skipping]
- [24] 1127 HGWT “Suspense Tension” (Garriguenc)
- ....
- [27] 1130 HGWT “The Prairie” (Garriguenc)
- [28] 1131 HGWT “Emotional Dramatic” “” at the 18:29 point of the dat
- [29] 1132 HGWT “Heavy Suspense” (Garriguenc)
- [31] 1133 HGWT “Emotional Pathetic” (Garriguenc)
- [32] 1120 “Ghost Town” (Moraweck)
- ....
- [36] M-22 “The Knife” and Wild Knife Chord, T. 1 (Herrmann) HGWT
- [37] M-17 “The Travel” Pt I, T. 2 HGWT (Herrmann)
- ...
- [40] M-14 “The Newspaper” HGWT (Herrmann)
- [41] M-15 “The Card” HGWT (Herrmann)
- ...
- [94] 453 “Night Suspense” [Western Suite] Herrmann
- [95] 454 “Badman” “ “ “
- [96] 454 “Badman” (from Letter C)
- [97] 454 “Badman” (faster version)
- [98] 455 “The Ambush” [Western Suite] Herrmann
- [99] 456 “Travel # 1” Tranquil Landscape [Western Suite] Herrmann
- [100] 457 “Travel # 2” Dark Valleys, T.4 “ “ “
- [101] 458 “The Meadows” “ “ “
- [102] 459 “Shadows”
- [103] 460 “The Waiting” 1:44

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CBS DAT # 26 tracks:

- [01] 1745 Hotel De Paree Main Title (Tiomkin)
- [02] 1745 “ “ “ “ (T. 6)
- [03] 1760 Hotel De Paree End Title
- [04] 1760 “ “ “ “ (T.3)
- [05] 1760 “ “ “ “ (T. 4)
- [06] 1760 “ “ “: “ (from Bar 9), T. 1
- [07] 1760 “ “ “ “ “ “ Take 2
- [08] 1746 “To Rent A Room” (Tiomkin)
- [09] 1759 “Partnership” “
- [10] 1759 “Partnership” Take 4
- [11] 1751 “Monique Waits”
- [12] 1754 “Stubborn Sundance”
- [13] 1754 “ “ Take 3
- [14] 1755 “Determination”
- [15] 1748 “Annette Pleads” Take 2
- [16] 1758 “Revenge” Take 4
- [17] 1758 “ (from Bar 21, Take 1)
- [18] 1747 “Upstairs”
- [19] 1747 “Upstairs” Take 6
- [20] 1750 “Trouble Ahead” Take 2
- [21] 1756 “Preparation” Take 4
- [23] 1749 “Suspicion” Take 1
- [24] 1749 “ T. 2
- [25] 1752 “Monique Runs” T. 2
- [26] 2701 Take 2 harmonic [at the 29:30 point of the dat]

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- [36] 1398 I AM A LAWYER (Jerome Moross)
- [37] 1401 “ “ “ Theme V

...

- [47] 1403 “Fight” (I Am A Lawyer), Take 2
- [48] 1404 End Title “ “ “
- [49] Perry Mason Main Title, Part I, T. 2

etc.

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Now: In Box # 1 of the CBS Collection, the written cues contain:

- #162 Patriotic (Theme) Rene Garriguenc CBS 7-46-1
- #163 “Riot & Battle” “ “ “ 3 minutes
- #164 “Punctuations” “ “ CBS 7-44
- ?? “Suspense Motion (Investigating) 7-46-1, 48 bars
- #165 “Neutral Suspense # 4” 73 bars. CBS 8-56C1
- #166 “Romantic Emotional (build to finale) 8-47-C, 48 bars
- #167 “Emotional Pathetic” “ 15 bars
- #168 “Minor Mood-Emotional” “ 19 bars
- #170 “The Law’s First” 8-46-D 32 bars

- #171 "The Law Closes In" Rene Garriguenc CBS 8-46D
- #172 "The Clutch of the Law" " "
- #174 "The Gunman" Rene Garriguenc. CBS 8-46D, :35 duration, 16 bars.
- #175 "Street Scene" " " :40
- #176 "Quiet Street" 8-56-C
- #177 "Reunion" (Garriguenc) 8-57-C 24 bars, 1:00
- #178 "The Desert" (Garriguenc) 25 bars, 1:21 CBS 8-56-C
- #180 "Detective Investigation" CBS VIII-46-D, George Antheil
- ETC.

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In BOX # 2 we find:

- #186 "Quietness" Rene Garriguenc
- #189 "The Desert # 2" " "
- #184 "Sneak to Curtain" Lucien Moraweck :35
- #181 "City- Night Suspense" Antheil, dated 13/6/57, 3 pages. 11 bars.
- #182 "Detective Watch # 1" Moraweck
- #185 "Tension and Fight" Rene Garriguenc
- #188 "Journeying" Garriguenc
- #190 "Trouble No. 1" Garriguenc
- #191 "Trouble No. 2" " "
- #210 "The Sleuth" M. Carlton
- #242 "Time Bomb" Part II L. Moraweck. 6 violins, 2 violas, etc.
- #234 "Burglars" M. Carlton
- #254 "Religious Procession No. II" Rene Garriguenc (terrific cue!)
- #248 "Romantic Sneak To Finale (new version) Garriguenc :39.

Set in \_ time, flute I plays *mp* Line 1 F# half note to D quarter note to (Bar 2) Line 1 B half note to G#-A 8ths to (Bar 3) A quarter note followed by rests. In Bar 3, the oboe takes over the melody line on A half note to F quarter note up to (Bar 4) Line 2 D quarter note to C quarter note down to I believe B-B 8ths.

Also in Box 2 are Herrmann cues (all pencil) from the so-called "Indian Suite" (not actually named as such).

- #221 Echo III CBS 8-56-C-2 (Herrmann)
- #222 Echo IV CBS 8-56-C-2
- #223 "Indian Suspense" 8-56-C-3

ETC. I originally the box, I believe, on July 11, 1995, but it may've been earlier.

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Looking thru my old box of miscellaneous materials, I found my xerox copy of The Naked & the Dead recording sessions. The top middle of each of three pages states "Sound Department" and then under that "Samuel Goldwyn Productions" and then under that "Studio Division; Hollywood, California." Under that is "STAGE LOG."

At the upper left is "Prod." 436. Under that is "Channel" and then "Stereo" is written (so it was recorded in stereo! Unfortunately, nobody can find the master tapes). "Location" was "Stage 7." "Type of Recording" is "Stereo Scoring." "title" is RKO followed by parentheses of Attn: Mr. Ray Klune).

At the upper right is "Date" given as 5-17-58. Then "Mixer" is indicated as Vernon /Hanson. Then "Stageman" was Barons-Gannon. The "Recorder" was Wolfe.

The first entry is 8:00 AM "Crew Call"

Then at 10:00 AM is "Company Call"

Then at 10:40 they recorded "Soundtrack" and "Scene" S80, 82, 83: Take R1 P2 Zing Went The Strings" etc. Lunch was at 12:30 PM. At 1:30 people were Back From Lunch. At 2:30 there was a "Co. call for 2<sup>nd</sup> session." Then they recorded R14/Pt 3 twice. At 3:05 PM was 1 10 minute break. Then R 9/Pt 1 was recorded, then Reel 4/pt 3, then Reel 2/pt 2, then R12/2, and R13/1. At 4:24 another 10 minute break was allowed. Then they recorded R6/p 1, then R9/3, R7/3, R7/2, and (at 5:15) R7/2 again, then R12/pts 1, 2. At 5:21 another 10 minute break was given. Then Reel 9/Part 1A was recorded. The session ended at 5:57 PM ("Finished"). Annotated at the bottom of this page "Stereo Scoring \$875.00" I believe the name was Sawyer. "Used 10,99 Lin. Ft. Mag. Req. Stock (Rental)."

On another page is dated earlier at 5-13-58 (the third page is 5-14-58). The mixers were Veron/Hallberg. The recorder was Baden. At 10:17 AM on the 13<sup>th</sup> was the recording session for R1/Pt 1 Prelude B. At 11:20 was R14/Pt 3 Finale, then R1/Pt 4 War, then R12/Pt 4 The Fall. Lunch was at 12:27, returning an hour later. Then they recorded R13/P3 Croft's Death, then R14/Pt 2 The Return, then R9/Pt 2 "The Snake", then R13/Pt 5 Prayer & Rescue. At 4:35 PM was recorded R13/P5 & R14/Pt 1. Finished at 4:55 PM. Annotated was "Stereo Scoring \$750.00." "Used 8960 Lin. Ft. Mag. PFC (Rental)." On the 14ths starting at 10:27 AM the recording of R10/Pt 2 commenced. At 11:07 AM Reel 2/Part 1 "Invasion" and R4/pt 4 "The River" were recorded. Etc. \$750 was again annotated. "Used 10, 590 Lin. Ft. Mag (Rental)." "B. Hermann" was the "Director."

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I pulled out the music cue sheets for the Adventures of Superman episode # 39, "The Machine That Could Plot Crimes," dated October, 1953. The musical director was Irving Gertz. I understand that Season 1 is now available as a dvd set from Warner Home Video, released October 18. I may buy it, although I am far more interested in Season 2 (to be released January 17, 2006). The price for the 26 episodes and "Superman & the Mole Men" (5 discs) is only \$27.99 from Amazon, free shipping. Season Two had all that wonderful British music licensed from Paxton, and also Francis, Day & Hunter. Examples are given in the cue sheets of the above episode from the 2<sup>nd</sup> season:

Reel 1/A "Superman Theme" composed by Leon Klatzkin, ASCAP. 1:00.

Incidentally, the piano version of this written music is available at the stores, part of a compilation of old TV shows. I forgot the title but I saw a copy at Borders. Maybe I'll buy it. (under \$20).

Reel 1/B "Crime Doesn't Pay" by Jack Beaver :42

Reel 1/C "Lost In A Fog" by Ronald Hanmer 1:00

Reel 1/D "Eerie Night" by F.G. Charrosin :54

Reel 2/A "Menace" by Ronald Hanmer 1:18

Reel 2/B "Superman Theme"

Reel 2/C "Dagger in the Dark" by Ronald Hanmer :26

Reel 2/D "Tumult & Commotion" by Miklos Rozsa 1:20

Reel 2/E "Scotland Yard" by H.L. Stevens :29

Reel 2/F "Dagger In The Dark" again for 1:15

Reel 3/A "Artic Wastes" by Jack Brown 1:46



Reel 3/B “Tell-Tale Heart” by John Foulds 1:19 (wonderful, Herrmannesque cue!)

Reel 3/C “Scotland Yard” again for :34

Reel 3/D “Superman Theme” :08

Reel 3/E “Dagger In The Dark” :16

Reel 3/F “World of Tomorrow” by Jack Beaver :25

Reel 3/C “Superman Theme” :50

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-Just as physically you are what you eat (although your *attitude* about what you eat can be an important factor), musically you are what you listen to. What are the kids these days listening to?

-A film composer translates the visual information from the screen as though it was an auditory pattern, recreating and interpreting, say, a romantic embrace, as a certain medley of musical notes. The visual is enhanced with a musical sound structure. It adds depth and dimension to an otherwise cold medium.

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Our old black cat, Percy, passed away from old age very early Friday morning. My wife loved that gentleman cat, and his death really affected her deeply. I dug a grave in the back yard and buried him. In her local progressed chart, progressed Moon in Capricorn in the 8<sup>th</sup> was quincunx the Ascendant. We now have seven cats, including princess who is 17 and a half years old, and little Gracie who is about 3 or 4 months old. The story of adopting Gracie is rather fascinating. On one morning about three or four weeks ago, Steph was told by her employer that she wasn't needed that day. It happened to be my day off. Well, she wanted to do a half-mile walk to see some model homes. I suggested that she take the bike. It's a lot quicker that way. Also it would be better that way especially if the models were not available for inspection on this particular off-weekend morning. But she “felt” like walking for some reason. Unconsciously she was picking up something because as she turned the corner a half block away towards the models, she heard a kitten crying loudly. She didn't see it inside the dirty yard but she certainly heard it as she slowly walked along the fence. She probably wouldn't have had a chance to hear it on the bike. Well, on the return trip, she heard it again, and actually saw the black & white kitty kat. My wife boldly went inside the private property, picked up the cat, and knocked on the door. The tenant (a renter, I believe) stated that they found the cat a week ago and were feeding it, but planned to drop it off to the animal pound the next morning. She came home and told me about the kitten. When she said that it was a black & white cat (I had three of them back in the mid-Seventies to late Eighties), I said, “Go get her.” Normally I am not so prone to want another cat. I didn't want Ma-Ma (Precious) and her unexpected litter but grew to love them. But this time I had no hesitation, especially since it would be taken to the shelter and probably put to sleep within a week. Thanks to that cat's throaty urgent meow of loneliness and desperation, and my wife's sudden impulse to walk to the model homes along the way, and during a time where she normally would've been working, well, the cat has a home now. Gracie is very happy here, especially with the other (older) kittens to play with. They accepted her within a week, playing with her a lot. So it appears that the Universe arranged things in Framework 2 (inner order of probabilities) and all impediments were absent at a critical time (that particular early afternoon's hour). Steph came to the rescue at the “right” time!

Very fascinating indeed!



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