

[Film Score Blogs] Blog #61
Sunday, July 1, 2018 6 pm

Today is my 68th birthday! That means today I am starting my 69th year on this interesting planet!

I had a nice time bicycling with my wife going to one of my favorite haunts that is a specialty shop of stateside craft beers that also has fresh pours on tap. The establishment is called *Stateside Crafts*. Patrick, the owner, knows everything there is about beers & ales. One thing he ingrained in my brain is never to buy beer in bottles & cans warm (like is standard in *BevMo*). Beer needs to be cold and protected from sunlight...and fresh. Especially with IPA. Buy it within 30 days at best, but ok up to 2-3 months. Some DIPA beers can be longer for the sugar in the alcohol to be more enhanced. Dedicated brewers will stamp the genesis date on the can somewhere.

As usual, as much as I can fit in my bike pack, I purchased fresh, cold beer such as seasonal brew Enegren "Maibock Spring Lager Beer," Artifex "Sober in the Morning" DIPA, Decadent "Multiflora" DIPA. Of course, if I can find a fresh pack, I like Strand "Atticus." But what is very hard to find out here in California is Epic Brewing beers I love such as "CopperCone" and "Saison Sage" seasonal beers. We ate a delicious cheese board with the few select beers such as a raspberry sour (forgot the brand). I believe I'll have a photo of our stay soon. If so, I'll include an image below. Below is an image there from June 9--the delicious cheese plate we ordered. You can see my wife's hand partially in the picture. That weeks we had cashew nuts. Today we had almonds--excellent because, according to Edgar Cayce, eating a few a day will keep the cancer doctor away (as a long-term preventative measure, not as a cure)! Usually it takes up to seven years of the steady diet before the effect is built in.

1158-31:

Q) Shall I resume peanut oil rubs?

(A) There is nothing better. These may be given by any good masseuse. If they are taken once a week, it is not too often. For, they do supply energies to the body. And, just as indicated in other suggestions, - those who would eat two to three almonds each day need never fear cancer. Those who would take a peanut oil rub each week need never fear arthritis.



Below is more from Cayce but this time on music & vibrations:

165-24:

For as is understood by the entity, many a Liszt or Mozart is digging ditches or shoveling coal. Many an artist, many a Rembrandt or a Hunt is selling clothes or fooling with stocks or bonds or the like. Hence the main purposes, the greatest stress shall be upon the vocational guidance that is as an analysis of the individual or the individual's or entity's purposes in a given experience.



Bill Wrobel

October 18 at 8:48pm · 2 people

Edgar Cayce re: case #1401-1: "In the music, turn to the strings rather than to those that are such a grind in the present."

79. (Q) Any particular one?

(A) "As indicated, the harp, the violin - which is harder.

The harp is better for the entity."

1709-3:

(Q) What are my musical notes?

(A) C and G.

(Q) To what colors do I best vibrate?

(A) Blue and gray.

3659-1:

Do learn music. It is part of the beauty of the spirit.

For remember, music alone may span that space between the finite and the infinite. In the harmony of sound, the harmony of color, even the harmony of motion itself, its beauty is all akin to that expression of the soul-self in the harmony of the mind, if used properly in relationship to body. Not that music is to be made the greater portion of thy life, but let much of thy life be controlled by the same harmony that is in the best music, yea and the worst also; for it, too, has its place. But cling to that which may be experienced by listening and watching a mother sing the lullaby of Brahms, and it will mean much throughout thy life.

5754-3:

(Q) Is it possible for a conscious mind to dream while the astral or spirit body is absent?

(A) There may be dreams - (This is a division here) A conscious mind, while the body is absent, is as one's ability to divide self and do two things at once, as is seen by the activities of the mental mind.

The ability to read music and play is using different faculties of the same mind. Different portions of the same consciousness. Then, for one faculty to function while another is functioning in a different direction is not only possible but probable, dependent upon the ability of the individual to concentrate, or to centralize in their various places those functionings that are manifest of the spiritual forces in the material plane. BEAUTIFUL, isn't it?

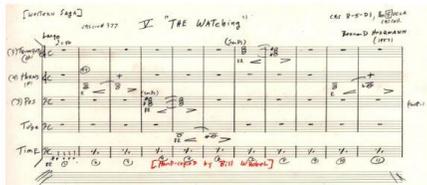
3253-2:

But stay close to music, close to those things of the art and artist temperament. For these bespeak of those things of the spirit. For, as music is of those activities that span the differences, so is art an expression that reminds one of those things that may attune the mind off to the realms easily forgotten.

Yesterday evening we had a good time for over three hours at *Delius Restaurant*--the final day in business. We got there at 3 pm, soon joined by a film music musicologist who lives in the local area. We ate fish tacos and fish & chips and bruschetta--plus a few Bavik Pilsners. I do not eat or drink very much--just light food & drinks in most cases. Yesterday I weighed 151 pounds at 5'11"--pretty good for my age. I expect with hotter weather coming during later summer I will lose more weight, perhaps down to 145 lbs (my weight in my early twenties). I do a lot of yard work, bicycling, walking--so I keep fit. I drink more water & light beer because back in March I had a kidney stone. Plus I drink cranberry juice (not from concentrate) and Renavive natural kidney cleanse, along with Whole World Botanicals Kidney-Bladder Support. The active ingredient in both products is Chanca Piedra plant extract. It helps dissolve existing kidney stones and prevent further accumulations. My emergency doctor said I had a stone in the right kidney. Then one I had that late night was in the left kidney. But I bet by now that other stone has dissolved already. Fingers crossed! :)....

"Mavis McCloud" October 26, 1957 *** C-

-21:44 thru 22:22: "The Watching" [Western Saga] Bars 1-12. Scene: Dillon is out in the night Dodge streets looking for the man who seriously hurt Mavis (played by pretty Fay Spain).



"Born To Hang" November 2, 1957 **** B+

Anthony Caruso, Ken Lynch, and Mort Mills star in this interesting story about a young man named Joe Digger wrongly hanged (but saved in time by the Mort Mills character). But Digger's dad swore that his son Jow was "born to hang." John Weston was nominated for an Emmy for best half-hour teleplay but I would've nominated better stories by him such as "Fawn" (April 4, 1959).

-24:02 thru 25:02 [or Chapter 4 starting 6:05]: "The Watching" [Western Saga] Bars 68-70 twice, 71-73 twice, 74-78.



Starting in late May, I started on a *Gunsmoke* project aimed ultimately in writing an online paper of the music of the half-hour series. I started with the first instance of Herrmann music used in the series, “The Man Who Would Be Marshall” June 15, 1957 *** C+ rating from a near-end Season Two episode. The music editor used Herrmann's "Travel" cue from the *Have Gun Will Travel* pilot.

So between late May to today I watched all of the episodes up to the end of Season Six (the final half-hour black & white season). Since I need to keep a paper to 100 MB in order to externally make a good pdf format paper, I had to split up the project to two parts. Part I encompasses the end of Season Two thru the end of Season Five. Part II is solely the music in Season Six. Combined the papers I finished today are 185 MC as Word documents. Once converted to pdf format, combined they are just over 39 MB.

What I enjoyed especially in this sometimes tedious work is that occasionally I will find a musical gem in the episodes, such as a highly rare use of a Herrmann cue such as from his so-called *Police Force Suite*.



You can hear sections and edits of this music in the following two YouTube videos I made recently:

<https://youtu.be/PBKqhlhzl78> [Jailbait Janet]

<https://youtu.be/nYv3Hxxlgqk> [Bad Sheriff]

Also there you'll find instances of the rare use of the "Midnight" cue from Herrmann's so-called *Desert Suite*.

<https://youtu.be/PDpmU0yREaE>

554 - XII Midnight

554

Lento (♩=60)

Cap. Motu

VPT 2

pp, ppp, Sordcs, 1, 2, 3

VPT 3

pp, ppp, Sordcs, 4, 5, 6, 7, 8

CBS IX 51

[Police Force]

"LEAD IN G"

B. Henmans

(3) Trumpets (B♭)

(4) Horns (F)

Timps

Sordcs (93)

mod. It

Trumms

① ② ③ ④ ⑤ ⑥

[Hand-copied by Bill Warhol]
[Revised version by music editor for "Bad Sheriff" op. Gunslinger]

[Police Fanfare] mod To $\text{♩} = 80$ "LEAD-IN 6" (SaxDs) B. Henmann

(3) TrpTs (B^b)

(3) Pos

Tuba

TimP

[Hand- copied by Bill Weibel]

[Used in "The Worm" episode of Gunsmoke]

cc cc "Bad Sheriff" cc cc cc

On my Twitter site, I put up the actual video clips of the episodes under study, plus a whole bunch more! As you may already realize, I post on Twitter almost daily whereas I am lucky to upload new material on my Film Score Rundowns original site every six months. This time around it was only a space of two months with the *Gunsmoke* papers. In a day or two I will start on Part III--the five seasons of the hour black & white episodes that started with Season Seven with "Perce" (September 30, 1961). Lucien Moraweck did the original score for that one. This is followed by "Old Yellow Boots" (October 7, 1961)--music by Van Cleave.

<https://twitter.com/ZeffanieandBill>

On June 5, I put up excerpts of Stefan's Gritscher's bandstrations of the Archduke Maximilian Fanfare, music by Erich Wolfgang Korngold in *Juarez*. Here is the video link:

<https://youtu.be/2yWcOEPUkGU>

ARchDUke MAXIMILIAN FanFare
[Jvarez] Erich Wolfgang Korngold

Allegro con grandezza

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

[Bandstratim by Stefan Gratschov]
[Hand-copied by Bill Wrobel]

His big project for the 2019 season is the suite from *Fair Wind To Java* by Victor Young. To sample what it might include, refer to my video of it that score that Kevin Dvorak did a Midi treatment of.

<https://www.youtube.com/watch?v=x-iZXAVIWNc>

I provided to Stefan my orchestrations of about a dozen Box 109 themes by Bernard Herrmann. Perhaps he might be interested in doing bandstrations of those. We shall see!

I also did a YouTube presentation of Stefan's bandstrations of *Jurassic Park*:

<https://youtu.be/EFydSf2cFog>

(cont.) Jurassic Park

John Williams

[4:17] Maestoso

Handwritten musical score for the "Maestoso" section of the Jurassic Park soundtrack. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left include Piccolo, Flutes (I, II, III), Oboes (I, II), Clarinets (A, B, C, D), Bass Clarinet, Fagots, Alto Saxophones (I, II), Tenor Saxophone, Baritone Saxophone, Trumpets (I, II, III), Trombones (I, II, III, IV), Tuba, Timpani, Suspended Cymbal, Bass Drum, and Conga. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes various performance markings such as *sfz*, *coll. Pica*, *coll.*, *rit.*, and *ritard.*. Measure numbers 77, 78, 79, 80, and 81 are circled at the bottom of the page. A red bracket at the bottom indicates the score is "Hand-copied by Bill Wrobel".

[Hand-copied by Bill Wrobel]

Filmmaker Diana Friedberg is making a documentary on Max Steiner tentatively titled "Max Steiner -- The Dean of American Film Music." Below is a funds-sourcing site on it:

<https://www.documentary.org/project/max-steiner-dean-american-film-music>

She was at the Max Steiner Symposium at Cal State University Long Beach back in late February. I did not attend but she told me afterward that she did and was sorry she could not meet me because she read my paper on Steiner:

<http://www.filmscorerundowns.net/steiner/nature-of-max-steiner.pdf>

She also wanted to know if I wanted to participate in the project, being interviewed at a place about 40-50 miles from my home (in North Hollywood I believe). I declined (don't want to rent a car) but offered my four Steiner videos for reference. Maybe eventually I'll put them on Vimeo, but we shall see. Most of them are about an hour and twenty minutes long!

I also heard just recently that the *Journal of Film Music* will present an issue on the talks of that Max Steiner Symposium.

<http://web.csulb.edu/depts/music/areas/music-history/max-steiner-symposium.php>

A researcher contacted me about Jerry Goldsmith CBS years since I did a bit of research on that in the past (but certainly not nearly as much as I did for Bernard Herrmann). Here are links to & about the Goldsmith radio show:

<http://goldsmithodyssey.buzzsprout.com/>

<http://www.filmscoremonthly.com/board/posts.cfm?threadID=126100&forumID=1&archive=0>

Specifically in the latest radio broadcast at this writing, it gives excerpts of Goldsmith's *Playhouse 90* score "The Tunnel" in Midi rendition (by Gaetano Malaponti):

<http://goldsmithodyssey.buzzsprout.com/159614/735335-episode-8-fifties-roundup>

<https://www.youtube.com/watch?v=bEoYZBJXzdY> [The Tunnel]

By the way, I never made my own video of "The Tunnel" that would show the read-along written music because I did not get the separate audio files sent to me but here are examples of the hand-copied music below. BTW, I very much doubt if the acoustic archive recording of "The Tunnel" exists. I may be wrong but I doubt if any collector has it....

Playhouse 90
Dec 10 '59 *Andante*
The Tunnel
"Inspection I"
Jerry Goldsmith

The image shows a handwritten musical score for the piece "The Tunnel" by Jerry Goldsmith. The score is written on aged paper and includes the following elements:

- Header:** "Playhouse 90", "Dec 10 '59", "Andante", "The Tunnel", "Inspection I", and the composer's name "Jerry Goldsmith".
- Instrumentation:** Tpt (Trumpet), Horns (with "wood mute" instruction), Bcs (Baritone Saxophone, with "mb str. m. 70" instruction), S.D. (Saxophone Drums), F.D. (Finger Drums), and Drums (with "1st time" instruction).
- Notation:** The score consists of two systems of staves. The first system includes Tpt, Horns, Bcs, S.D., F.D., and Drums. The second system includes Tpt, Harp, Bcs, S.D., F.D., and Drums. The music is written in a staff with a key signature of one flat and a 4/4 time signature.
- Measure Numbers:** Circled numbers 1 through 16 are written below the staves to indicate measure positions.
- Handwritten Notes:** Various performance instructions and markings are present, such as "mb str. m. 70", "1st time", and "col II".
- Footer:** "Hand-copied by Bill Wabel Fall 194 UCLA"

Go to 2:10 in the video for "The Forge." See image below....

The Tunnel p. 90

#6 The Forge

allegretto

102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120

121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Hand-copied by Bill Wreghel

Go to 3:17 for "The Cracker Box:....see image below.....

P. 90
Kot. mel

8 The Crocker Box (The Tunnel)

mod. 12

104 108 110 116 120

Tpt

Hrns

Bass

Perc Dr

Sn. Dr

1 2 3 4 5 6

124 128 132 136 140

Tpt

Hrns

Bass

Perc Dr

Sn. Dr

7 8 9 10

(Hand) copied by Bill Wicket

Handwritten musical score for 'The Crocker Box (The Tunnel)'. The score is written on aged paper and includes parts for Tpt, Hrns, Bass, Perc Dr, and Sn. Dr. It features two systems of music with various annotations such as 'mod. 12', circled measure numbers (1-10), and dynamic markings like 'mf' and 'cresc'. The title is written in large, bold letters, and there is a note at the bottom that says '(Hand) copied by Bill Wicket'.

Go to 4:00 for "Battle Practice." See image immediately below.

cont Playhorn 70
 The Tunnel *allegro* 1=120 # 9 battle practice

Hand copied by Bill Weber UCLA 9/1/95

Go to 5:17 for "No Air." See image below:

P-90 #12 no air Tle Tunnel

Handwritten musical score for a percussion ensemble. The score is divided into two systems. The first system includes parts for Tpt, Hrn, Perc, Sn-dm, and Field Dr. The second system includes parts for Tpt, Hrn, Perc, Chimes, and Vibe. The score is heavily annotated with performance instructions and measure numbers.

System 1:

- Tpt:** m.p.t.c. (measures 102-107), *Pizzicato* (measures 108-117), *Harmon... extra...* (measures 118-123).
- Hrn:** *mf* (measures 102-107), *mf* (measures 108-117).
- Perc:** *mf* (measures 102-107), *mf* (measures 108-117).
- Sn-dm:** *chime* (measures 118-123).
- Field Dr:** *vibe* (measures 118-123).

System 2:

- Tpt:** (measures 124-131).
- Hrn:** *mf* (measures 124-131), *mf* (measures 132-137).
- Perc:** *mf* (measures 124-131), *mf* (measures 132-137).
- Chimes:** (measures 124-131).
- Vibe:** (measures 124-131).

Handwritten notes at the bottom: Hand-copied by Bill W.R.L.C. 9/1/95

Go to 6:27 for "The Pipe"....

P-90 To Tunnel m.D. Ia # 13 The Pipe (Dissolve)

The musical score is divided into two systems. The first system covers measures 103 to 110, and the second system covers measures 110 to 122. The instruments are TPT, Hns, Perc, Picc. Pa., Xylo, and Chimes. The score includes various performance markings such as 'mf', 'staccato', and 'Dissolve'. The bottom of the page is signed 'Hand-copied by Bill WRobol 9/1/95'.

Go to 8:53 for "Inspection" (Cue #16):

P-90 #16 "Inspection" [The Tunnel]

mod^{to}

103 106 109 112 115 118 121

Hrs

Pos

Sn Dr

Field Dr

Hand stick

1 2 3 4 5 6 7 8

124 127 130 133 136 139 142 145 148

Hrs

Pos

Sn Dr

F. Dr

9 10 11 12 13 14 15 16 17

151 (off-stage) 154 157 160 163 166

TPT

Hrs

Pos

Sn Dr

F. Dr

18 19 Hand-copied by Bill Wachel 20 UCLA 21 9/1/95 22

Go to 10:27 for "Countdown" (continued next image)...

7-90 "The Tunnel"
cont. "Inspiration"

1:09 1:10 1:15 1:18 1:21 1:24 1:27

HRS

Pos

SM. Dr.

FIELD Dr.

Hand-copied by Bill Washel

#25 "COUNTDOWN"

The Tunnel

1:30

1:35

Hand-copied by Bill Washel

To #13

16 17 18 19 20

JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491 M-329

Go to 12:39 for "The Crater" :

"Echo III" by Bernard Herrmann. Here is my YouTube presentation of the obscure music for CBS:

https://youtu.be/I_3H0kq3HJ8

Echo III [Bernard Herrmann] 1957

Cancel Save changes



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VIDEO INFORMATION

Channel: FilmScoreRundowns
Uploaded time: May 9, 2018 at 9:54 AM
Duration: 3:27
Raw file: Echo III VIDEO.mp4
Views: 43
Likes: 1
Dislikes: 0
Comments: 0
Video URL: https://youtu.be/I_3H0kq3HJ8

CBS cue# 221

"Echo III"

Bernard Herrmann 1957

Largo

$\text{♩} = 50$

I (Open)

II (Sord)

III (Sord)

IV (Sord)

I (Horn)

II (Horn)

III (Horn)

Tuba

Timp

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

[Hand-copied by Bill Wroble]

Here below is "Dark Valleys" by Bernard Herrmann:

<https://youtu.be/1j0WczLBmtc>

"Dark Valleys" [Bernard Herrmann] July 1957 Cancel Save changes

VIDEO INFORMATION

Channel: FilmScoreRoundups
Uploaded time: May 9, 2018 at 8:54 PM
Duration: 4:57
Raw file: DDark Valleys VIDEO.mp4
Views: 111
Likes: 3
Dislikes: 0
Comments: 0
Video URL: <https://youtu.be/1j0WczLBmtc>

["Western Suite"] (CBS rec'd 457) "Dark Valleys" (Travel II) CBS VIII 56 (master reel III) July 1957 Paris Bernard Herrmann

Lento (♩ = 60)

(3) Flutes
(3) Clarinets (B♭)
Susp Cymbal
Harp

Hand- copied by Bill Warobel

(cont) Dark Valley's B. Herrmann

Flutes
Oboes
Clarin
Bassoon
(2) Fags
Contra Fag
Susp Cymb
Harp

Hand-copied by Bill Wrobel

Here below is Herrmann's "The Journey" :

<https://youtu.be/EwDSh6XDOhM>

CBS rec # 227 "THE JOURNEY"
Lento Bernhard Herrmann
1957

(3) Trumpets
(4) Horns
I-III Pos
Tube
Timp

Hand-copied by Bill Wrobel

Here below is "Echo I" by Herrmann:

<https://youtu.be/ChCYALp7tUU>

Handwritten musical score for "Echo I" by Bernard Herrmann, 1957. The score is for a percussion ensemble and includes parts for Horns I & II, Percussion (Pos), Tube, and Timpani. The tempo is marked "Lento" with a quarter note equal to 50. The score is numbered 1 through 14. A red note at the bottom reads "[Hand-copied by Bill Wrobel]". The title "Echo I" and the composer's name "Bernard Herrmann 1957" are written at the top.

Here below is Herrmann's "The Meadows" :

<https://youtu.be/6QIey7yxU8I>

Handwritten musical score for "The Meadows" (Travel III) by Bernard Herrmann, July 1957, Paris. The score is for a woodwind ensemble and includes parts for Flutes 1-2 and Horn I. The tempo is marked "Andante" with a quarter note equal to 72. The score is numbered 1 through 6. A red note at the bottom reads "[Hand-copied by Bill Wrobel]". The title "Travel III (The Meadows)" and the composer's name "B. Herrmann July 1957, Paris" are written at the top.

Here below is "Bridge and Western Panoramic (Suspense)" by Rene Garriguenc:

<https://youtu.be/JMsN9tVhw44>

Hand-copied by Bill Wabot
UCLA music library 6-425 Jan 9 1988

Here below are "The Wake" [Gunsmoke] excerpts, music by Jerry Goldsmith:

<https://youtu.be/XQFbMlcOVq8>

Prod. Demomake Title The Ride Back CS

4:13 [The Wake] M1013 Goldsmith Arranger

Allegretto :00 :02½

Harmonica

Lead

Guitar

Bass

① ② ③ ④

WUTHERING HEIGHTS suite. Music by Alfred Newman:

<https://www.youtube.com/watch?v=opWbBO8FaRY>

P1
(Ppze)

"WUTHERING HEIGHTS" | M.T. & FOREWORD

Comp. by Fred Newm
orch.: Ed Powell

Contra

Brass

Violins

A B C

Stas. + Wb.

D E F

G H I J

Hand-copied by Bill Wrschel

W. Thernyff rights

T.

ALARG.

Harp.

1/4 FORWARD

stas.

ANDIS Maes to so

Brass

Hand-copied by Bill W. Rebel

HARR.

<http://conferences.blog.musiclibraryassoc.org/friday-sessions/edmund-stones-the-score-more-an-overview-of-film-music/>



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A Look At Early Film Music: From Max Steiner to Bernard Herrmann

Over a 41-year career as a film curator at Brigham Young University, James D'Arc was instrumental in acquiring fascinating film collections for the Harold B. Lee Library. Over his career, he helped acquire the collections of Max Steiner, Hugo Friedhofer, Cecil B. DeMille, Howard Hawks, and Jimmy Stewart. D'Arc will speak about these collections, his involvement in acquiring them, and the BYU Film Music Archives series of Max Steiner studio recordings.

Two presentations about current research in film music will complement D'Arc's presentation. Jeff Lyon of Brigham Young University will present on his current research in creating a thematic catalog through a corpus study of themes composed by Max Steiner. Lyon's research will look at the greater than 300 film scores composed by Steiner. Joshua Henry of Westminster Choir College will present on the dichotomy between film music and concert music of Aaron Copland and Bernard Herrmann.

James D'Arc and Jeff Lyon, Brigham Young University; Joshua Henry, Westminster Choir College

9:00am, 85 minutes | Grand Ballroom II

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[Completed Sunday, July 1, 2018 at 10:40 pm PDT]

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